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WARRILL GRINDROD

REPORT ON CONSULTANCY

THE PRIMARY EDUCATION DEVELOPMENT PROGRAMME

IRI ENGLISH IN ACTION

PESHAWAR 28th September - 31st October 1993

The scope of work for my consultancy set out the following tasks in order to oversee the completion of IRI English in Action Level One:

- check all previously recorded lesson and teacher tapes, with a view to revisions, as needed
- assist writers with script development
- assist producers in Radio Pakistan record the scripts for weeks 17 - 20
- such other tasks as arise in connection with script writing, revision, recording and producing scripts

These tasks have been completed.

All previous Level One scripts and segment recordings have been checked, revised and re-recorded as necessary, and re-checked. The scripts for weeks 17 - 20 have been revised, recordings supervised, completed and checked. Considerable script revision, and consequent re-recording, has been required for reasons discussed later in the report.

The further task of compiling the individual lessons is well under way and will be completed mid/late November, despite the extra load of re-compiling many previous lessons as a result of the revisions.

The large number of revisions and re-recordings has created an organisational backlog. Updating the final paperwork will be completed by mid-November.

In this report I will also discuss recommendations for Level Two.

Additional tasks accomplished

- Auditions for additional actors for Level Two
- IRI multi-level budget for submission to the World Bank (Appendix Five)
- Timetables for continuing the implementation of IRI through to May 1994

Checking the Pupil's Workbook and Teacher's Guide  
- outlining essential corrections and revisions  
- setting up regular liaison meetings to ensure a thorough checking process.

## SUMMARY OF RECOMMENDATIONS

### Scriptwriting:

- ♦ Extra curriculum specialist input is needed as soon as possible, to assist with the planning for Level Two.
- ♦ Scripting Workshops should be held before writing for Level Two begins, and at regular intervals thereafter. The producers should also attend the scripting workshops.
- ♦ Level Two scripting should follow the same system as that devised for Level One: writing and recording master segments, which are then compiled and edited into the individual lessons.
- ♦ Script content analysis of the Kenya scripts should continue from where Mrs Majid ended (lesson 93) and both her analysis and the future analyses should be used as a basis for Level Two scripts.
- ♦ The scriptwriters should become thoroughly familiar with the Kenya scripts and make more use of their patterning and inventiveness.
- ♦ Level Two scripts should have more drama content and make more use of "locations", eg home, market, hospital.
- ♦ Level Two scripts should include children much more regularly; a third presenter could be useful and there should be more use of other adult characters.
- ♦ Waheeda Parveen and Nighat Lone should work as a team, deciding together what needs to be done and how best to proceed, dividing the work between them and discussing and reviewing each other's work.
- ♦ Waheeda Parveen should regularly attend recording sessions.
- ♦ Waheeda Parveen is to write and distribute the minutes for the weekly liaison meetings. She will also check that everyone has carried out the tasks assigned to them in the meetings.
- ♦ Both scriptwriters must seek and take account of any advice and comments from the producers.
- ♦ Scriptwriters and producers must check all segment lists, scripts and running orders before recording.
- ♦ After recording, producers must provide studio scripts marked with any changes; final segment and lesson durations; any changes to running orders; information for lesson script front pages. Scriptwriters must check that

this is done and that the information is given to Fuad Akhtari. Scriptwriters must check that Fuad Akhtari has correctly updated all segment lists, segment scripts, running orders and lesson scripts, both on the computer and in the filing system.

- Sufficient time should be allowed in the overall IRI scheduling to take account of the pace at the which the scriptwriters can work, and their other duties.

### Production:

- The negotiated salary rate for Level Two for producers Asma Gul and Zahir Shah Afridi should recognise the hard work and commitment to high standards they maintained throughout Level One production.
- The producers should carry out the training exercises drawn up by Dan Garrett to explore the full capabilities of the new equipment.
- The producers should pay more attention to "EQ-ing" sound effects, particularly when the new mixer is installed.
- The producers should at all times make use of their considerable drama directing skills in order to obtain the best performances from the actors and presenters.
- The scheduling for Level Two production should allow for the fact that more production time will be needed because of the use of new actors, more regular use of child actors and more complex production techniques.
- A new producer and new engineer should join the IRI team as soon as possible. Salary rates should reflect the responsibility and commitment IRI production requires.
- Full training in IRI production skills should be provided for the new producer and engineer.
- Arrangements should be made for a PBC Programme Secretary to be assigned to the IRI producers.
- The Programme Secretary should receive full training as a Production Assistant.
- The Programme Secretary should attend the weekly Liaison Meetings.

### Equipment:

- The equipment requested from the USA should be ordered and processed as soon as possible. The new mixer, microphones and consumables for Level Two production are needed immediately. The spare parts for the Otari tape machines are essential to prolong the life of the machines. The spare parts requested are unavailable in Pakistan.

- ♦ The remaining five sound screens and additional studio furniture should be provided as soon as possible.
- ♦ Payment for equipment items purchased locally should be prompt.

#### Presenters and Actors:

- ♦ Nighat Lone and Shah Mansoor should continue as the two main presenters, Bano and Aslam.
- ♦ Durre Samin should be tried out as a third presenter.
- ♦ A regular child character should be created, and played by Nabil.
- ♦ Parts for children should be included much more often.
- ♦ More use should be made of further adult characters.
- ♦ When casting, producers should refer to the results of the October auditions as well as making use of actors recommended from Level One.
- ♦ Further auditions should be held for children.

#### Pupil's Workbook and Teacher's Guide: Summary of Recommendations

- ♦ The published first half of the Pupil's Workbook and Teacher's Guide for Level One need to be carefully revised.
- ♦ The compiler of the Workbook and Teacher's Guide (Azra Yasimin) should attend weekly meetings with the scriptwriters and producers to discuss the draft pages of the books; in addition the compiler should check with scriptwriters constantly throughout the week.
- ♦ The compiler should work directly from cassette copies of the recorded lessons, as well as from the lesson scripts.
- ♦ If the recorded lessons are not available, the compiler should work from the running orders and segment scripts, in close discussion with the scriptwriters and producers.
- ♦ The compiler of the Class Two Readiness Workbook (Gulshan Ara) should continue to discuss each draft with the scriptwriters.
- ♦ When the Class Two Readiness Workbook is completed, Gulshan Ara should start compiling the Level Two Pupil's Workbook and Teacher's Guide.

#### IRI Office Organisation and Staff Development:

- ♦ The organisational and filing systems which now exist should be updated on at least a weekly basis.

- Fuad Akhtari should attend a Desk Top Publishing course (eg Pagemaker)
- Another member of staff should be trained in basic secretarial tasks.

### General Feedback and Implications:

- Commercial production of IRI lesson cassettes and print materials should be seriously considered.
  - An IRI English teaching course for adults should be developed.
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## SCRIPTWRITING

At the start of my consultancy I was informed that the segment scripts for all of Level One had been completed (ie up to and including week 20). Mrs Nighat Lone had been contracted as a scriptwriter in September, and instructed to begin analysing the Kenya Level Two scripts.

### Pakistan Level One Scripting Overview

Dan Garrett and I had checked the scripts for weeks 1 - 6 during our first consultancies in February - April 1993. During Dan Garrett's second consultancy in mid-1993 he checked the scripts for weeks 7 - 12 and made detailed, point by point, recommendations. Many of these scripts required major rewriting, some of which Dan Garrett had been able to supervise before the end of his consultancy.

My first task therefore was to check that all Dan Garrett's recommendations had been carried out. I checked the scripts and listened to the recordings for weeks 7 -12. I made detailed notes and discussed both scripts and recordings with the scriptwriters and producers. Although many of Dan Garrett's suggested changes had been done, unfortunately a number of essential revisions had been overlooked in the scripts. The producers had often made valuable script alterations in studio. Even so, some segments still had to be rewritten and completely rerecorded; and many segments required revisions which were achieved through careful dubbing and editing by the producers, and the incorporation of partial re-recordings.

