



# MAS 337

## Advanced Radio Production and Broadcasting

S1 Day 2017

*Department of Media, Music, Communication and Cultural Studies*

### Contents

<u>General Information</u>	2
<u>Learning Outcomes</u>	3
<u>General Assessment Information</u>	3
<u>Assessment Tasks</u>	4
<u>Delivery and Resources</u>	8
<u>Unit Schedule</u>	12
<u>Learning and Teaching Activities</u>	14
<u>Policies and Procedures</u>	14
<u>Graduate Capabilities</u>	15
<u>Changes from Previous Offering</u>	20

#### Disclaimer

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

## General Information

Unit convenor and teaching staff

Unit Convenor

Virginia Madsen

[virginia.madsen@mq.edu.au](mailto:virginia.madsen@mq.edu.au)

Contact via [virginia.madsen@mq.edu.au](mailto:virginia.madsen@mq.edu.au)

Y3A191J

By appointment or Monday 10.30 - 11.30am; Tuesday 12.30-1.30pm

Tutor

Vivien Altman

[vivien.altman@mq.edu.au](mailto:vivien.altman@mq.edu.au)

Contact via TBA

Y3A J1

TBA

Helen Wolfenden

[helen.wolfenden@mq.edu.au](mailto:helen.wolfenden@mq.edu.au)

Credit points

3

Prerequisites

6cp at 200 level including MAS207

Corequisites

Co-badged status

### Unit description

This unit provides an advanced understanding of diverse radio forms and their production as they are emerging in the contemporary online/broadcast context. Students work across a range of professional roles contributing their skills and output to either a series of programs composed of a variety of radio forms (features, comedy, talkback, reportage, discussion, live music, performance) or towards a live special event program. Students also work towards an online presentation with additional features (image, text, podcasts). The workshop program comprises production meetings (modelled on industry practice) and the acquisition of advanced audio production skills extending students' previous knowledge and experience. Specialist studio/audio production is taught using Protools and appropriate other softwares. Students also acquire advanced skills in voice production and microphone techniques for music, field and actuality recording (also applicable to film and other audio-visual forms). Lectures extend students' knowledge of critical, formal and technical developments in radio and related audio media (production and performance), including recent audio-rich storytelling forms emerging online and in new public and cultural institutional contexts. Principally drawing on Australian examples, the unit also explores new initiatives in radio and audio-rich forms internationally.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications

- Demonstrate the development of a range of communication and expression skills.

- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.

- Plan strategically, and develop team skills to produce a range of creative and journalistic outputs

- Analyse critically and evaluate creative and professional media practice, with an emphasis on radio/audio industry or broadcast media content.

## General Assessment Information

In general submit all paperwork required in the assessment task via Turnitin link on iLearn. Final Journal with cut and pasted entries and other documentation of your role should be submitted to your Tutor. Please see iLearn for details. All audio programs: submit to DAWS (Digital Audio Workstations) Dropbox/ISIS system as above. Check with Radio Facilities Manager Peter Ring

for any changes, or if the system is not accessible for any reason.

Assessment rubrics (available on iLearn) should be combined with information in this Unit Guide to better inform you about the grading of tasks and assessment in this unit.

## Assessment Tasks

Name	Weighting	Hurdle	Due
<u>1. Short audio postcard</u>	20%	No	Week 5 Tutes
<u>2. Analysis/reflection</u>	20%	No	Week 7
<u>3. Program Production</u>	40%	No	Week 12
<u>4. Live Show presentation</u>	20%	No	Week 14

### 1. Short audio postcard

Due: **Week 5 Tutes**

Weighting: **20%**

Use recordings of actuality sound and scripted voice/voice-over to make a short (3 - 4 minute) audio 'postcard' or reportage of a place, a place/moment (events at a location) in time. Script can involve on location voicing/narration and/or voice-over recorded separately. Your place/topic should ideally relate to your class's theme, although it is possible to make these without such limitations. Exact subject: the only limit is your imagination. In all cases, you should start with a real place or event, although it is possible to speak of a fictional or more laterally connected topic, but still using recorded sound from this place.

