# ICOM890

## Digital Audio/ Radio Production

S2 Day 2017

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

# Contents

# General Information

Unit convenor and teaching staff
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Credit points
4

Prerequisites
Admission to MIntComm or MIntRel or MIntCommMIntRel or MIntBusMIntComm or MCrMedia
or MCrInd or MFJ or MCreIndMFJ

Corequisites

Co-badged status

Unit description

This unit aims to give students an advanced understanding of principles and practices of audio production and broadcast radio production. The Lecture programme covers radio programming and production in these contexts, using local, national and international examples in addition to internet/digital platforms for radio/audio productions. Practical workshops will incorporate skills and techniques of devising and presenting radio program material including: making location recordings, conducting pre-recorded location and studio interviews, exploring techniques and practices of radio journalism, programming, scripted voice segments, promotion, entertainment and feature package production using state of the art digital recording/editing/mixing software.

## 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 production and program making

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 industry audio content.

Reflect on practice and theory

# General Assessment Information

**Submission instructions for all three assignments:**

Your assignment should be submitted to the Dropbox on ISIS in the Server for your specific class with written documentation including Reflections submitted via Turnitin link on iLearn. All audio programs: submit to DAWS (Digital Audio Workstations) Dropbox/ISIS system as above. At Log In you will have access to your own folder (storage) which must be used for Saving and Backing up your Audio projects. Access to all classes Assignment Dropboxes (Folders) will be on the Server. Available on the Server also: a video showing how to submit assignments. 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.

Note: Cue Sheets *(max 1 page);* Reflections (*1.5 spacing; 12 pt font*). Please do not submit Cue Sheet and Reflection separately.Make sure you only submit one document with sections created for Cue Sheet then the Reflection.

# Assessment Tasks

| Name | Weighting | Hurdle | Due |
|------|-----------|--------|-----|
| Assignment 1 - Vox Pop | 15% | No | August 31 in class |
| Assignment 2 - Postcard/Report | 25% | No | Sept 14 |
| Assignment 3 - Radio Feature | 40% | No | Oct 27 |
| Assignment 4 - Radio Podcast | 20% | No | Nov 9 podcast/Nov13Reflection |

## Assignment 1 - Vox Pop

Due: **August 31 in class**
Weighting: **15%**

This assignment is designed to be prepared in stages and is done in a team of two. STAGE 1: requires you to record your vox pop (montage of voices where people interviewed answer short question/s you will ask on a topic, usually something of interest to general audiences for radio or podcasts). Then after recording your interviews in the field using a portable digital recorder, you will move to Stage 2. STAGE 2: after technical demonstration of editing you will edit your **vox pop** interviews together as a lively and engaging montage. Vox pops will be edited using Pro Tools software. This combined task requires that you show aptitude for media interviewing and working in a team, while also showing suitable respect for the public in the process. This task requires a basic level of competence with digital recording, digital audio editing software, data transfer and management, and developing skills in editing techniques and journalistic interviewing using portable recorder and microphone.

Your vox pop should be edited on ProTools to approximately 2 minutes and a final copy transferred to the designated lab workstation folder along with a word document containing a brief reflection (600 words) on the assignment. This document should include your topic question, details of where you recorded, along with the number and details/profiles of the interviewees recorded, comment on what you learnt and how you worked in a team.

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 also be apparent that you are listening and engaging with the unit content and lecture materials, especially to have gained an understanding of the vox pop form from examples played in lectures and workshops or set as listening homework.

**Assessment Criteria**

- Quality of journalistic or creative outcomes: clarity and effectiveness of the chosen topic, and diversity of interviewees and answers appropriate to the topic.

- Skills in capturing, selecting, and combining voice elements as a montage.

- Technical proficiency with regards to sound levels and editing (assessed to basic podcast/broadcast standard)

- Well-written reflection on the process which accounts for the process and why you made the decisions you made, and how you worked as a team to share ideas and workload.

NB: The weighting for the technical part of this assessment task will be relatively low: this is an early assessment task using portable audio equipment and audio editing software.

**Submission**

Audio must be placed in an ISIS assignment folder in the labs by or during the tutorial in week 5. Paperwork must be submitted to Turnitin in iLearn by 6pm Sept 1. You will be shown how to operate the ISIS file management system prior to submission.