I then checked the scripts for weeks 13 - 20, and the existing recordings for weeks 13 -16 again making detailed notes. These were discussed point by point with scriptwriters and producers. I also wrote summary guidelines for the scriptwriters. (See Appendix One) Some two-thirds of the scripts for weeks 13 - 20 needed detailed revisions. Some

segments were abandoned as unsuitable, many were completely rewritten and several new segments were introduced.

The knock-on effect of all these scripting changes was tremendous:

- 1 The master segment lists and running orders for individual lessons had to be thoroughly revised.
- 2 The producers had recorded and edited the segments up to week 16. They had dubbed, edited and compiled the individual lessons up to week 15. 95% of all this production work had to be done again. All the master tapes and master cassettes used for multicopying had to be redone. This in turn meant that the multicopying itself had to be done again.
- 3 Scripts, segment lists, running orders, and the compilation of individual lesson scripts had to be redone. Fuad Akhtari had set up and maintained a good filing system for all the IRI paperwork. Everything from week 6 onwards had to be replaced and refiled.

With these revisions, the IRI lessons for Level One have reached a satisfactory standard. There is room for improvement in the following areas:

- 1 Creativity and variety
- 2 Making full use of the possibilities of radio
- 3 More use of child actors
- 4 A greater variety of adult characters
- 5 Less reliance on didactic language teaching and more scenes or mini dramas putting language in context and emphasising spoken English.

Even as they stand, the Pakistan IRI lessons are very worthwhile. Children and adults alike are enthusiastic about the radio programmes and it's apparent from the feedback that anyone who listens to the IRI lessons is gaining a good basic understanding of English language structures as well as a basic vocabulary. The structure and presentation of the programmes is clear and easy to follow, and plenty of revision is built in.

**The scripting problems: why so many changes were needed and why there's still room for improvement**

The main problem has been staffing, where there has been a lack of continuity and insufficient opportunities for training. From the outset, when in 1992 IRI was first being considered for NWFP, a basic staffing level of two full-time scriptwriters was recommended, along with time for solid IRI

scriptwriter training. Unfortunately this has only recently been achieved.

During Dan Garrett's first period as scripting consultant in early 1993, Mrs Majid and Mrs Afridi were assigned as scriptwriters. However it was soon obvious that Mrs Afridi was in effect unavailable because of her organisational responsibilities. Mrs Majid received training as a scriptwriter and took part in the scripting process alongside Dan Garrett. In the last week of Dan Garrett's first consultancy (early April) Waheeda Parveen was assigned as scriptwriter. This allowed no time for any proper training. Waheeda Parveen had to learn "on the job", working with Mrs Majid who was herself still coming to terms with IRI scripting requirements. Mrs Majid had quite a feel for radio and a creative flair, but her scripts were often careless and therefore inconsistent.

In May, Mrs Majid left the IRI unit, so Waheeda Parveen was left as the only scriptwriter, a formidable responsibility even had she been an experienced radio writer. It's to her great credit that she soldiered on and managed to complete her version of the Level One scripts in the allocated time. The fact that so many revisions and rewrites were needed is hardly her fault: she had had minimal IRI scriptwriting training; she was unfamiliar with the Kenya scripts and did not fully understand how to use them; she found timing scripts difficult and this caused problems at the programme compilation stage; her instincts as a teacher of Maths and Urdu rather than as a writer meant that she followed the Scope and Sequence in minute detail instead of interpreting it for radio.

I have great sympathy for Waheeda Parveen's situation. It's hard to maintain creativity when working on your own, without regular group brainstorming sessions; and a second eye is invaluable when checking for logic, consistency and accuracy in the teaching content. It is fortunate that after a gap of some months, the writing team was strengthened by the appointment of a second scriptwriter.

Mrs Nighat Lone is proving a valuable asset. She had taken part in the scriptwriting workshops held by consultant John Helwig in 1992, and had been highly recommended by him. She now also brings to the task her considerable radio experience and understanding of the IRI process gained through playing the part of the presenter, Bano. Her background as a primary teacher in an English medium school is of further value.

#### **Scripting problems: some solutions**

I divided the task of revising and rewriting the many Level One scripts between Waheeda Parveen and Nighat Lone, and worked on each script with them. Waheeda Parveen is thorough in aiming for the requisite curriculum items to be covered; and Nighat Lone is revealing a creativity and variety that the

lessons need, and a strong instinct about what makes good radio. If the scriptwriters work as a team, making the most of their separate strengths, the scriptwriting for Level Two should develop quite well. However, sufficient time must be allocated for the writing and revision of scripts to proceed at a pace the writers can cope with.

I discussed approaches for Level Two with the writers and producers. We considered writing and recording each individual lesson, as was done in Kenya and Lesotho. However, because of staffing and time constraints, it was agreed that we should continue with the segmental approach devised for Pakistan's Level One: namely, writing and recording master segments which are then dubbed, and edited to compile the individual lessons.

We also agreed that in Level Two the scriptwriters should be more aware of writing drama scripts, and of putting language into context. Various locations will be introduced and used regularly, such as the home and the market-place. These will mean the use of more characters, some of whom will appear fairly regularly. It was also felt that a third presenter, probably a woman, would be useful for Level Two. (See the Presenters and Actors section, page .. for more detail.) These are good ideas, but make the scriptwriting task all the more demanding.

One of the staffing problems has been, and still is, that the scriptwriters have other duties assigned to them as well as scriptwriting. Waheeda Parveen has been considerably involved in teacher training, both at IMDC and in the field. She will continue to be involved. Nighat Lone has also been involved in teacher training; when IRI recording sessions are taking place the job of presenting is a demanding one, both in terms of time and energy. The recording hours overlap the office hours worked by the scriptwriters. In addition, because she is both presenter and scriptwriter, Nighat Lone is taking on a lot of the organisational and liaison work needed between IMDC and PBC. Both Waheeda Parveen and Nighat Lone are also spending considerable time discussing and checking with their compilers the Pupils' Workbooks, Teachers' Guides and the Readiness Workbook. These multiple roles make sense on one level, but on another they mean that much less time is available for concentrated, uninterrupted scriptwriting. Any scheduling must take account of this.

With reluctance I have created a schedule (Appendix Two) that meets Dr Habib's preferred scripting deadline. However, given the current staffing constraints it is likely to prove highly optimistic. Therefore I've also generated an alternative timetable (Appendix Three) which takes account of the above considerations.

When writing scripts the scriptwriters should follow, stage by stage, the Script Management notes written by Dan Garrett in March 1993. It is particularly important to mark cuts in each script, to accurately time the whole script, and note the alternative timings when cuts are taken. Otherwise it's

impossible to compile accurate running orders, and maintain a careful balance and continuity between new and old segments.

Scriptwriters should follow each stage of Dan Garrett's Guidance Notes for Compiling Weekly Running Orders (March 1993).

Nighat Lone has now marked cuts and taken accurate timings of all the final Level One scripts from week 7 onwards (weeks 1-6 had been checked in April). This is essential because of their use for revision in Level Two.

Because of her greater radio experience and English teaching background, Nighat Lone should have the final say in the event of any scripting problem. However both scriptwriters should bow to the judgement of the producers - in the end the producers must make the final decisions about whether a script is ready for production, and the scriptwriters should take note of any alterations the producers recommend. The producers have a strong sense of what does and doesn't work on radio, and by now have also developed a very good idea of the content, continuity and style of the IRI lessons.

In order for her to become more familiar with radio techniques, Waheeda Parveen should attend an IRI recording session at least once a week when they are in progress.