(This exercise will mainly assess your writing/presentation skill for radio and your ability to construct a radio/audio item which uses recorded actuality/'wild sound' and words to take us to a place/comment on an event). **Prepare individually. Submit to DAWS correct folder by Week 5 Tute.** Should be available to listen to in Week 5. Include a Cue Sheet, with a copy of your script: Submit all paperwork/Cue sheet and script via Turnitin (accessible on iLearn).

On successful completion you will be able to:

- Demonstrate the development of a range of communication and expression skills.
- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.

### 2. Analysis/reflection

Due: **Week 7**

Weighting: **20%**

**Choose one magazine, talk or specialist talk, feature or discussion radio program (Australian/English language), or episode of 'Q and A' (ABC TV), or produced/well**

**distributed podcast (preferably with talk emphasis or a strong feature) and describe, contextualise and analyze it using relevant tools from your study of radio or audio/broadcast journalism (1500 - 2000 words).**

Pay attention to the following:

**Description and Contextualisation:** Type: radio/web/podcast etc. Station/Service or Host? (Public, community, commercial, independent etc) Date of broadcast or first availability? The genre: current affairs, talkback/discussion, interview/s, documentary/'feature', comedy, drama/performance or other? What is the program it is part of? Is it part of a regular offering, or a one off special? (Egs: ABC Triple J "Hack", national youth current affairs program, regular daily...; "RadioLab": American NPR specialist podcast and syndicated program available on....online site includes... ; ABC RN "Breakfast" to other like "Drive" show (RN, 702): daily current affairs and talk show with multiple items, single host with commentators and journalists input; fbi or RN styled feature: highly pre-produced, demonstrates research, high level scriptwriting, use of sound to tell story, experiential etc; duo or single hosts show (various styles), with short features and/or interview content etc. Discuss here, if relevant, what you can discover of the program's/ and/or genre's history, its possible target audience, ways it engages with its audience...and outline any 'value adding' it achieves through its online presence. Comment on any other features that are important in your view.

**Analysis:** While paying attention to the format/context of the station where your chosen program is broadcast, comment on the content, style, and genre of the program. Note the kinds of voices heard, the arguments or content and how this is expressed or developed. How effectively is the story told, and is it a story you think worth communicating to the program's target audience? Why was it so engaging or significant? Here, you might comment on the voiced story including the impact of narrators/hosts/reporters; the scripting, editing and structure; the placement/types of sound used (such as any music or actuality sound and why this works or not); the quality/choice of interviewees, their content or interest these generate for the whole piece. If any other things are significant mention and discuss these. Somewhere in the analysis you should comment on: how the program succeeds (or not) in delivering its content, engaging its listeners, or speaking to its imagined audience(s) or communities, and what you learnt from listening to this program, especially in relation to your role as a radio producer. Here you are asked to give your view; however support your arguments using referenced articles, or quality commentary: use articles from quality media and academic scholarship where available. (See reference list, or consult with your Tutor).

Program examples to analyse if you are unsure are best discussed with your tutor.

If you choose to analyse one episode of ABC TV's "Q & A", or a similar program on radio or TV (containing a forum or live debate) here are some points to consider in your report: How is/are the topic/s managed? Comment on the role of any compere, the kinds of questions asked, the balance (or not) of perspectives aired, the variety/diversity or not of guests and their answers in relation to the line of questioning. Is there usage of 'Devil's Advocate' questioning by the compere? See iLearn Discussions or Announcements for more detail and your tutor's suggestions.

Submit via Turnitin (accessible on iLearn) by Week 7.

On successful completion you will be able to:

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications
- Demonstrate the development of a range of communication and expression skills.
- Analyse critically and evaluate creative and professional media practice, with an emphasis on radio/audio industry or broadcast media content.

