



MAS 207

Radio Broadcasting

S2 Day 2017

Department of Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff

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Contact via Email

TBA

Arrange by appointment

Technical Demonstrations and Support

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Contact via (02) 9850 2171

Y3A 170

TBA

Credit points

3

Prerequisites

MAS206 or MAS223

Corequisites

Co-badged status

Unit description

This unit builds on the understanding of core principles and practices of radio broadcasting and digital sound production taught in MAS206 Radio Production, extending students' experience and knowledge of radio/audio through attention to actual live broadcast situations and professional roles. Critical listening and reflection upon diverse radio/audio content is an aim of the unit giving students a broad understanding of principles and practices of radio production and broadcast radio journalism while connecting students to the latest developments in digital radio/audio programming. Workshops incorporate techniques of devising live to air program material: location recordings, interviews, voice segments, entertainment, promotion and feature packages. A live magazine style program for 2SER is one outcome, extending students' team and presentation skills, while consolidating the critical, research and production expertise required to produce an extended program package of this genre. Lectures cover theories and issues relating to radio in the contemporary context, especially as these pertain to public broadcasting and community radio forms. Regular listening and analysis of radio forms a key part of the unit with local and international examples including hybrid audio-rich productions for internet/digital platforms.

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:

Develop and apply a range of communication and expression skills for electronic audio media productions

Develop journalistic and program making craft skills related to audio/radio productions.

Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners

Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects

Apply and consolidate a range of technical and operational skills in radio broadcast and related audio media productions

Reflect on practice and theory

Assessment Tasks

Name	Weighting	Hurdle	Due
A short audio portrait	25%	No	Week 6/Sept 8 reflection

Name	Weighting	Hurdle	Due
<u>Radio Feature</u>	40%	No	Audio Wk 11 Tutes, All Oct 30
<u>Role in live radio show</u>	35%	No	Week 13 or 14. Written: Nov 17

A short audio portrait

Due: **Week 6/Sept 8 reflection**

Weighting: **25%**

Choose someone known or unknown to you to interview (record). Think how you might 'capture' your subject with the microphone. The aim is to give us a type of portrait of this person in sound. *This is not just about extracting information about something.* Your subject can be: 'a character', an expert, a personality, a person you might know with a story to tell, a person whose life is revealing in some way. There are no restrictions here on age, ethnicity, gender, cultural/social background. They can be old, young, shy, gregarious; have the most unusual or ordinary job in Australia. Make your choice, and then arrange to interview them (gaining their permission - see Sheet). Organise a time/location to record.

'On location' recording presents opportunities for sound portraiture also, so make sure you record some 'atmosphere' or 'actuality' if you go to them or their place of work etc. You could even capture them going about their daily activities on the job if this is important. Recording your meeting with them might be useful too. Remember to think about how they/their life/story might be interesting, moving, even gripping for the listener. Radio can bring us voices that we've never heard, or stories 'overlooked' in our fascination with fame, experts and celebrity. Above all, don't talk too much yourself; *listen to them*. (NB: This is an exercise in listening as much as interviewing).

Duration: Approx. 6- 7 mins.

Submission: Submit audio to Workstation Drop Box with documentation to Turnitin in Week 6 tute. Include a brief reflection: for your choice of subject, how you found them, location, method of interviewing, how you feel about the results, radio or podcast programs which you can relate to your portrait. Add any (radio or podcast) programs which were useful as models for your Portrait in a Reference list at the end. Also provide a log of the full interview you recorded with your primary subject.

NB: *It is possible to consider this subject (of your portrait) as material for your final feature. If this is the case, then you will also need to consider the theme for the live show and how the chosen subject connects to that. Please direct questions to your Tutor if you wish to 'build' on your portrait in this way, or use this subject as part of a larger exploration of something for the feature.*

This exercise will be assessed using a rubric.