The concept of working together as a team is crucial to the success of any IRI project: scriptwriters must thoroughly discuss curriculum and scripting ideas first with each other and then with the producers; tasks must be carefully allocated between the scriptwriters; finally, both scriptwriters and producers must check all scripts, segment lists and weekly running orders.

Once the scripts have been recorded, producers must provide copies of scripts marked with any changes made in studio; final durations; any changes to running orders; and information for the front pages of the lesson scripts. The scriptwriters must check that this is done and check that the computer files and the hard copy masters of segment scripts, completed lesson scripts, segment lists and running orders have been accurately updated by Fuad Akhtari.

The weekly liaison meetings are all-important. They should be attended by scriptwriters, producers, workbook compilers, Fuad Akhtari, consultants, and Dr Habib when possible. Scriptwriters and producers need to attend the entire meeting, but other staff members probably need only stay for discussions specifically relevant to them. These meetings are crucial for assessing progress and for ongoing planning. Everybody needs to give an update on their work; everybody's weekly timetable should be discussed, agreed and written on the white board. Producers should note any changes that affect them and amend their display schedule at PBC. As well as other business, the agenda should follow that suggested by Dan Garrett. Scripts must be discussed in detail at these liaison meetings. Scriptwriters and producers should each

have a copy of the scripts and they should be read out loud. Any amendments and suggestions must be noted. Waheeda Parveen is to take the responsibility for writing and distributing the minutes for each liaison meeting, and for checking that any recommended actions have been implemented.

At this stage both Waheeda Parveen and Nighat Lone need further training to become proficient IRI scriptwriters. Scriptwriting workshops should be held before writing for Level Two begins, and workshops should continue to be held at regular intervals thereafter. Time constraints mean that much of their training will have to be on the job.

### **Specialist Curriculum Input**

The scripting task is becoming less and less a matter of simply adapting the Kenyan IRI model. Instead, decisions have been taken to introduce reading and writing earlier; to teach phonics, and to take the Scope and Sequence in a different order from the Kenyan model.

Assimilating the content of the remainder of Kenya Level One and Kenya Level Two, breaking it down into language structures and vocabulary, deciding what to keep and what to reject and then developing a curriculum Scope and Sequence for Pakistan Level Two is a major task. Some specialist input is essential - indeed Maurice Imhoof foresaw the need for this and recommended the services of a curriculum specialist to help with planning before beginning the scriptwriting for Level Two. I therefore recommend extra curriculum input, possibly from Dr Habib.

### **Scriptwriting: Summary of Recommendations**

- Extra curriculum specialist input is needed as soon as possible, to assist with the planning for Level Two.
- Scripting Workshops should be held before writing for Level Two begins, and at regular intervals thereafter. The producers should also attend the scripting workshops.
- Level Two scripting should follow the same system as that devised for Level One: writing and recording master segments, which are then compiled and edited into the individual lessons.
- Script content analysis of the Kenya scripts should continue from where Mrs Majid ended (lesson 93) and both her analysis and the future analyses should be used as a basis for Level Two scripts.
- The scriptwriters should become thoroughly familiar with the Kenya scripts and make more use of their patterning and inventiveness.

- Level Two scripts should have more drama content and make more use of "locations", eg home, market, hospital.
- Level Two scripts should include children much more regularly; a third presenter could be useful and there should be more use of other adult characters.
- Waheeda Parveen and Nighat Lone should work as a team, deciding together what needs to be done and how best to proceed, dividing the work between them and discussing and reviewing each other's work.
- Waheeda Parveen should regularly attend recording sessions.
- Waheeda Parveen is to write and distribute the minutes for the weekly liaison meetings. She will also check that everyone has carried out the tasks assigned to them in the meetings.
- Both scriptwriters must seek and take account of any advice and comments from the producers.
- Scriptwriters and producers must check all segment lists, scripts and running orders before recording.
- After recording, producers must provide studio scripts marked with any changes; final segment and lesson durations; any changes to running orders; information for lesson script front pages. Scriptwriters must check that this is done and that the information is given to Fuad Akhtari. Scriptwriters must check that Fuad Akhtari has correctly updated all segment lists, segment scripts, running orders and lesson scripts, both on the computer and in the filing system.
- Sufficient time should be allowed in the overall IRI scheduling to take account of the pace at the which the scriptwriters can work, and their other duties.

## PRODUCTION

All recordings for Level One have been completed. They have been checked, revised/re-recorded as appropriate and re-checked. The Teacher Training programmes (which were recorded in April) have been edited, checked and very minor editing changes made.

Overall the production is of a high standard, and the producers have met all production deadlines, despite the fact that Asma Gul spent a total of five weeks away on PBC training courses in Islamabad, and Zahir Shah Afridi had three weeks off for his recent marriage. That the producers achieved the production targets is quite remarkable as, in effect, they have practically done Level One twice because of all the script revisions required. This has often meant that they have worked very long hours indeed.

In addition the producers wrote and recorded an introductory programme for broadcast before the IRI lessons began. They also recorded on-air publicity and continue to write daily announcements to be broadcast before the lessons. They have had many letters from adult listeners, and answer them on air. (See the section on Feedback, page .. for more details). They have provided information and publicity about IRI for many visitors to Radio Pakistan, including officials from the Ministries for Communication and Education.

It would be appropriate if some recognition of Asma Gul and Zahir Shah Afridi's dedication and commitment could be evident in their negotiated salary rates for Level Two. The workload for an IRI producer is far greater than that of a regular PBC producer, and the production skills more complicated. Incentives are needed to ensure continuing commitment, and to ensure any future IRI producers develop the necessary skills and dedication.

### Level One Overview

The producers have consolidated their training well, and are now proficient at razor blade editing and multi-effects recording. They have quickly adapted to the new equipment and have become skilled in its use. Production quality and the quality of sound effects have greatly improved with the use of the new equipment and the CD sound effects library.

However, because of the pressure of deadlines and the constant need for re-recordings, there has not been enough time to experiment with the full range of the new equipments' capabilities. Dan Garrett wrote some training exercises (see the Appendix to his most recent report) which the producers would still benefit from. They should practice these at the earliest opportunity.

Most of the re-recordings were done because of script revisions. Indeed there might have been even more re-recording necessary if the producers hadn't had the foresight to make some necessary script rewrites in studio. However there were a few segment recordings that I felt needed to be redone so that the production values could be improved.

Some of these improvements were minor, but essential:

- 1 A few poor quality sound effects needed to be replaced from the new CD effects library
- 2 Occasional perspectives on sound effects needed modifying - a lion needs to sound bigger than a bird, for example. This can be done by adjusting the levels, and by adjusting or "equalising" (EQ-ing) the bass and treble frequencies. EQ-ing is quite difficult at present - it will be much simpler when a new mixer is supplied and installed.

- 3 Positioning of the microphone and careful adjustment of the mic faders was occasionally needed when one or other presenter sounded slightly off mic.

A more important point:

- 4 The producers need to remember to direct as well as produce. Sometimes the presenters sounded flat. It's easy, when concentrating on technical and pedagogical quality, to forget that the presenters are actors. They need good directing to draw out the best possible performance and maintain enthusiasm. Both Zahir Shah and Asma Gul are very capable directors and are particularly good with children. They just need to keep their director's abilities to the fore.

## Level Two

Production for Level Two will be more complicated as there will be more characters, more use of children and more "location" scenes. With new, inexperienced actors and more regular use of children, more production time will be needed. More preparation time will be needed to record location sound effects, and the studio mixing will be slightly more complex. The producers can cope with this, but it's important to allow time in the scheduling for these extra demands. The schedule I've drawn up to meet Dr Habib's deadlines (Appendix Two) is very tight indeed.