### 3. Program Production

Due: **Week 12**

Weighting: **40%**

This entails you producing **audio content** for the themed\* live broadcast, in the form of, either: a **short feature** or a current affairs styled **feature package** (max 7 mins, recommended you work in a pair but divide up workload and tasks); or **audio collage/more creative** exploration of the theme (duration TBA: usually one or 2 3-5mins pieces, working in pairs possible); or, a **series of short pieces** around the theme to be spaced through the program (3x 2min for e.g., no group work); or (for Producer and Host roles only) the **production** of the live **discussion forum** with prior organization of 'talent'/guests, evidence of in depth research demonstrated in choices of proposed questions and through leading class discussion. Producer and compere will also make a short audio 'Promo'/or introduction for the forum. The production of the overall show's **web presence for a person with the right skills including** podcast audio elements and any additional audio/elements as agreed to by tutor may also be the submission for this Assessment Task (TBA); or, students may wish to make a **radio drama or comedic piece** (pair or singly).

**Criteria for assessment of content:** all radio content (features, packages and other) will be judged on their: 1) impact/construction and ability to communicate with, engage or move an audience; 2) quality of the content and research leading to the finished work including its scope, rigour, originality and/or suitability to the theme - individual and team contribution is assessed; 3) aesthetic, entertainment or innovative qualities, and or quality/sophistication of the argument of the piece - taking into consideration its intended audience - individual and team contribution is assessed; and 4) overall technical quality. Student role/workload if shared, aims, and any problems encountered, and lessons learnt, should be outlined in an accompanying **Reflection** to assist in the marking process. **NB: Each student should submit a separate reflection, indicating their contribution to the piece/s they make, and comment on their activities and workload.** When working in group work, 50% of your mark for this task will be determined individually. Your written documentation, plus layout of your production (provide screen shots of your production layout on ProTools) will be used to determine this mark.

*Include approx 2 pages (1.5 spaced, 12 pt font) for this Reflection.*

\* Themes will be discussed in Tutes and decided on before Week 5.

Submit Audio to DAWS by your Tute Week 12 and have available to play in class. Submit all paperwork/Cue sheet and Reflection via Turnitin (accessible on iLearn) by Friday June 2.

On successful completion you will be able to:

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications
- Demonstrate the development of a range of communication and expression skills.
- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.
- Plan strategically, and develop team skills to produce a range of creative and journalistic outputs

## 4. Live Show presentation

Due: **Week 14**

Weighting: **20%**

Your mark is based on your individual performance in your role for the live production. Documentation supporting your contribution to the class/team broadcast will be then required. You will need to regularly update others of progress in your role, either using iLearn, facebook group page (if approved) or via emails etc. Best practice is to keep a journal updating it with regular comments and reflections on your role and content produced for the show, and showing deadlines. This 'production diary' – making final comments on the success of your program and some of the key things you have learnt – should be kept from Week 7 and be submitted to your Tutor as supporting evidence of your participation. The diary may include hand written notes, cut and pasted typed text and photos from digital documents and sources and be presented in a Visual Diary/journal format. Typed/online/digital entries including facebook/iLearn discussions can be pasted in or enclosed with this. (Check with tutor for any variations to this). **Submit production diary, clearly labelled, to Tutor by Friday Week 14.**

***A further note on Roles:*** Before Week 6, you will be elected to a role or will have the chance to volunteer for a specific task.

These tasks include: Producers (A) for the live show, to create running sheet, direct presenters, check overall technical quality, take responsibility for content, deadlines etc (2 for each class); Special segment Producer for the Q & A styled Forum (B) (1 for each forum); a Compere of the Q & A segment (1) who will work with Producer B in smooth running of Forum and scripting/ questions; Panel Operators (2), one in the radio studio, the other operating desk for live broadcast - both under the supervision of Peter Ring (Radio Facilities Manager); Producer-Assistants for the day: to run boom mics, act as messengers/liaison, assist guests, follow up guests with thank-yous and run social media before and on the day, talkback phone operator (3 or more depending on class size); studio presenters (up to 4, for 2 separate sessions ); publicist (1/optional); online content producers (1 optional 2) and depending on experience and if this output is also contributing to another Unit (as agreed by both Convenors); a roving reporter/ reporter at large (optional) who will deliver 2 voice pieces on-location or via phone, 'filing' these reports live on the day, or possibly these can be pre-produced, but programmed *as if* live; and finally an entertainment content producer (1) who will organise, rehearse and be responsible for



musical artists or other performers featured in the individual class shows who will be performing live for radio audiences and before the live audience gathered in the Drama Studio in Week 14 (TBA).