On successful completion you will be able to:
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- Reflect on practice and theory

# Assignment 2 - Postcard/Report

Due: **Sept 14**
Weighting: **25%**

You will work on your own 'postcard' for this assignment. This assessment task asks you to convey a place or event through words and actuality (location sound). It should consist of a **simple mix** between actuality/location sound and voice (recorded on portables in quiet location or at the scene).

This exercise will  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 7 Tute.** Should be available to listen to in Week 7. Include a Cue Sheet, with your Reflection. Submit all paperwork/Cue sheet and reflection via Turnitin (accessible on iLearn).

**Assessment Note:** Programs will be judged on the interest of the subject/content, how well they communicated through choice of actuality sound and voiced presentation, and on demonstrated technical competency. NB: The weighting for the technical part of this assessment task will be relatively low: this is an early assessment task using portable audio equipment and audio editing software.

**Duration:** Approximately 3 - 4 mins.

**Assessment Criteria**

- quality of journalistic or creative content & outcomes using sounds sourced at a place you visit and commentary written/voiced by you
- originality and creativity is important in capturing, selecting, and combining sound, actuality/field recordings and voice elements
- research is likely to be important for this exercise. Have you researched the topic/place you are reporting from? What focus have you chosen? What interesting material/details have you discovered that you can include in your script or running commentary. A few engaging points will bring the postcard to life (along with your actuality recordings).
- Developing technical proficiency is assessed in this: ie the editing, voice commentary and the balance between this and the 'actuality' sound.
- Reflection on your process and what you have learnt (500 words).

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# Assignment 3 - Radio Feature

Due: **Oct 27**
Weighting: **40%**

For this assignment, you will work in pairs to research and produce a short (7- 8 min) **radio feature** that may include one or more interviews, voices, script, or other sound (music, effects, original actuality recordings). This topic for this radio feature will be negotiated with class peers and academic staff and will relate to the end of semester podcast radio project.

Primary source material will be recorded in the radio studio and/or in the field

**Studio:** Peter Ring will advise booking procedure and be available if you require technical assistance.

**Field:** Portable recording kits may be booked out from the department. Please see Peter Ring.

Primary source materials can then be edited and mixed with music, sound effects, or other actuality (on ProTools) to create a radio feature based on your podcast theme.

This assignment requires you to demonstrate competence with story selection, microphone technique, interviewing, recording, editing, and mixing *and thinking radiophonically*.

It involves being as creative or as factual as you like while remaining clearly focused. In this assignment you will explore how to tell a radio/podcast story and sustain interest using music, SFX/'wild sound' or 'actuality' and voice. The feature is designed to be suitable for broadcast on a community radio station or as a podcast.

**Assessment Criteria:** Programs will be judged on the level of technical skills demonstrated (ideally these should aim to be broadcast quality) & as to their creative/journalistic application to the content and presentation of the subject as rendered in sound. The content and presentation will be assessed as earlier assignments with a higher weighting than for the technical aspects. **While students will work in pairs, the individual contribution to the team is assessed through the role you played and the elements of the final product that you contributed. Your individual contribution will make up 50% of the mark for this task then, and the other 50% will be a team mark for the produced program you submit. Individual contributions should be documented in an accompanying 'Reflection'.**

**Comments on Assessment:** To pass, students should have a achieved a minimum level of attainment in the technical skills taught, and in applying these skills (technical, journalistic etc) to this radio form. To obtain a high grade students usually work well in the team and individually to produce broadcast quality work, demonstrating high levels of understanding of creative and professional media (radio) practice in their programs, and how radio communicates well as evidenced in their finished pieces. Highly graded features are also likely to have achieved excellence across a range of aspects which also contribute to the overall impact of the piece: e.g., the writing & spoken communication skills demonstrated, the choice of interviewees and subject, the editing and structuring of the work, the depth and relevance of the research used to inform the content and its development.

**NB: You are also required to complete a radio story 'pitch'/with brief synopsis for this feature to be emailed to your Tutor by first week of the break. One A4 page is sufficient.**

Must include **a written reflection** (1000 words) indicating your role; the program aims and scope; the topic's treatment and the strengths and weaknesses of the final result in your view. Please also cite some radio/audio programs listened to from the radio or podcast which were inspiring or a model for your program. Include as references and indicate what you learnt from listening to these models.