Producer Asma Gul is getting married in December and will probably move to D I Khan in early 1994. It is essential that a replacement producer is sought as soon as possible. S/he will need full training, both in IRI production and editing skills and in using the new equipment. An engineer should also be attached to the IRI project and undergo full training. Producers Asma Gul and Zahir Shah Afridi have said it's quite difficult to find staff who are prepared to learn the new skills IRI requires and to take on the responsibility and commitment it demands.

It would be helpful to have a PBC Programme Secretary assigned to IRI. PED should consider any agreement which would expedite this. The secretary would be able to deal with the increasing amount of production paperwork generated at PBC (listeners' letters, administrative matters etc). The programme secretary should also if possible undergo full training to become a Production Assistant. S/he would then attend studios, mark up studio scripts for editing, script alterations, time the recordings etc. The Programme Secretary/Production Assistant should become an important part of the liaison process between PBC and the IMDC office, and between producers and scriptwriters. S/he should attend the weekly Liaison Meetings.

## Production: Summary of Recommendations

- The negotiated salary rate for Level Two for producers Asma Gul and Zahir Shah Afridi should recognise the hard work and commitment to high standards they maintained throughout Level One production.
- The producers should carry out the training exercises drawn up by Dan Garrett to explore the full capabilities of the new equipment.
- The producers should pay more attention to "EQ-ing" sound effects, particularly when the new mixer is installed.
- The producers should at all times make use of their considerable drama directing skills in order to obtain the best performances from the actors and presenters.
- The scheduling for Level Two production should allow for the fact that more production time will be needed because of the use of new actors, more regular use of child actors and more complex production techniques.
- A new producer and new engineer should join the IRI team as soon as possible. Salary rates should reflect the responsibility and commitment IRI production requires.
- Full training in IRI production skills should be provided for the new producer and engineer.
- Arrangements should be made for a PBC Programme Secretary to be assigned to the IRI producers.
- The Programme Secretary should receive full training as a Production Assistant.
- The Programme Secretary should attend the weekly Liaison Meetings.

## EQUIPMENT

On the whole the new equipment has been efficiently installed by PBC engineers and is working well, though there have often been problems with the wiring for the microphones. This should be solved with the installation of the new mixer. The studio talkback is not working satisfactorily at present, but Senior Engineer Alam Gir Khalil is investigating this and assures us the necessary extra wiring can be obtained in Peshawar.

The producers are conscientious about care and maintenance of the equipment, and Alam Gir Khalil is very cooperative about providing engineering assistance at any time. There is a good security system in operation which ensures that only IRI production staff use the dedicated IRI studio and equipment.

Further necessary equipment requirements for purchase in the USA are detailed in my memo of 28th October 1993. (Appendix

Four) These include a replacement Tascam mixer, items for Level Two production, and spare parts for the tape machines. It is essential that a comprehensive supply of spare parts for each of the Otari tape recording machines is provided in order to prolong the life of the machines. At present production needs require that they are used at a punishing rate of 8-11 hours a day. The PBC engineers have drawn up a very careful listing of the necessary spare parts. (also in Appendix Four)

The remaining five studio sound screens have again been requested from the craftsman who built the first one. He has been reluctant to proceed because of the long delay in payment for the first sound screen.

It seems there have been some problems with prompt payment of items needed for studio and engineering purposes, even though these items have been approved. It is vital that payment is prompt in order to maintain goodwill and not damage PBC's good reputation in this respect.

It would be very helpful if more furniture - felt-topped tables and several chairs - could be provided for the IRI studio. At present the furniture is borrowed from the auditorium and other studios. There are often not enough chairs and from time to time there are further difficulties when the furniture is needed elsewhere. The increased number of actors required for Level Two production will exacerbate the situation.

#### Equipment: Summary of Recommendations

- ♦ The equipment requested from the USA should be ordered and processed as soon as possible. The new mixer, microphones and consumables for Level Two production are needed immediately. The spare parts for the Otari tape machines are essential to prolong the life of the machines. The spare parts requested are unavailable in Pakistan.
- ♦ The remaining five sound screens and additional studio furniture should be provided as soon as possible.
- ♦ Payment for equipment items purchased locally should be prompt.

#### **PRESENTERS AND ACTORS**

##### **PRESENTERS**

Nighat Lone (Bano) and Shah Mansoor (Aslam) have continued as the presenters for all of Level One. They have developed a good working relationship and a warmth that comes through on

tape. Along with the two producers, they make an efficient, professional team. Shah Mansoor has greatly improved his delivery and pronunciation and has displayed some good acting abilities in the mini-drama scenes. As he has relaxed and gained confidence, so has his singing improved. Although it's still not advisable to have Shah Mansoor singing solo regularly, he can sound adequate for short bursts, and he and Nighat together make a pleasant combination for recitals. Nighat Lone has maintained her high standards as a presenter and her singing is excellent. She continues to provide valuable coaching help to Shah Mansoor and to other actors and children during recording sessions.

Although Nighat Lone and Shah Mansoor were performing well the production team agreed that final decisions about presenters and actors for Level Two should not be made before further auditions were held. (Details below.) Subsequently everyone felt that Nighat Lone and Shah Mansoor, as Bano and Aslam, should continue to be the anchor presenters for Level Two, but that also a third presenter could participate regularly.

#### ACTORS

Child actors participated from time to time in Level One, and should be included much more often in Level Two. Nabil, although young, is talented enough to have a regular role. His English is excellent and he is a perceptive, instinctive actor. Farooq Lone and Sheba Iftikhar are also recommended. It would be worth holding further auditions specifically for children.

There should be more use of additional adult characters, eg a shopkeeper, members of a family, in Level Two. Mrs Mushtaq, who was auditioned in February, should be kept in mind. A useful older voice, eg an aunt.

#### AUDITIONS

Adult auditions were held on 21st October and were very well attended. Now that the IRI programmes are being broadcast daily, their reputation is spreading and people are keen to participate.

At first many of the women were nervous about singing, but in the end everyone was happy to do both a speech and singing audition. Although all who attended the auditions were fluent English speakers, many were restricted by the fact that they had quite heavy accents. Others had difficulty sounding confident, friendly and conversational; and good singers, male or female, are hard to find. On the other hand there were several encouraging performances, across a useful range of distinctive voices, as listed below:

## Women

Durre Samin: confident and very clear, pleasant delivery. Could be a third presenter. Needs to work on her singing though.

Shazia Gul: quite a nice childlike voice. Not a singer.

Shazia Moonen: a good singer; speech at times lacked confidence and became more accented.

Sobia Hameed: light, soft voice; good interpretation. Possibly useful as an occasional minor character. Not a singer.

Feroza Jabeen: Keeps a tune well; heavy accent but friendly, light voice. Could perhaps play the part of a very occasional character. An experienced PBC announcer - may be worth keeping in mind for any future Urdu/English teacher's programmes.

Nasra Iftikhar: Clear speech and good intonation, but delivery rather severe. Not a singer.

## Men

Sherya Jabbar: very good singer and pleasant distinctive speaking voice. Good interpretation. Could be a useful regular character. (A university student and member of a music group. Plays guitar.)

Saad Paracha: useful deep, strong voice. Could play the part of an older man, eg shopkeeper. Not a singer.

Sherya Iftikhar: Teenager. Deepish voice. Reasonable interpretation. Could be useful for a part-time character.

## Presenters and Actors: Summary of Recommendations

- ♦ Nighat Lone and Shah Mansoor should continue as the two main presenters, Bano and Aslam.
- ♦ Durre Samin should be tried out as a third presenter.
- ♦ A regular child character should be created, and played by Nabil.
- ♦ Parts for children should be included much more often.
- ♦ More use should be made of further adult characters.
- ♦ When casting, producers should refer to the results of the October auditions as well as making use of actors recommended from Level One.
- ♦ Further auditions should be held for children.