**\*This unit's Tute classes will each create a live show with multiple features and content. A theme may be suggested for each class.**

On successful completion you will be able to:

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications
- Demonstrate the development of a range of communication and expression skills.
- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.
- Plan strategically, and develop team skills to produce a range of creative and journalistic outputs
- Analyse critically and evaluate creative and professional media practice, with an emphasis on radio/audio industry or broadcast media content.

## Delivery and Resources

This Unit is structured using Lectures, Tutorial/Radio Lab/Studio Workshops and Discussion Sessions.

### REQUIRED EQUIPMENT

- **One set of** reasonable quality semi-open or closed **headphones** (compulsory for each student, due to Health & Safety regulations).
- **Memory device** to store audio data, in progress and for transport between home and university.

### RECOMMENDED READING

\* in library and Co Op book shop

\*Abel, Jessica; foreword by Ira Glass. Out on the wire: the storytelling secrets of the new masters of radio, New York, 2015.

\*Ahern, Steve. Making Radio. Allen and Unwin.

Alten, Stanley. Audio in Media. Belmont CA: Most recent edition is best. (Should be in the library.) The bible of audio production for those really serious about sound.

Barnard, Stephen. Studying Radio. New York: 2000

Beaman, Jim. Programme making for radio. London & NY: 2006

Beaman, Jim. Interviewing for Radio. London & NY: 2011



- Biewen, John. Reality radio: telling true stories in sound, Durham, 2010
- Burns, Maureen et al. Histories of public Service Broadcasters on the web, New York: 2011
- Chantler, Paul & Stewart, Peter. Basic Radio Journalism. 2003
- Chignell, Hugh. Key Concepts in Radio Studies. Sage: 2009
- Chignell, Hugh. Public Issue Radio: Talks, News and Current Affairs in the Twentieth Century: 2011
- Crisell, Andrew & Guy Starkey. Radio Journalism, London: 2009
- Crisell, Andrew. Ed. Radio (3 Vols). London 2009
- Crook, Tim. The Sound Handbook. London. Routledge 2012
- Dubber, Andrew. Radio in the Digital Age, Polity, London 2013
- Emm, Adèle. Researching for the media: television, radio and journalism, London; New York 2014. Online resource.
- Fleming, Carole. The Radio Handbook. London: 2010
- Frangi, Anthony. Radio toolbox: everything you need to get started in broadcasting. Palgrave Macmillan 2012.
- Geller, Valerie. Beyond Powerful radio: a communicator's guide to the Internet age. Belmont CA: 2006.
- Griffen-Foley, Bridget. Changing Stations: The story of Australian Commercial Radio, Sydney: 2009
- Hendy, David. Radio in the Global Age. Cambridge: 2000.
- Hicks, Wynford. English for Journalists. London & New York, 2nd Edition 2003.
- Keith, Michael. The Radio Station. London: Focal Press, 2000
- Keeble, Richard. Ethics for Journalists. London & New York, 2001
- Kern, Jonathon. Sound Reporting: the NPR Guide to audio journalism and production, Chicago: 2008
- Kramer, Mark & Wendy Call (Eds). Telling True Stories, NY: 2007
- \*Lingren, Mia, and Philips, Gail. Australian Broadcast Journalism. 3rd Ed. South Melbourne, 2013.
- Loviglio, Jason & Hilmes, Michele (Eds) Radio's New Wave: Global Sound in the Digital Age, Routledge: 2013.
- McLeish, Robert. Radio Production, 4th Edition, Oxford: 1999
- Shingler & Wieringa. On Air: Methods and Meanings of Radio. London: 1998.
- Squier, Susan. Ed. Communities of the air. London: 2003

Starkey, Guy. Radio in context. London: 2004

Street, Sean, The Poetry of Radio, the Colour of Sound. London, New York, 2011.

Talbot-Smith, Michael. Sound Assistance. London: 1999

Bonini, Tiziano; Monclus, Belen. Eds. Radio audiences and participation in the age of network society, New York, NY, 2015

Turner, Graeme. 'Politics, Radio and Journalism in Australia', in Journalism, Vol 10, no 4, August 2009

### **Journals of relevance (in library/electronic available):**

The Radio Journal: international studies in broadcast and audio media, (UK/international).