**Submission**

Audio must be placed in an ISIS assignment folder in the labs by Oct 27 19.00hrs. You will be given revision as to how to operate the ISIS file management system prior to submission in

Week 11 class. **Important: You should have your Assignment as a wav file ready for possible audition in class by the October 26 Week 11 workshop.**

Submit Reflection via Turnitin in iLearn by Oct 27, 24.59hrs.

**Assessment Criteria**

- structure/content
- presentation skills
- technical proficiency
- well-written reflection on the process

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# Assignment 4 - Radio Podcast

Due: **Nov 9 podcast/Nov13Reflection**
Weighting: **20%**

**Specific role in a team to produce 'radio shows' for podcast**. There may be two podcast shows per Workshop class and each podcast show will have a theme to be developed by the team in consultation with the Tutor. Content for podcast shows will come from students' pre-produced assignments and that associated directly with their role if indicated. Students will be marked on their specific role and how effectively they worked in the team environment. A dot point production diary should be completed and submitted which provides an overview of all tasks completed and milestones reached against a timeline.

Roles will be decided upon in consultation with the tutor (and may involve auditions). Shows will be ready/produced in Week 13 for delivery in Week 14. Roles include: Presenters, Producers, Panel Operators, Program Opener/Sting Producers...

**Assessment Criteria**

All roles will have a set of criteria against which they will be marked (iLearn Link). To pass this assessment item, all task requirements must be completed by program deadlines, all production

meetings must be attended, and the work associated with each role must be completed to a satisfactory standard.

**Submission**

The podcasts will be prepared in class in Week 13 Nov 9, according to a schedule. Students must be available on the day/time of their podcast recording/compilation.

**Documentation to submit:** A reflection of max 850 words and a production diary (a template will be provided) beginning in week 6, or when you have been assigned a role. Diary and Reflection must be submitted to Turnitin as one document by 11pm Friday the 13th of November.

On successful completion you will be able to:

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# Delivery and Resources

**Required and recommended texts and/or materials**

The unit requires you to purchase:

- One set of reasonable quality semi-open or closed headphones (compulsory for each student, due to health & safety regulations). Radio Facilities Manager Peter Ring will advise in class.

**Some Useful Sites**

**Examples of Reports**

ABC AM: http://www.abc.net.au/am/

ABC PM: http://www.abc.net.au/pm/

ABC The World Today: http://www.abc.net.au/theworldtoday/

ABC Science V's: https://soundcloud.com/science-vs

The Wire: http://www.thewire.org.au/

Links to recent specific examples can also be found on iLearn.

**Examples of Radio Programs and podcasts where 'features' can be heard**

*ABC Radio and Podcasts*

Podcasts: http://www.abc.net.au/radio/podcasts/

The Real Thing on ABC RN and podcast: http://www.abc.net.au/radionational/programs/realthing/

This Is About on ABC RN and podcast: http://www.abc.net.au/radionational/programs/thisisabout/

ABC Radiotonic: http://www.abc.net.au/radionational/programs/radiotonic/

*American podcasts: Try first Radiotopia* https://www.radiotopia.fm/     *then*

99% Invisible: http://99percentinvisible.org/

This American Life: http://www.thisamericanlife.org/australia

Radiolab: http://www.radiolab.org/

Start-Up: http://gimletmedia.com/show/startup/

Love & Radio: http://loveandradio.org/

*BBC Radio programs: there are many, too many to name; however try*

World Service Documentary program http://www.bbc.co.uk/programmes/p02nq0lx/episodes/downloads

BBC Radio 4 Documentary program http://www.bbc.co.uk/programmes/p02pc9qx/episodes/downloads