## PUPIL'S WORKBOOK AND TEACHER'S GUIDE

Workbooks and Teacher's Guides covering the first half of Level One (IRI lessons 1 - 60) had been published and distributed to schools to accompany the broadcasts which started in September.

Although there is much that is commendable about them, particularly for a first attempt, there are also, unfortunately, some problems and many mistakes in both books. I have discussed these in detail with Dr Habib and with Azra Yasimin, who is currently responsible for both the Pupil's Workbook and the Teacher's Guide. Part of the problem is that different people have been responsible for these books at different times.

Some mistakes obviously occurred during the typing and paste-up stages; others are design problems: at times the layout needs rethinking, some drawings need improvements or corrections and another, simpler, typescript is needed for the Pupil's Workbook; there were also errors of omission, some grammatical mistakes and inaccurate instructions and explanations. In the Teacher's Guide, for instance, instructions about the Letterbox Game are crucial as the radio lesson depends on the teacher drawing the correct version of the game on the board. Different letters are used in different lessons. However the Teacher's Guide has either omitted the instructions for this, or given the wrong version. This will cause much confusion! The problem was solved to a certain extent by having the PBC announcers explain, just before the particular broadcasts, what the teacher should do though this won't help schools who are using cassettes. The Pupil's Workbook cover needs to be redone so that the boy is standing and the girl is sitting. Several radio lessons make use of the cover to reinforce 'sitting/standing' and 'he/she' At present both the boy and girl are standing, which is not very helpful!

Azra Yasimin has taken on board the many changes required, and is being conscientious about the revisions and about compiling the new Workbook and Teacher's Guide pages. It's vital that whoever is compiling the Workbook and Teacher's Guide constantly checks their drafts with the scriptwriters and with the producers. Azra Yasimin is now doing this formally at a weekly meeting and informally on many occasions throughout the week. Cassette copies of the lessons are now being supplied for Azra to work from, so that she is aware of the exact content of each lesson. In the unlikely event of a lesson recording not being finalised before work starts on the appropriate lesson pages, the compiler should check the scripts and running orders in detail with the producers and scriptwriters.

The Class Two Readiness Workbook, which is being prepared by Gulshan Ara, is proceeding well. She is discussing each draft with the scriptwriters and both Nighat Lone and Waheeda Parveen have made helpful suggestions.

The task of revising and preparing the rest of the Pupil's Workbook and Teacher's Guide for IRI Level One, and then proceeding with the complete Workbook and Teacher's Guide for IRI Level Two so that both are completed by April, is an enormous one. Azra Yasimin is a competent, careful worker, but she has many other calls on her time, with work for IMDC, Teacher Training, and field trips. It would be a great help if, once the Class Two Readiness Workbook is completed, Gulshan Ara could start on the IRI Level Two Pupil's Workbook and Teacher's Guide, while Azra Yasimin continues with the books for Level One.

### Pupil's Workbook and Teacher's Guide: Summary of Recommendations

- The published first half of the Pupil's Workbook and Teacher's Guide for Level One need to be carefully revised.
- The compiler of the Workbook and Teacher's Guide (Azra Yasimin) should attend weekly meetings with the scriptwriters and producers to discuss the draft pages of the books; in addition the compiler should check with scriptwriters constantly throughout the week.
- The compiler should work directly from cassette copies of the recorded lessons, as well as from the lesson scripts.
- If the recorded lessons are not available, the compiler should work from the running orders and segment scripts, in close discussion with the scriptwriters and producers.
- The compiler of the Class Two Readiness Workbook (Gulshan Ara) should continue to discuss each draft with the scriptwriters.
- When the Class Two Readiness Workbook is completed, Gulshan Ara should start compiling the Level Two Pupil's Workbook and Teacher's Guide.

### IRI OFFICE ORGANISATION AND STAFF DEVELOPMENT

With so much paperwork being generated by the IRI office it's essential to maintain a well organised office with all filing systems up to date and all files, filing cabinets and cupboards clearly labelled.

Fuad Akhtari had set up a good filing system for Pakistan and Kenya master scripts. This has been refined a little for ease of use and to incorporate segment lists and running orders. Mrs Afridi has updated her administration files.

Overall the IRI office is now in good working order, but a considerable sorting out of paperwork and subsequent organisation was needed. It took some time to find the

Kenya/Lesotho Scope and Sequence for Levels One and Two, vocabulary lists, structure usage etc; and to find Mrs Majid's useful frame analysis of many of the Kenya Level One scripts. This was because no specific system had been set up in this area and they were buried amongst old drafts of the workbook, unused test papers and many unnecessary extra copies of old scripts, both Kenya and Pakistan, which had been superseded. Once the final script has been agreed, typed, distributed and a copy put in Fuad's master file system, spare copies of Kenya scripts and early drafts of Pakistan scripts should be thrown out (or used as recycled rough paper). Similarly as segment lists and running orders are revised and drafts for the Workbook and Teacher's Guide finalised, all previous versions should be thrown out.

Fuad Akhtari is coping very efficiently with a large volume of IRI work and ongoing IMDC duties. At times he is under considerable pressure, but he works systematically and has developed a good sense of how to prioritise. There have been times when the scripting deadlines have been hard to meet because of his workload. If possible, when there are tight deadlines, scripts should have top priority. However if his workload increases he could have problems meeting deadlines simply because of lack of available time. Perhaps another member of staff could be trained in the simpler secretarial duties.

Fuad has quite a talent for design and it would be well worth sending him on a Desk Top Publishing course (eg Pagemaker). Desk Top Publishing facilities in house would be very useful long term.

#### IRI Office Organisation and Staff Development: Summary of Recommendations

- The organisational and filing systems which now exist should be updated on at least a weekly basis.
- Fuad Akhtari should attend a Desk Top Publishing course (eg Pagemaker)
- Another member of staff should be trained in basic secretarial tasks.

#### GENERAL FEEDBACK AND IMPLICATIONS

Since IRI broadcasts began in September, Radio Pakistan (Peshawar) has received many telephone calls and letters from general listeners about the English In Action radio lessons. All responses have been positive and complimentary. Some included suggestions and questions about the programmes, which are summarised below:

- 1 Many requests about where to buy the Pupil's Workbook and Teacher's Guide.

- 2 Many requests about where to buy cassette copies of the programmes. Music Centres and bookshops have also had enquiries about the availability of the radio lessons on cassette.
- 3 A representative from a private foundation for education would like the full set of cassettes and workbooks for the whole course, and is quite happy to pay for them.
- 4 A government teacher wrote to ask why his school had had no message from the government about the IRI programmes, and why the Workbooks/Teacher's Guides weren't generally available.
- 5 One listener thought IRI programmes should be developed to begin with Class One through to Class Five.
- 6 Several listeners asked for spellings to be given in the programmes.
- 7 Several listeners asked for Urdu translations of the English sentences.
- 8 Many listeners asked for the IRI programmes to be broadcast in the evenings as well. The PBC Station Director is considering this possibility.

It is obvious that many adults as well as children are keen to learn English; that people feel the IRI broadcasts are effective; and that they're willing to pay for availability of the radio lessons and workbooks. It would be worth considering commercial production of IRI cassettes and print materials. A proportion of the profit could be fed back into the IRI project for ongoing development.

There is obviously a great need for IRI English programmes for adults. Early in 1993 Dan Garrett and I were asked to consider the feasibility of adapting the BBC and IEC's adult English by Radio course for Namibia, for use in Pakistan. As it turned out the Namibian programmes were set very much in an African context which was not appropriate for Pakistan. In addition, lack of staffing, lack of time and lack of sufficient resources meant this section of the project had to be postponed in order to ensure that the IRI children's lessons and accompanying teacher training radio programmes would go ahead according to schedule. However, the development of an IRI English teaching course for adults should remain firmly on the agenda.