Journal of Radio and Audio Media, (USA)

Australian Journalism Review (articles on all kinds of journalism)

Radiodoc Review: <http://ro.uow.edu.au/rdr/> new online journal reviewing documentary radio/audio (international)

NB: Other Readings may be distributed in class, or uploaded to iLearn, or URL/Library link provided.

### **Web radios and audio sites of interest**

Arte-Radio (in French: radio arm of European cultural channel) <http://www.arteradio.com/>

American Public Radio works <http://americanradioworks.publicradio.org/>

Australian Broadcasting Corporation <http://www.abc.net.au>

ABC Editorial policies <http://www.abc.net.au/corp/pubs/edpols.htm>

ABC Doublej: <http://doublej.net.au>

**ABC JJJ:** <http://www.abc.net.au/triplej/programs/>

ABC Radio Eye (Features & Docs) <http://www.abc.net.au/rn/radioeye/>

**ABC Correspondents Report ABC** <http://www.abc.net.au/>

**ABC 360 Documentaries** (ABC features and documentaries program, archived)  
<http://www.abc.net.au/rn/360/>

ABC Earshot (main features and documentaries shows from 2015-) <http://www.abc.net.au/radionational/programs/earshot/>

**ABC RN:** <http://www.abc.net.au/radionational/?WT.svl=listen>

**ABC Local Radio:** <http://www.abc.net.au/sydney/?WT.svl=local0>

All the Best (from fbi, SYN 4ZZZ) storytelling and short docs

Australian Communications and Media Authority <http://www.acma.gov.au>

**BBC (UK) radios** <http://www.bbc.co.uk/radio/>

**ABC Newsradio:** <http://www.abc.net.au/newsradio/?WT.svl=listen>

<http://www.birst.co.uk/> (University web radio in UK)

**Commercial Radio Australia** <http://www.commercialradio.com.au>

**Community Broadcasters Association** <http://www.cbaa.org.au>

Community Media Forum Europe <http://www.freie-radios.at/cmfe/index.php>

**All The Best: storytelling features on fbi made by volunteers and students:** <http://allthebestradio.com>

**fbi (community radio station Sydney)** <http://fbiradio.com>

**2GB:** AM talkback news station Sydney : <http://www.2gb.com/>

Kitchen Sisters programs/projects (Davia Nelson & Nikki Silva are award winning producers based in USA, make for NPR etc. <http://www.kitchensisters.org>

**NOVA** <http://www.novafm.com.au/nova100/home>

NPR Interns radio <http://www.npr.org/about/nextgen/content/>

**National Public Radio (USA):** <http://www.npr.org>

New Radio and Performing Arts: <http://new-radio.org/>

**Radioinfo** <http://www.radioinfo.com.au>

Third Coast Radio festival <http://www.thirdcoastfestival.org/>

**Radio Lab** (exciting US Science radio show) <http://www.radiolab.org/>

Radio-Locator: <http://www.radio-locator.com>

**Radioinfo** <http://www.radioinfo.com.au> (subscribe to keep in touch with latest jobs etc in Australia)

**Radio Australia** <http://www.radioaustralia.net.au/>

Radiotopia: USA site for cutting edge and creative audio storytelling:  
podcasts: <https://www.radiotopia.fm>

Resonance FM <http://resonancefm.com/>

**SBS Radio** <http://www9.sbs.com.au/radio>

**2SER** <http://www.2ser.com/>

**Serial** podcast cult podcast based on re-examination of murder case <http://serialpodcast.org>

Sirius satellite radio <http://www.sirius.com/>

Sound Portraits: archive of radio documentaries (USA) <http://soundportraits.org/>

SYN <http://syn.org.au> community station, based in Melbourne, under 25s

**This American Life show** <http://www.thislife.org/>

**Transom:** a showcase & workshop for new public radio (*useful to students*):  
<http://www.transom.org/>

UBU Web radio [http://www.ubu.com/sound/radio\\_radio/index.html](http://www.ubu.com/sound/radio_radio/index.html)