**Sydney Radio Stations: Public Service Broadcasters**

Triple J - triplej.net.au

702 - http://www.abc.net.au/sydney/

Radio National - http://www.abc.net.au/radionational/

ABC Classic FM - http://www.abc.net.au/classic/

ABC News Radio - http://www.abc.net.au/newsradio/

**Sydney Radio Stations: Commercial**

Smooth FM - http://www.smoothfm.com.au/station/smooth953

Nova FM - http://www.novafm.com.au/

2Day Hit FM - http://www.2dayfm.com.au/

2GB - http://www.2gb.com/

Kiis FM - http://www.kiis1065.com.au/

**Sydney Radio Stations: Community**

FBi Radio - http://fbiradio.com/

2SER FM - http://www.2ser.com/

HOPE - http://hope1032.com.au/

2RRR - http://2rrr.org.au/

**Other Useful Links**

Radio industry news and jobs: https://www.radioinfo.com.au/

Behind the Scenes at Radio National: feature making with former Macquarie radio student http://jonathonhutchinson.com/2012/01/20/behind-the-scenes-at-abc-radio-national-co-creative- feature-making/

***Advice on all aspects of making radio and podcasts - *excellent resource*: http://transom.org/

Interviews with radio makers: http://taperadio.org/

Podcast reviews and discussion: http://thetimbre.com/

Prestigious radio festivals with many excellent examples of audio and competitions: (US) Third Coast International Audio Festival https://www.thirdcoastfestival.org/

International Features conference: https://ifc2.wordpress.com/

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**SOME USEFUL SITES**

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*Very useful Library Guides to Media: for Radio/Audio: Go to http://libguides.mq.edu.au/media and click on Radio and Audio or go straight there http://libguides.mq.edu.au/content.php?pid=84335&sid=2924197

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

ABC '360 Docs' http://www.abc.net.au/rn/360/

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

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

ABC Radio National http://www.abc.net.au/rn/

Behind the Scenes at RN: feature making with former Macquarie radio student http://jonathonhutchinson.com/2012/01/20/behind-the-scenes-at-abc-radio-national-co-creative-feature-making/

All Things Considered American Public radio national show http://www.npr.org/programs/all-things-considered/

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 Radio Eye (Features and Documentaries) http://www.abc.net.au/radionational/programs/radioeye/past-programs/

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

BBC (UK) radio http://www.bbc.co.uk/radio/

BBC World service http://www.bbc.co.uk/worldservice

BBC Writers Room http://www.bbc.co.uk/writersroom/writing/tips_radiodrama.shtml

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

BBC ACADEMY is very useful for skills development and is free: http://www.bbc.co.uk/academy

BBC Academy - Working in Broadcast http://www.bbc.co.uk/academy/work-in-broadcast/article/art20140619131745570

BBC Academy - Next Radio: Innovating on Air http://www.bbc.co.uk/academy/production/article/art20130919180644926

BBC Academy - Building a Digital Team http://www.bbc.co.uk/academy/production/online/project-management/article/art20130702112135279 (creating a digital team for broadcasters)

BBC Academy - Editing and Sound Design http://www.bbc.co.uk/academy/production/radio/editing-and-sound-design

BBC Academy - Presenting http://www.bbc.co.uk/academy/production/radio/presenting

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

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

China Radio International  http://english.cri.cn/cribb/index.htm

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

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

Deutsche Welle Traineeships http://www.dw-world.de/dw/1,2692,12132,00.html

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

Federation of Australian Radio Broadcasters: http://www.amfd.com.au

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

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

Hearing Voices (selected programs from NPR) http://www.hearingvoices.com/

How sound tells you tips on making radio http://howsound.org/

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

Making The News (ABC Perspective/podcast from Dir of ABC News) http://inside.org.au/making-the-news/

NExt radio - future of radio   http://nextrad.io/

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

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

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

Online radio journalism tutorial (USA) http://www.newscript.com/

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

RadioLab http://www.radiolab.org/  (fantastic 'science' radio show)

Radioinfo http://www.radioinfo.com.au

Radio Diaries show from USA http://www.radiodiaries.org/

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

Record your own Radio Doc http://www.soundportraits.org/education/how_to_record/

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

Resonance FM http://resonancefm.com/

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

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

Sound snap effects and loops http://www.soundsnap.com/

Sound Portraits American radio documentaries http://soundportraits.org/

Soundprint radio documentaries http://soundprint.org/

Sound Portraits: http://soundportraits.org/

SBS Radio http://www9.sbs.com.au/radio

2SER http://www.2ser.com/

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

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

This American Life radio show http://www.thisamericanlife.org/

Transom: a showcase and workshop for new public radio: http://www.transom.org/

Triple J ABC Youth radio http://www.abc.net.au/triplej/

Triple J podcasts http://www.triplej.net.au/listen/podcast.htm

UBU Web radio http://www.ubu.com/sound/radio_radio/index.html

United Nations Radio:  http://www.unmultimedia.org/radio/english

Vox Humana Radio Netherlands worldwide http://www.radionetherlands.nl/radioprogrammes/vox humana/

The Wire http://www.thewire.org.au/

New York Public radio station: WNYC http://www.wnyc.org/

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

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

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**Books/Readings of Interest**

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

Ahern, Steve. Making Radio. Allen & Unwin, Sydney, 2011.