The criteria against which you will be graded are:

- Technical presentation and preparation: Quality of your technical skills in sound recording, editing and mixing;

- Final presentation: effectiveness in the way you have chosen to focus on the subject though use of interview, actuality scenes and other possible sound; on location sound if used enhances your portrait and its effectiveness as a portrait, and as radio. Interview and other audio segments are structured in an engaging way to create your portrait; the style you choose suits this subject.
- Suitability and quality of the Content/the subject: effectiveness and interest in interview content, and the recorded 'scenes' you have recorded with the subject. How well do these life moments and accounts, conversations, interview sections, as captured by the microphone, reveal character; or allow us to experience something of another's life?
- Reflection upon the final work: accounts for the process of working on your Portrait. Uses examples from radio and podcast genres to reflect on practice; links theory to practice where possible and relevant.
- Provides a reference list and log of full interview with your questions included.

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- Reflect on practice and theory

Radio Feature

Due: **Audio Wk 11 Tutes, All Oct 30**

Weighting: **40%**

Working in pairs and to the live radio show theme (to be announced in week 6), create a radio feature/short documentary of approximately 7-8 minutes. Radio projects may be produced in a wide range of styles and forms, content may explore a great story and characters, or issues, ideas, people's lives or some aspect of communities, or advance understanding about society by exploring contemporary social issues through the intimate power of sound. It is possible to build on your earlier 'Radio portrait' also (please speak with your tutor about this first). Comedic or fictional work may also be considered for this assignment, but approval is required from your tutor before proceeding.

As a general rule, the project should feature multiple voices (minimum 2) and include actuality/location sound recordings to capture "the sound of life happening". Other sounds such as music and SFX may also be incorporated during editing.

Scripts for narration can be recorded either in the studio recording booth or on a portable recorder (talk to tutor or technical support about how to achieve high quality recordings outside a studio).

This assessment requires you to demonstrate competence with story development, writing for audio, interviewing, recording (microphone technique/handling), editing, and mixing and thinking radiophonically. It involves being as creative or as factual as you like while remaining clearly focused. Themes for each class will be chosen in Week 6, and your features must work within the theme. Ideally all features will be broadcast during the live shows, however there will be a selection process. Only broadcast quality features will be broadcast. Other avenues for public presentation will be in the form of podcasts.

In the weeks leading up to this assessment students will present their feature story pitch in class for review.

The audio piece must be accompanied by a 500-word reflection as per the Assessment Documentation Requirements on iLearn (see attachment under the heading Assessment) and a cue sheet. **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 will be used to determine this mark. In your written reflection it should become apparent that you are listening and engaging with the unit content and lecture materials, eg radio and podcast material played in workshops and lectures, suggested audio listening for homework etc. You must cite and reference a minimum of two radio/audio programs (either from those excerpted for the lecture/heard in workshops or from those suggested for homework in this reflection). Refer to and draw on particular content in these relating it to your own practice. You must also demonstrate an understanding of good radio skills and good storytelling practices (chapters 3-7 of the text book is also an essential source for referencing and linking your practice with theory. Feel free to cite and reference other sources).

This assessment is due in your Tute for listening and feedback in Week 11. You will have until Week 12 to make any changes based on that feedback.

Submission: Submit audio to Workstation Drop Box. Documentation to Turnitin via iLearn by Friday of Week 11.

This exercise will be assessed using a rubric.

The criteria against which you will be graded are:

- Skills in sound recording, writing, scripting and mixing
- Quality and originality of presentation
- Quality/interest in content and its development
- Quality and relevance of research
- Reflection upon the final work (i.e. using theory to reflect on practice and identifying areas for improvement)
- Work ethic (equal workload as partner; processes undertaken to complete to deadline)

- Link theory to practice
- Appropriate use of audio material auditioned in lectures, workshops or set for homework and text book as in-text references and included in reference list

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Role in live radio show

Due: **Week 13 or 14. Written: Nov 17**

Weighting: **35%**

This assessment is based on your individual performance in your role for the live radio show and written documentation supporting your contribution to the class/team broadcast.