**2UE:** <http://www.2ue.com.au/>

**UN Radio** <http://www.unmultimedia.org/radio/english/>

**Hearing Voices** USA "best of Public radio" *Hearing Voices* <http://www.hearingvoices.com/> and  
<http://www.prx.org/series/732-hearing-voices>

**The Wire** <http://www.thewire.org.au/>

**WNYC** New York public radio station with live performance space <http://www.wnyc.org/>

World Radio Network: <http://www.wrn.com>

**World Service** (BBC) <http://www.bbc.co.uk/worldserviceradio>

## Unit Schedule

Week 1	Lecture: Introduction to the Course, assessment and your questions answered.
Week 2	Lecture: Getting back to listening. Prep for making Audio postcards
Week 3	Lecture: More on creating Sonic 'pictures', writing for radio and correspondent reports. Intimate and personal styles of presentation to assist in taking us there, into the scene. Eggs from beyond radio also.
Week 4	Lecture: Unusual approaches to audio postcards. Beyond journalism into new genres?
Week 5	Lecture: the challenge of the creative podcast: storytelling for audio: a new wave?
Week 6	Lecture: Returning to radio, the resilient medium. Some models for Live talk/variety/& current affairs programming
Week7	A look at seasoned radio forms and their evolution: talk and talkback radio programs in the 21st century
Week 8	Lecture: 'Q and A' styled broadcast programming 'for democracy'. On TV and on radio. Long traditions and now innovative programming which uses all the new means of social media to allow audiences to participate.

Week 9	Issues and more models for live programming. Extended radio: how to value add. Radio rethink?
Week 10	Radio Breakfast/Drive and magazine styled programming. Evolution, successful and entertaining 'shows'; public broadcasting models versus commercial: what's the difference? Demographic differences: Triple J, versus ABC RN?
Week 11	Variety radio shows and discussion: comedy, live music, great hosting: case studies chosen.
Week 12	No lecture in lieu of Q & A Excursion. Note: Tutes will be working on projects in Lab. No formal instruction this week but students are expected to be working in the lab/studio on their programs.
Week 13	<p>Final lecture: Where to from here? Careers? Other units in this stream? TEDS feedback and sum up. Info about options: Internships in radio, creative audio etc, sound design, doing a Masters year with major work in radio/sound design. Your questions answered.</p> <p>NB: All content to be complete for Live Show. Any final editing must be negotiated with tutor/Producers this week. More Rehearsals scheduled in this week. Please check iLearn for details.</p> <p>TBA if formal Tutes will run these are likely to be self directed work, with a production meeting and rundown presented by each class, with rehearsals possibly this week or Monday of next week. See iLearn for full details.</p>
Week 14	<p>All broadcasts are programmed for 2Ser for week 14. You will need to be present and participating on your morning of broadcast. This is your final presentation and scheduled in 'exam time'.</p> <ul style="list-style-type: none"> <li>Content should be uploaded ready for Broadcast, and Production Diaries should be submitted by end of this week, or as organised by your tutor. See iLearn for full details.</li> </ul>

**\* See iLearn for full updated schedule of Lectures and Tutes. This schedule is a guide only, based on previous years.**

#### Further Note:

**As Research**, there will be One Excursion to ABC TV Studios, Ultimo: to join a Q & A show.  
<http://www.abc.net.au/tv/qanda/about.htm>

“Q&A puts punters, polities and pundits together in the studio to thrash out the hot issues of the week. It's about democracy in action...on Q&A the audience gets to ask the questions. It doesn't matter who you are, or where you're from - everyone can have a go and take it up to our politicians and opinion makers. Energetic and opinionated - Q&A brings Australia's egalitarian and larrikin spirit into the studio. Q&A is about encouraging people to engage with politics and society. Q&A is hosted by one of the ABC's most respected journalists, Tony Jones. Q&A is live to air - it's happening as viewers watch”. (Dates TBA, check iLearn or Tutor for all details).