There has been much feedback of an anecdotal nature, all of it encouraging. What follows is a selection: when one of the producers went to a photocopying shop, the 7 year old boy doing the photocopying was listening to that day's IRI lesson and accurately joining in with the responses, and, as much as possible in the circumstances, the actions; many taxi drivers have told me they listen to the broadcasts - "It's not just the children who are learning, we're learning too." Various IRI/IMDC staff members have relayed comments from friends and neighbours who are finding the broadcasts very helpful. They are particularly good for women at home, including Afghan

refugee women, who want to learn English and for young children who are not going to school; one of the USAID drivers says the children in his village are already singing the IRI songs as they play in the street.

#### General Feedback and Implications: Summary of Recommendations

- ♦ Commercial production of IRI lesson cassettes and print materials should be seriously considered.
- ♦ An IRI English teaching course for adults should be developed.

#### IRI BUDGET

I prepared the attached multi-level IRI budget (Appendix Five) to support the outline IRI budget submitted to the World Bank by Dr Habib.

#### VOTE OF THANKS

I would like to thank everyone involved with IRI at PBC and IMDC for their continuing hard work and commitment, and extend congratulations all round on the completion of IRI Level One recordings. Asma Gul, Zahir Shah Afridi, Nighat Lone, Waheeda Parveen, Fuad Akhtari and Shah Mansoor deserve special credit for their part in making the IRI Level One broadcasts the success they are proving to be. Particular thanks should also go to Azra Yasimin, Gulshan Ara and all who helped the IRI print materials reach publication. Anwar-ul-Amin continues to provide excellent organisational back-up. I am very grateful for Dr Wade Robinson's and Dr Mona Habib's ongoing support and for Dr Habib's tireless efforts to ensure the continued development of IRI. I wish everyone all the very best for IRI Level Two.

Warrill Grindrod  
Peshawar  
November 1993.

## GENERAL SCRIPT OBSERVATIONS AND ADVICE

- A basic pattern: presenters introduce the word, phrase, little conversation or whatever it is; the children say it; the presenters reinforce it.
- always keep in mind the main thing the segment is teaching.
- Before you ask the children a question make sure they'll know what the wording you use means. There should be an example using Bano and Aslam or a statement using the relevant phrase before you ask the question. (Use your discretion: you don't need to do this with phrases that are used all the time.)
- Make the most of FX. These are such a help when teaching as the sounds help explain the words and make the lesson more interesting. If you're introducing a sound for the first time use it more than once so the children can clearly identify it and will recognise it again. (Repeats can always be dropped in later lessons if they seem unnecessary by then.)
- Remember you're writing dramas. The actors and the children are acting out little scenes all the time, not just repeating words like a textbook. Take situations from real life.
- when introducing a new person usually s/he speaks first then one of the regular characters (Bano or Aslam) replies and uses the new person's name. You should have a few lines of dialogue to establish the new person - they need more than a couple of words.
- New 'poems' should be taught line by line first time round, or possibly half a verse at a time. Though if the children know all the words in it, you could possibly recite the whole verse.
- Repeat new words, new phrases. In general remember you're writing master segments that go on for many lessons. Be more aware of writing careful teaching scripts with sections that can be cut later when the children are more familiar with the content.
- Write exactly what the actors have to say. eg "it's", not "it is"; "what's", not "what is"; "that's", not "that is". We're teaching spoken English, not literary English.
- Keep the actors abilities and weaknesses in mind. eg Bano usually delivers teacher instructions better than Aslam (though he's improving rapidly); Aslam has difficulty with pronouncing "w"; and avoid Aslam singing on his own! Aslam and Bano together sound nice - it doesn't always have to be Bano on her own reciting the first example. Remember that overall the programmes need to be well balanced between Aslam and Bano.
- keep teacher instructions to a minimum. Try to think of ways of explaining things directly to the children. Of course there will be times when you do have to rely on the teacher

explaining things - so make the teacher instructions as clear and simple as possible.

- Remember to mark cuts for later lessons. Think carefully about this when you're writing.

- Vary the length of the segments. If a segment is long, make sure you include cuts of varying lengths for later lessons. And it's nice to have short segments too.

- Aim for a variety of activities.

- It's nice for the children to sometimes interact directly with Aslam and Bano. eg What's That 2 in week 10, segment 63.

- develop conversations ... Aslam and Bano; the children and Aslam and Bano; one child and another; groups; the children all in pairs; the children and other characters in the programmes...etc.

- Segments in a sequence can follow much the same patterning. For example: Phonics - all these segments follow exactly the same pattern. You could write all the segments at once; if not, check back against a few previous scripts to get the pattern right. Counting - these don't need to be exactly the same, but checking against previous segments will help you remember the basic patterning. Colours - again, these segments won't be exactly the same, but I think they should be written in a block at the same time so that the patterning and teaching follows logically and in a way that's easy for the children to remember.

- Obviously by the time you get to Level Two you can gradually extend the patterning as the children become familiar with more words and questions and phrases.

- When you're working out running orders aim for the lessons to be 19'00 - 19'30 in duration. (It's not disastrous if they're shorter, but it's easier for the PBC announcers if the programmes lengths are fairly consistent.)

Happy scriptwriting!

Warrill Grindrod  
September 1993

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1/2/94

## IRI ENGLISH IN ACTION RADIO LESSONS LEVELS TWO AND THREE SCHEDULE OCTOBER 1993-MAY 1994

BY	ABSENT	CONSULTING	SCRIPTS WRITTEN, TIMED & TO PRODUCERS, RUNNING ORDERS DONE	RECORDED AND SEGMENTS EDITED	LESSONS COMPILED & EDITED RTX MASTER CASSETTES FOR SEGMENTS & LESSONS DONE & COPIES OF SEGMENT TAPES
14 OCT.			All revisions	Most of re-records up to week 17	re-records of master cassettes lessons 1-60 and 10 Teacher Training Programmes
21 OCT.	SCRIPTWRITER WAHEDA PARVEEN FIELD - TRAINING	WARRELL GRINDARD FULL TIME	Scripts weeks 18, 19 (week 20 revision) Draft running orders week 13 →	<ul style="list-style-type: none"> <li>• Finish re-records</li> <li>• New segments weeks 18, 19, 20.</li> <li>• AUDITIONS</li> </ul>	Amendments and further master cassettes week 11
28 OCT.	SCRIPTWRITER WAHEDA PARVEEN FIELD - TRAINING	WARRELL GRINDARD FULL TIME	<ul style="list-style-type: none"> <li>• Cuts marked &amp; timed, as recorded, on all scripts</li> <li>• Final running orders.</li> <li>• set up new filing system.</li> <li>• Final: COLLATING &amp; TILING, REPLACEMENT MASTER SEGMENT</li> </ul>	Editing to end of week 20 segments.	Amendments and master cassettes week 12
4 NOV.	PRODUCER ASMA GUL IBC TRAINING, ISLAMABAD PRESENTER SHAH MASOOR EXAMS	WARRELL GRINDARD PART TIME	<ul style="list-style-type: none"> <li>• SCRIPTS &amp; LESSON SCRIPTS WITH FRONT PAGES FOR ALL LEVEL ONE.</li> <li>• DEVISE &amp; WRITE TEST (up to lesson 60, level one)</li> <li>• Planning level two</li> </ul>	CHECK THAT SUGGESTED AMENDMENTS DONE ON ALL MASTER SEGMENTS	Replacement master segment cassettes & tapes for IMDC. weeks 13 & 14
11 NOV.	PRODUCER ASMA GUL IBC TRAINING, ISLAMABAD PRESENTER SHAH MASOOR EXAMS	WARRELL GRINDARD PART TIME	<ul style="list-style-type: none"> <li>• STRUCTURES &amp; VOCAB Kenya lesson 94-195 level one, and level two (Kenya) structures &amp; vocab.</li> <li>• Assimilate Kenya curriculum</li> <li>• PAKISTAN LEVEL TWO SCOPE &amp; SEQUENCE WITH DR HABIB</li> </ul>		Replacement Teacher Training master tapes for IMDC. weeks 15 & 16