Roles include:

Executive Producers x 2; Radio Presenters x 4; Audio Production Producers x 2-3; Online/ social media Content Producers x 2; Panel operators x 2; Entertainment producer x 1; Either a News Team (Radio News Editor/Reader x 1; Radio Reporter x 1-2) or Roving reporters to provide some on location reports x2; Publicity Coordinator x 1

Position descriptions for each role will be handed out during tutorials (and be available on iLearn) and by Week Six in tutes all the roles will be decided. You will need to express your interest in the role you desire and make a case for why you think you should undertake that particular role in class. Some roles will/may require auditions.

Assessment is based on fulfilling your role based on your actual performance and written evidence in your production diary and reflection. Deadlines that are set by the EPs and the tutor must be met and contribution documented. Tasks vary and are assessed in relation to your role as well as written documentation.

There are two parts to the written documentation:

1. The Production Diary: three to five dot points for each week since you commenced your role. What did you do each week for the broadcast? What did you do to prepare yourself in your own time and in class? Feel free to add a bit more detail in the last few weeks.
2. Reflection: 300-500 words. What did you learn? What went well, what went wrong, what would

you change or do differently? Remembering that much of this is about the lead up and planning but ensure that you talk about how the final broadcast went and some of the key things you have learnt (based on the challenges you faced; mistakes you may have made; and acknowledging areas for improvement).

The production diary will show evidence of things such as: you regularly updating others of progress in your role; meeting deadlines; preparation and research for your role; and how much you engaged with the role you performed. For example, you will post announcements and contribute to discussion forums on iLearn or class Facebook pages and contact individual team members via whatever method of communication you desire (note this in the diary). You will start making entries in your diary from the time you are assigned your role and each week make comments and write reflections on the progress being made by you and as a group. You may add as an addendum any relevant documents or production material you produced as part of your role (e.g. the Executive Producers should submit the run sheet; the online content producer may submit screen shots of Tweets or Facebook posts, strategy for implementation etc; Presenters can submit draft scripts).

Any assignment handed in late will incur a penalty of 10% deduction of marks for every day that it remains not submitted unless Disruption to Studies (including a request for an extension) is approved.

The written documentation is due by Nov 17.

Submission: Written diary/reflection via Turnitin on iLearn.

Submit any pre-produced Audio you may have made for your role to DAWS by the Friday of Week 13 (or 14 depending upon the broadcast week) i.e., stings, opener, roving reports etc. All other aspects of your role will be assessed on the day of broadcast. It is thus essential you are there to participate: this attendance will be regarded in the same way as if this were an examination.

A rubric will be used for this assessment. The criteria against which you will be graded are:

- Perform independently and collaboratively in production processes to produce audio and/or online content to a high standard
- Develop and perform professional work practices in areas such as time-keeping and deadlines, professional etiquette, personal organisation and care of equipment
- Respond effectively and efficiently to a high pressure working environment
- Work effectively in a team environment (completing required tasks on time and doing a fair share of the work overall)
- A well-developed, well-prepared production diary and well-written critical reflection
- Reflect-in-action and reflect-on-action to reveal new insights about your own practice

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Delivery and Resources

DELIVERY METHODS

- This Unit is structured using Lectures, Tutorial/Radio Lab/Studio Workshops and Discussion Sessions. There will be 13 lectures starting from Week 1. Workshops start in Week 2. It is a requirement that an appropriate number of radio/audio programs be included as sources in scholarly reflections for assessments 1 and 2 and referenced accordingly in reference lists. These programs will form part of lectures and workshops, or be suggested for homework listening. Thus you should aim not to miss lectures or workshops. Please inform the Tutor/Lecturer if you cannot attend for any reason. Lectures may be listened to on Echo Lecture however some program audio will not be available here due to copyright restrictions.