## Learning and Teaching Activities

### ProTools and Talkback training

The new ProTools Version audio software will be part of this unit's instruction and use. The unit will also trial the use of new 'Talkback' capability. Instruction by fully accredited (Avid trained ProTools) instructor, Peter Ring. Basic ProTools training however is assumed from MAS206 or MAS207.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy [http://mq.edu.au/policy/docs/assessment/policy\\_2016.html](http://mq.edu.au/policy/docs/assessment/policy_2016.html)

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Complaint Management Procedure for Students and Members of the Public [http://www.mq.edu.au/policy/docs/complaint\\_management/procedure.html](http://www.mq.edu.au/policy/docs/complaint_management/procedure.html)

Disruption to Studies Policy (in effect until Dec 4th, 2017): [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html)

Special Consideration Policy (in effect from Dec 4th, 2017): <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration>

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](http://ask.mq.edu.au).

## Additional information

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments\\_of\\_media\\_music\\_communication\\_and\\_cultural\\_studies/](https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_of_media_music_communication_and_cultural_studies/)

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit [http://www.mq.edu.au/about\\_us/offices\\_and\\_units/information\\_technology/help/](http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/).

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

### Learning outcomes

- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.
- Plan strategically, and develop team skills to produce a range of creative and journalistic outputs
- Analyse critically and evaluate creative and professional media practice, with an



emphasis on radio/audio industry or broadcast media content.

## **Assessment tasks**

- 1. Short audio postcard
- 3. Program Production
- 4. Live Show presentation

## **Capable of Professional and Personal Judgement and Initiative**

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

## **Learning outcomes**

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications
- Demonstrate the development of a range of communication and expression skills.
- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.
- Plan strategically, and develop team skills to produce a range of creative and journalistic outputs
- Analyse critically and evaluate creative and professional media practice, with an emphasis on radio/audio industry or broadcast media content.

## **Assessment tasks**

- 1. Short audio postcard
- 3. Program Production
- 4. Live Show presentation

## **Commitment to Continuous Learning**

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

## Learning outcomes

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications
- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.
- Plan strategically, and develop team skills to produce a range of creative and journalistic outputs

## Assessment tasks

- 1. Short audio postcard
- 2. Analysis/reflection
- 3. Program Production
- 4. Live Show presentation

## Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

## Learning outcomes

- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.
- Analyse critically and evaluate creative and professional media practice, with an emphasis on radio/audio industry or broadcast media content.

## Assessment tasks

- 1. Short audio postcard
- 2. Analysis/reflection
- 3. Program Production
- 4. Live Show presentation

## Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to

critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

## **Learning outcomes**

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications
- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.
- Analyse critically and evaluate creative and professional media practice, with an emphasis on radio/audio industry or broadcast media content.

## **Assessment tasks**

- 2. Analysis/reflection
- 3. Program Production

## **Problem Solving and Research Capability**

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

## **Learning outcomes**

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications
- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.
- Plan strategically, and develop team skills to produce a range of creative and journalistic outputs
- Analyse critically and evaluate creative and professional media practice, with an emphasis on radio/audio industry or broadcast media content.

## **Assessment tasks**

- 2. Analysis/reflection
- 3. Program Production

## Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

### Learning outcomes

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications
- Demonstrate the development of a range of communication and expression skills.
- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio/radio production, program making and broadcasting.
- Plan strategically, and develop team skills to produce a range of creative and journalistic outputs
- Analyse critically and evaluate creative and professional media practice, with an emphasis on radio/audio industry or broadcast media content.

### Assessment tasks

- 1. Short audio postcard
- 2. Analysis/reflection
- 3. Program Production
- 4. Live Show presentation

## Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

### Learning outcomes

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications
- Demonstrate the development of a range of operational, technical and media industry

skills related in particular to audio/radio production, program making and broadcasting.

## **Assessment tasks**

- 1. Short audio postcard
- 3. Program Production

## **Socially and Environmentally Active and Responsible**

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

## **Assessment task**

- 3. Program Production

## **Changes from Previous Offering**

Lectures have been updated from 2015 and will connect with the vibrant scene in radio and new forms of broadcast and audio storytelling, journalism and event styled discussion and variety programming for live and podcast audiences. Otherwise we continue our very successful schedule which leads students into actually making and participating in a complex, live and enriching program event. Assessments in this unit guide are clearly outlined giving students greater detail to assist them to produce their best work.