1993

## IRI ENGLISH IN ACTION

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BY	ABSENT	CONSULTANCY	SCRIPTS WRITTEN, TIMED & TO PRODUCERS, RUNNING ORDERS DONE	RECORDED AND SEGMENTS EDITED	LESSONS COMPILED & EDITED RTX MASTER CASSETTES FOR SEGMENTS & LESSONS DONE & COPIES OF SEGMENT TAPES
18 NOV.	PRESENTER SHAH MANSUR GHANTS		SCRIPTING <u>LEVEL TWO</u> Weeks 1 & 2	WORKSHOPS Record & edit test	Test master cassette Weeks 1, & 18
25 NOV.			Weeks 3 & 4	ADMINISTERING TEST <u>LEVEL TWO</u> Weeks 1 & 2	Weeks 19 & 20
2 DEC.	NIGHTS COME AVAILABLE MORNING SUNDAY FOR RECORDING	FIELD TRIPS	Week 5	ADMINISTERING TEST Week 3	<u>LEVEL TWO</u> Week 1
9 DEC.	TESTING	GRINDRDA PART	Week 6	ADMINISTERING TEST AND Week 1!	Week 2
16 DEC.			Week 7	SCRIPTING WORKSHOPS Week 5	Week 3
23 DEC.	PRODUCER ABMA QUL WEDNESDAY		Weeks 8 & 9	WORKBOOK	Week 4
30 DEC.			Week 10	CHECK WORKBOOK	Week 5

CONSULTANCY

GRINDRDA

PART

AMENDMENTS TO SEGMENT LISTS, SCRIPTS, RUNNING ORDERS  
COLLATING & FILING OF LESSON SCRIPTS & SEGMENT SCRIPTS  
FILING KENYA SCRIPTS

TEACHER'S GUIDE

1994 IRI ENGLISH IN ACTION

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BY	ABSENT	CONSULTANCY	SCRIPTS WRITTEN, TIMED & TO PRODUCERS, RUNNING ORDERS DONE	RECORDED AND SEGMENTS EDITED	LESSONS COMPILED & EDITED RTX MASTER CASSETTES FOR SEGMENTS & LESSONS DONE & COPIES OF SEGMENT TAPES
6 JAN.	PRODUCER ASMA QUL		<u>LEVEL TWO</u> Week 11	<u>LEVEL TWO</u> week 8	<u>LEVEL TWO</u> week 6
13 JAN.		MARRILL GRIMMARD PART TIME	Week 12	SCRIPTING WORKSHOPS week 9	week 7
20 JAN.			Weeks 13 & 14	weeks 10 & 11	
27 JAN.			Week 15	weeks 12 & 13	
3 FEB.			weeks 16 & 17	weeks 14 & 15	
10 FEB.			SCRIPTING WORKSHOPS Week 18	WORKSHOPS Weeks 16 & 17	
17 FEB.			Week 19	CHECK WORKBOOK AND TEACHER'S GUIDE Weeks 18 & 19	

AMENDMENTS TO SEGMENT LISTS, SCRIPTS, RUNNING ORDERS  
 COLLATING & FILING OF LESSON SCRIPTS & SEGMENT SCRIPTS  
 PRINTING & FILING KENYA SCRIPTS

1994 IRI ENGLISH IN ACTION

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BY	ABSENT	CONDUCTING	SCRIPTS WRITTEN, TIMED & TO PRODUCERS, RUNNING ORDERS DONE	RECORDED AND SEGMENTS EDITED	LESSONS COMPILED & EDITED RTX MASTER CASSETTES FOR SEGMENTS & LESSONS DONE & COPIES OF SEGMENT TAPES	
24 FEB.			<u>LEVEL TWO</u> Week 20 (revision)	<u>LEVEL TWO</u>	<u>LEVEL TWO</u> Week 8	
3 MARCH			UPDATE PAPER WORK LEVEL TWO - segment scripts amended as recorded - lesson scripts collated & filed as far as possible		Weeks 9 & 10	
10 MARCH			- segment lists corrected - running orders up to date - durations on everything correct SET UP LEVEL 3 FILING SYSTEM		Week 11	
17 MARCH			AMENDMENTS TO LESSON SCRIPTS RUNNING ORDERS, SEGMENT LISTS COLLATING & FILING SEGMENT & LESSON SCRIPTS LEVEL TWO PRINTING & FILING KENYA SCRIPTS LEVEL THREE	PLANNING LEVEL THREE ANALYSE KENYA/ LESOTHO CURRICULUM AND SCRIPTS	TEACHERS KEEP CHECKING WORKBOOK & GUIDE LEVEL TWO	Weeks 12 & 13
24 MARCH					Week 14	
31 MARCH					Weeks 15 & 16	
7 APRIL					Week 17	

# 1994 IRI ENGLISH IN ACTION

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BY	ABSENT	CONSULTING	SCRIPTS WRITTEN, TIMED & TO PRODUCERS RUNNING ORDERS DONE	RECORDED AND SEGMENTS EDITED	LESSONS COMPILED & EDITED RTX MASTER CASSETTES FOR SEGMENTS & LESSONS DONE & COPIES OF SEGMENT TAPES
14 APRIL			DEVISE AND WRITE TEST (up to lesson 120, level two)		LEVEL TWO Weeks 18 & 19
21 APRIL			SCOPE AND SEQUENCE LEVEL THREE PAKISTAN		Week 20
28 APRIL			<ul style="list-style-type: none"> <li>• All Level Two lesson scripts collected &amp; filed with front pages</li> <li>• All Level Two segment lists &amp; running orders checked &amp; filed</li> </ul>	RECORD & EDIT TEST	TEST MASTER CASSETTE
5 May			<p style="text-align: center;"><u>LEVEL THREE</u></p> <p style="text-align: center;">Weeks 1 &amp; 2 (mostly revision)</p>	LEVEL TWO CELEBRATION!	
12 MAY			Week 3	<p style="text-align: center;"><u>LEVEL THREE</u></p> <p style="text-align: center;">Weeks 1 &amp; 2</p>	<p style="text-align: center;"><u>LEVEL THREE</u></p> <p style="text-align: center;">Week 1</p>
19 MAY					Week 2
26 MAY				ADMINISTERING TEST	