- There are 2-hour weekly tutorial and/or technical workshop sessions. You are required to attend all tutorials and workshops. As participation in the process of learning is linked to and underpins the unit Learning Outcomes, you will need to either apply for Disruptions to Studies to cover any missed tutorial/workshop (if the disruption is greater than three consecutive days) or supply appropriate documentation to your unit convenor for any missed tutorial/workshop (if less than three consecutive days).

iLearn is a major component of this unit. Please refer to iLearn on a weekly basis and undertake the readings and activities and participate in discussions. It is very important to check announcements on iLearn regularly. If there are any changes to assessments, notifications will be made via iLearn "announcements" so it is the responsibility of every student to keep themselves informed.

You will be assessed on a series of small individual and larger group assignments including overall participation and performance in a set of roles.

A live 3-hour Magazine Radio Show broadcast on 2SER will be the major outcome of this unit.

Details of the show: The show and overall project will have a theme and each student will have a role to play in it. Each tutorial class will be producing one live-to-air program for the radio to be broadcast on 2SER in Week 13 or Week 14 (TBA). All students must contribute to their program, and take on specific responsibilities in various selected roles. These roles are to be determined in consultation with tutor and divided up between class members a number of weeks prior to the final broadcast. Students' performance in their roles (as presenters, producers, panel op, audio production, online producers etc) will be assessed in addition to the pre-produced segments

which comprise the main content of the live magazine style program. NB: Not all features will be selected for live broadcast, but all features (if meeting quality guidelines for 2SER) will be available as podcasts via 2SER's webpages.

All students must be available for the final broadcast on their designated day and organise, in advance if necessary, to be there for the full duration of this 'event'. Students will also need to attend rehearsals and final pre-production in the lead up to the show.

EXAMINATION(S)

No examinations

ASSIGNMENT SUBMISSION

All written material should be submitted via iLearn and Turnitin, typed. A cover sheet is not required. However, you must include the following information: student name and number, unit title, assignment title, name of tutor/lecturer. All quotes from published material should be clearly annotated and acknowledged. Use a referencing system and be consistent with format. Transfer all completed audio files to Radio Lab workstation (class folder) prior to class or at deadline - see Peter Ring for updated details. NB: deadlines are not negotiable unless a substantial mitigating reason or medical certificate can be provided to your Tutor/Convenor. If in doubt contact your tutor.

Any assignment handed in late will incur a penalty of 10% deduction of marks for every day that it remains not submitted unless Disruptions to Studies (including a request for an extension) is approved.

REQUIRED MATERIALS/TEXTS

You will be required to purchase:

- 1) Textbook: Phillips, Gail, Mia Lindgren and Russell Bishop. 2013. The Australian Broadcast Journalism Manual. 3rd Edition, South Melbourne: Oxford University Press. (copies in Co-op bookshop).
- 2) One set of reasonable quality semi-open or closed headphones (compulsory for each student, due to Health & Safety regulations). You will have these if you already completed MAS206.

Some other recommended readings (mostly available in the library). Students should draw on at least two sources for their reflection for Assessment 1 and 2 (as per Assessment Documentation Requirements on iLearn. One of the references should be the text book and one can be a podcast or radio program.

Recommended Readings

Abel, Jessica. 2015. Out on the Wire: The Storytelling Secrets of the New Masters of Radio. Penguin Random House.

Ahern, Steve. Making Radio. Allen and Unwin. Latest Edition in Co-Op and Library.

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.

Atton, Chris (Ed). The Routledge companion to alternative and community media

Barnard, Stephen. Studying Radio. New York: 2000

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

Beaman, Jim. Interviewing for Radio. London & NY: 2012

Biewen, John. Reality radio: telling true stories in sound, Durham, 2010 plus new edition as ebook.