Alten, Stanley. Audio in Media, Tenth Edition, Wadsworth, Boston: 2013

Barkho, Leon. From Theory to Practice: How to assess and apply impartiality in news and current affairs. Uni of Chicago Press: 2013

 (The bible of audio production for those really serious about sound)

Barnard, Stephen. Studying Radio. New York: Hodder Headline/Arnold. 2000

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

Biewen, John & Dilworth, Alexa. Reality Radio - Telling True Stories in Sound, Duke University Press: 2010 and 2017 edition

Chantler, Paul & Stewart, Peter. Basic Radio Journalism. Oxford Press, 2003

Crisell, Andrew & Guy Starkey. Radio Journalism, London: Sage 2009

Crisell, Andrew. Ed. Radio (3 Vols). Routledge, London 2009.

Fleming, Carole. The Radio Handbook. London: Routledge, 2010

Hausman, Carl et al. Modern Radio Production. Production, Programming, and Performance. Belmont CA: Wadsworth/Thomson Learning, 9th Ed. 2013.

Hendy, David. Radio in the Global Age. Cambridge: Polity Press, 2000.

Geoghegan, Michael W. and Klass, Dan. Podcast Solutions. Berkeley, CA: c2007.

Keith, Michael. The Radio Station. London: Focal Press, 2000.

Kramer, Mark & Wendy Call (Eds). Telling True Stories, NY: Plume 2007

Jason Loviglio, Michele Hilmes (Eds). Radio's New Wave: Global Sound in the Digital Era, 2013. Routledge. New York, London.

McLeish, Robert. Radio Production, 5th Edition, Amsterdam: Focal Press, 2005.

Patching, Roger & Hirst, Martin. Journalism Ethics: Arguments and cases for the twenty-first century: Macmillan 2013

Phillips, Gail and Mia Lindgren. Australian Broadcast Journalism. South Melbourne: 2013. (available in Co Op Bookshop & library)

Radio Journal: internationalstudies in broadcast and audio media. 2003 to current.

Shingler, Martin & Wieringa, Cindy. On Air: Methods and Meanings of Radio. London: Arnold, 1998.

Squier, Susan. Ed. Communities of the air. London: Duke University Press, 2003

Starkey, Guy. Radio in context. London: Palgrave, 2004

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

Street Sean. The Poetry of Radio. The Colour of Sound, Routledge: 2013

Winer, Ethan. Audio Expert: Everything you need to know about audio. Taylor and Francis: 2012 [electronic resource]

See also http://libguides.mq.edu.au/content.php?pid=84335&sid=2924197 at Macquarie Library for full list of current radio titles, data bases, resources, even links to radio programs.

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**Unit webpage and technology used and required**

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Online units can be accessed at: http://www.learn.mq.edu.au

**The unit uses the following technology:**

iLearn, iLecture, Pro Tools software on Apple computers, portable audio recorders and microphones, radio studio and control room facilities.

**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

# Unit Schedule

The unit will be delivered as 1 x 1 hour lecture per week, and 1 x 2 hour tutorial block per week, as indicated in the current timetable.

The 2 hour tutorial block is further divided into 2 x 1 hour components dealing with discussion and production skills respectively. These are called TUTE and TUTE WORKSHOP in the schedule below.