PRINTING & FILING KENYA SCRIPTS LEVEL THREE

CHECK WORKBOOK & TEACHER GUIDE

AP

# ALTERNATIVE TIMETABLE

## IRI ENGLISH IN ACTION RADIO LESSONS LEVELS TWO AND THREE SCHEDULE OCTOBER 1993-MAY 1994

BY	ABSENT	CONSULTANT	SCRIPTS WRITTEN, TIMED & TO PRODUCERS, RUNNING ORDERS DONE	RECORDED AND SEGMENTS EDITED	LESSONS COMPILED & EDITED RTX MASTER CASSETTES FOR SEGMENTS & LESSONS DONE & COPIES OF SEGMENT TAPES
14 OCT.			All revisions	Most of re-records up to week 17	re-records of master cassettes lessons 1-60 and to Teacher Training Programmes
21 OCT.	SCRIPT WRITER UNIFEDA ARTEEN FIELD - TRAINING	WARAIL GRINDA FULL TIME	Scripts weeks 18, 19 (week 20 revision) Draft running orders week 13 →	• Finish re-records • New segments weeks 18, 19, 20. • AUDITIONS	Amendments and further master cassettes week 11
28 OCT.	SCRIPT WRITER UNIFEDA ARTEEN FIELD - TRAINING	WARAIL GRINDA FULL TIME	• Cuts marked & timed, as recorded, on all scripts • Final running orders. • set up new filing system. • Food: COUNTING & TILING REPLACEMENT MASTER SEGMENT	Editing to end of week 20 segments.	Amendments and master cassettes week 12
4 NOV.	PRODUCER ASMA QUL ISLAMABAD PRESENTER BAH MANJUR EXAMS	WARAIL GRINDA PART TIME	SCRIPTS & LESSON SCRIPTS WITH FRONT PAGES FOR ALL LEVEL ONE. • DEVISE & WRITE TEST (up to lesson 60, level one) • Planning level TWO	CHECK THAT SUGGESTED AMENDMENTS DONE ON ALL MASTER SEGMENTS	Replacement master segment cassettes & tapes for IMDC. weeks 13 & 14
11 NOV.	PRODUCER ASMA QUL ISLAMABAD PRESENTER BAH MANJUR EXAMS	WARAIL GRINDA PART TIME	• STRUCTURES & VOCAB Kenya LESSON 94-195 level one, and level two (Kenya) structures & vocab. • Assimilate Kenya curriculum • PAKISTAN LEVEL TWO SCOPE & SEQUENCE WITH DR HABIB		Replacement Teacher Training master tapes for IMDC. weeks 15 & 16

APPENDIX THREE

# ALTERNATIVE TIMETABLE 1993 IRI ENGLISH IN ACTION

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BY	ABSENT	CONSULTING	SCRIPTS WRITTEN, TIMED & TO PRODUCERS, RUNNING ORDERS DONE	RECORDED AND SEGMENTS EDITED	LESSONS COMPILED & EDITED RTX MASTER CASSETTES FOR SEGMENTS & LESSONS DONE & COPIES OF SEGMENT TAPES
18 NOV.	PRESENTER SHAH MARSH EXAMS		SCRIPTING WORKSHOPS <u>LEVEL TWO</u> Weeks 1 & 2		Weeks 17 & 18
25 NOV.			Week 3	ADMINISTERING TEST	Weeks 19 & 20
2 DEC.	NIGHT HOME AVAILABLE MORNINGS ONLY FOR RECORDING	FIELD TRIPS	Weeks 4 & 5	ADMINISTERING TEST <u>LEVEL TWO</u> Weeks 1 & 2	<u>LEVEL TWO</u> Week 1
9 DEC.	TESTING	GRANDDAD	Week 6	← ADMINISTERING TEST →	Week 2
16 DEC.		WARRILL	Week 7	SCRIPTING WORKSHOPS	Week 3
23 DEC.	PRODUCER ASMA QUL WEEDING		Week 8	WORKBOOK	Week 3
30 DEC.			Week 9	CHECK	Week 4

RUNNING ORDERS  
 SCRIPTS  
 SEGMENT SCRIPTS  
 LISTS, SCRIPTS, RUNNING ORDERS  
 SCRIPTS  
 SCRIPTS  
 LESSON SCRIPTS  
 KENYA SCRIPTS  
 SEGMENTS TO SEGMENT  
 COLLECTING & FILING OF LESSON  
 FILING KENYA SCRIPTS

GUIDE  
 TEACHER'S  
 WORKBOOK  
 CHECK

# ALTERNATIVE TIMETABLE

## 1994 IRI ENGLISH IN ACTION

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BY	ABSENT		SCRIPTS WRITTEN, TIMED & TO PRODUCERS, RUNNING ORDERS DONE	RECORDED AND SEGMENTS EDITED	LESSONS COMPILED & EDITED RTX MASTER CASSETTES FOR SEGMENTS & LESSONS DONE & COPIES OF SEGMENT TAPES
6 JAN.	PRODUCER ASMA GUL		<u>LEVEL TWO</u> week 10	<u>LEVEL TWO</u> week 6	<u>LEVEL TWO</u> week 5
13 JAN.		WARRILL GRINDROD PART TIME	week 11	SCRIPTING WORKSHOPS week 7	week 6
20 JAN.			week 12	TEACHER'S GUIDE weeks 8 & 9	
27 JAN.			week 13	week 10	week 7
3 FEB.			week 14	weeks 11 & 12	
10 FEB.			week 15	SCRIPTING WORKSHOPS weeks 13 & 14	
17 FEB.			week 16	CHECK WORKBOOK week 15	week 8

RUNNING ORDERS  
 AMENDMENTS TO SEGMENT LISTS, SCRIPTS, RUNNING ORDERS  
 COLLATING & FILING OF LESSON SCRIPTS & SEGMENT SCRIPTS  
 PRINTING & FILING OF KENYA SCRIPTS

1994 IRI ENGLISH IN ACTION ALTERNATIVE TIMETABLE

BY	ABSENT	CONSTRAINTS	SCRIPTS WRITTEN, TIMED & TO PRODUCERS, RUNNING ORDERS DONE	RECORDED AND SEGMENTS EDITED	LESSONS COMPILED & EDITED RTX MASTER CASSETTES FOR SEGMENTS & LESSONS DONE & COPIES OF SEGMENT TAPES
24 FEB.			<u>LEVEL TWO</u> Week 17	<u>LEVEL TWO</u>	<u>LEVEL TWO</u> Weeks 9 & 10
3 MARCH			Week 18	Week 16	Week 11
10 MARCH			Week 19		Weeks 12 & 13
17 MARCH			Week 20 (Revision)		Week 14
24 MARCH			UPDATE LEVEL TWO PAPERWORK - segment scripts amended as recorded - lesson scripts collated & filed as far as possible		Week 15
31 MARCH			- segment lists corrected - running orders up to date - correct alterations on everything. SET UP LEVEL THREE FILING SYSTEM	Weeks 17 & 18	
7 APRIL			PLANNING LEVEL THREE Analyse Kenya / Lesotho Curriculum	Weeks 19 & 20	

AMENDMENTS TO SEGMENT LISTS, SCRIPTS, RUNNING ORDERS  
 COLLECTING & FILING OF LESSON SCRIPTS & SEGMENT SCRIPTS  
 PRINTING & FILING OF KENYA SCRIPTS  
 WORKBOOK AND TEACHER'S GUIDE  
 CHECK

JH

# ALTERNATIVE TIMETABLE

## 1994 IRI ENGLISH IN ACTION

BY	ABSENT	CONSULTING	SCRIPTS WRITTEN, TIMED & TO PRODUCERS RUNNING ORDERS DONE	RECORDED AND SEGMENTS EDITED	LESSONS COMPILED & EDITED RTX MASTER CASSETTES FOR SEGMENTS & LESSONS DONE & COPIES OF SEGMENT TAPES
14 APRIL			DEVISE & WRITE TEST (UP TO LESSON 120, LEVEL TWO)		<u>LEVEL TWO</u> Weeks 16 & 17
21 APRIL			ANALYSE KENYA / LESOTHO CURRICULUM & VOCAB & SCRIPTS (SCOPE & SEQUENCE)		Weeks 18 & 19
28 APRIL			PAKISTAN LEVEL THREE • All Level Two lesson scripts collated & filed with front pages • All Level Two segment lists & running orders double checked & filed	RECORD & EDIT TEST LEVEL TWO CELEBRATION!	Week 20 TEST MASTER CASSETTE
5 May			PLANNING LEVEL THREE Kenya / Lesotho script analysis		
12 MAY			<u>LEVEL THREE</u> Scripts Week 1 & 2 (mostly revision)		
19 MAY			Scripts Week 3	<u>LEVEL THREE</u> Weeks 1 & 2	<u>LEVEL THREE</u> Week 1
26 MAY			ADMINISTERING TEST		Week 2

THREE  
LEVEL  
SCRIPTS  
KENYA  
CHECK  
AND  
BOOK  
AND  
BOOK