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

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. Oxford Uni Press: 2013. In Co-Op and Library

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

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/> online journal reviewing documentary radio/audio (international)

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

Podcasts:

New podcasts are popping up all the time. Some good ones are:

Australian: ABC has quite a few: try 'Earshot', 'This is About', 'The Real Thing' (a former student is behind this show), 'Trace', What Keeps Me Awake, Background Briefing, Conversations, Download this Show, Science Vs; Off Track...

Also see <https://www.theguardian.com/tv-and-radio/2016/dec/30/true-comedy-and-the-g-spot-the-best-australian-podcast-episodes-of-2016>

Community radio: fbi's All The Best is very much the model for our features. 2Ser also has some great podcasts, try its recent Just Words.

International: From USA: Radiotopia; Serial; S-Town; This American Life; Freakonomics; Radiolab; Out on the Wire; Benjamin Walker's Theory of Everything; Story Club; StoryCorps;

radio rookies; The Truth; She Does; Handpicked Mix; Another Round; Chat 10 Looks 3; Documentary on One; The New Yorker Radio Hour; HowSound; From Our Own Correspondent; Third Coast International Audio Festival; Home of the Brave; The Heart; Love + Radio; Death, Sex & Money; 99% Invisible. Also try The Kitchen Sisters programs/projects (Davia Nelson & Nikki Silva are award winning producers based in USA): <http://www.kitchensisters.org>

UK: BBC Documentaries; Between the Ears; Intrigue: Murder in the Lucky Hotel; and many more via the BBC. Also check out Hackney Hear podcasts, and from the makers of Hackney Hear (Francesca Panetta) the latest audio documentaries from The Guardian (UK) eg The Story : <https://www.theguardian.com/news/series/the-story>

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 Triple J: <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 Earshot (main ABC features and documentaries program) <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>

fbi <http://fbiradio.com>

2GB: <http://www.2gb.com/>

The Heard - a collection of independent podcast producers <http://www.theheardradio.com/#who>

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>

Radio Lab (much more than a science radio show - highly recommended for its creative approach) <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 <https://www.radiotopia.fm/> curated set of podcasts, USA

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

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

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

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>

Student radio sites, radio/journalism competitions and radio resources for learning:

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

ABC Careers <http://www.abc.net.au/careers/>

http://www.austereo.com.au/index.php?option=com_content&task=view&id=72&Itemid=180

<http://www.adm.heacademy.ac.uk/>

BBC Academy Podcast: Your guide to everything from editorial and craft skills to taking your next step in the industry. <http://www.bbc.co.uk/programmes/p02pc9zz/episodes/downloads>

<http://www.bbc.co.uk/programmes/p01cvlqt> (using smart phones for audio journalism)

<http://www.bbc.co.uk/academy>

<http://www.bbc.co.uk/academy/work-in-broadcast/article/art20140619131745570>

<http://www.bbc.co.uk/academy/production/article/art20130919180644926>

<http://www.bbc.co.uk/academy/production/online/project-management/article/art20130702112135279> (creating a digital team for broadcasters)

<http://www.bbc.co.uk/academy/production/radio/editing-and-sound-design>

<http://www.bbctraining.com/>

<http://www.bbc.co.uk/academy/production/radio/presenting> (radio presentation)

BBC Schools Radio Journalism http://news.bbc.co.uk/2/hi/school_report/5275764.stm

Bournemouth University, UK <http://www.birst.co.uk/>

Deutsche Welle <http://www.dw-world.de/dw/0,2692,12276,00.html>

Goldsmiths Creative Radio <http://www.ma-radio.gold.ac.uk/mp3audio1.htm>

Griffith University, <http://livewirez.wordpress.com/>

Ira Glass on storytelling <http://www.youtube.com/watch?v=n7KQ4vkiNUk&feature=related>

<http://nexttrad.io/> NExt radio - future of radio

RMIT, <http://emedia.rmit.edu.au/smpl/roar>

Online radio journalism tute (USA) <http://www.newscript.com/>

NPR Interns http://www.npr.org/about/nextgen/internedition/spring08/blog/?page_id=251

Reporters sans frontières http://www.rsf.org/spip.php?page=rubrique&id_rubrique=280

SALT Institute (USA) <http://www.salt.edu/>

<http://digitalmedia.oreilly.com/pub/a/oreilly/digitalmedia/2005/08/10/improvingpodcasts.html>

Young Journo Awards <http://www.youngjournalistawards.org.au/>

Reuters Handbook of Journalism: http://handbook.reuters.com/index.php/Main_Page

Real time world stats <http://www.worldometers.info/>

Late Submissions

Tasks 10% or less. No extensions will be granted. Students who have not submitted the task prior to the deadline will be awarded a mark of 0 for the task, except for cases in which an application for Disruption to Studies is made and approved.

Tasks above 10%. Students who submit late work without an extension will receive a penalty of 10% per day. This penalty does not apply for cases in which an application for Disruption to Studies is made and approved.

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/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

Unit Schedule

See iLearn for full details.

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

Assessment Policy 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

Disruption to Studies Policy (in effect until Dec 4th, 2017): 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/

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.

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/department_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) 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

IT Help

For help with University computer systems and technology, visit 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

- Develop and apply a range of communication and expression skills for electronic audio media productions
- Develop journalistic and program making craft skills related to audio/radio productions.
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects

Assessment tasks

- A short audio portrait
- Radio Feature
- Role in live radio show

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

- Develop and apply a range of communication and expression skills for electronic audio media productions
- Develop journalistic and program making craft skills related to audio/radio productions.
- Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects
- Apply and consolidate a range of technical and operational skills in radio broadcast and

related audio media productions

- Reflect on practice and theory

Assessment tasks

- A short audio portrait
- Radio Feature
- Role in live radio show

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

- Develop and apply a range of communication and expression skills for electronic audio media productions
- Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects
- Apply and consolidate a range of technical and operational skills in radio broadcast and related audio media productions
- Reflect on practice and theory

Assessment tasks

- A short audio portrait
- Radio Feature
- Role in live radio show

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

- Develop and apply a range of communication and expression skills for electronic audio media productions
- Develop journalistic and program making craft skills related to audio/radio productions.
- Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects
- Apply and consolidate a range of technical and operational skills in radio broadcast and related audio media productions
- Reflect on practice and theory

Assessment tasks

- A short audio portrait
- Radio Feature
- Role in live radio show

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 outcome

- Reflect on practice and theory

Assessment task

- Radio Feature

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

- Develop journalistic and program making craft skills related to audio/radio productions.
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects

Assessment tasks

- Radio Feature
- Role in live radio show

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

- Develop and apply a range of communication and expression skills for electronic audio media productions
- Develop journalistic and program making craft skills related to audio/radio productions.
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects
- Reflect on practice and theory

Assessment tasks

- A short audio portrait
- Radio Feature
- Role in live radio show

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

- Develop journalistic and program making craft skills related to audio/radio productions.
- Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners
- Reflect on practice and theory

Assessment tasks

- A short audio portrait
- Radio Feature
- Role in live radio show

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:

Learning outcome

- Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners

Assessment task

- Radio Feature

Changes from Previous Offering

Lectures and workshops are core parts of the unit offering and are offered in 2017. This year's MAS207 unit will also feature a new assessment, The Radio Portrait. This assessment was previously (pre 2016) a component of MAS206, but the two units have had some small changes with this assessment replacing the audio postcard exercise formerly in MAS207 (a postcard exercise is now in MAS206 and MAS337). This unit is taught by a new member of MMCCS staff, Helen Wolfenden.

Changes since First Published

Date	Description
20/07/2017	Remove Virginia Masden's name from Unit Guide. Beth
11/07/2017	Full information about Late Submissions Policy for Assignments was added.