NB: This is an indicative guide for the tutorials and tute workshops only. Up to date information is contained on iLearn.

| **WEEK 1** |
|---|
| NO TUTES |

| **WEEK 2** |
|---|
| TUTE: Introduction, getting to know each other, what's radio like where you come from, your impressions/prior experiences? |
| TUTE WORKSHOP: Intro and working with the portable recorders and microphones. |
| HOMEWORK: Choose a question/s to take into the field in preparation for homework Assign 1 - vox pop. Read handout on portable recording/mics distributed in class. |

| **WEEK 3** |
|---|
| TUTE: The interview and the 'vox pop'. Listening to more examples and getting prepared. Class to propose possible questions/topics. Tips for interviewing and vox pops. Interviewing craft skills for vox pops. Issues to do with recording in the field, recording atmosphere. Where to position yourself. Protocols for students. |
| TUTE WORKSHOP: Audio Lab & using Digital Audio Workstations (DAWs), Transferring audio files ex recorders to Pro Tools. Basic File management. Bookings for recorders and lab. |
| HOMEWORK: Book portable recorders, complete location vox pop over next week, including recording of atmos, and load raw interviews/atmos (audio files) to workstations so available in class for next week. |

| **WEEK 4** |
|---|
| TUTE: Editing approaches and concepts |
| TUTE WORKSHOP: Pro Tools editing using vox pops from class. Practice editing and basic mixing. |
| HOMEWORK: Complete editing for Assign 1 by next week and submit before class. See iLearn for paperwork due date. |

| **WEEK 5** |
|---|

TUTE: Listen to Assign 1 - completed vox pops. Discuss Assign 2.

TUTE WORKSHOP:  Studio Voice workshop using pre-prepared scripts.

HOMEWORK: Think about possible themes for podcast shows later in semester. Write down some ideas to bring to class next week. Commence thinking about Assign 2 by choosing place/site/event/idea for 'in the field' recording reportage exercise.

## WEEK 6

TUTE: Class meeting to decide on teams, and workshop, themes for podcast shows.

TUTE WORKSHOP: Pro Tools - montage of different audio source material and use of 'atmosphere', 'actuality', and music. Continue to work in lab on your projects or revise Pro Tools skills. Peter will be available to assist.

HOMEWORK: Class to take out portables (work alone or in pairs on individual assignments) and record a commentary on location at a place/event.  Approx. 3 mins. Relate this if possible to the podcast themes chosen. Either write a script or voice 'live' what you see; make a 'reportage'. Try editing/mixing what you have recorded  to a rough draft. Load to Pro Tools for next class.

## WEEK 7

TUTE: Listening to near completed or completed drafts of Assign 2. Decide on Podcast Themes. Discuss Assignment 3 Feature.

WORKSHOP: Class work on Reports/Postcards to submit in class or by Friday.

HOMEWORK: Prepare synopsis for Assign 3 - feature in relation to your podcast theme.

Commence work on Assign 3 over the break/study week. Make bookings for Lab, recorders, phone etc.

## SEMESTER BREAK

## Submit to Tutor your Feature synopsis

## Work on Features in pairs if possible

## WEEK 8

TUTE: Students to report on feature progress (Brief). Tutor discusses feature types, examples.

TUTE WORKSHOP: Discussion of radio podcast shows. Audition for presenters in studio flagged. How content (features) might be used in the podcasts.

HOMEWORK:  Possible presenters for podcast shows to prepare script/chat for audition.

## WEEK 9

TUTE/TUTE WORKSHOP: Working in the studio for scripts, voicing presentation. Auditions? Tutor will guide voice work and scripting.

Peter Ring will operate studio.

HOMEWORK: TBA.

**WEEK 10**

TUTE/TUTE WORKSHOP: Students working on features in lab/tutor consulting. Use of music in features?

Listening to features in progress in groups with tutor if required. Other Technical.

Podcast Updates for teams. Report to class.

**WEEK 11**

TUTE: Making a promo for your show. and/or a Sting. Peter to assist in control room. Features progress.

TUTE WORKSHOP: Peter demonstrates panel. How to program compile/load items and playing in etc.

**WEEK 12**

TUTE/TUTE WORKSHOP: Production meetings and rehearsal of scripts/order for podcast shows and any final preparation rundown ready and some script, stings. Content loaded.

**WEEK 13**

Podcast finalisation and recording for each show. Please check when you are required.

Feedback and reflection.

# 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

**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/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

## PG - Capable of Professional and Personal Judgment and Initiative

Our postgraduates will demonstrate a high standard of discernment and common sense in their professional and personal judgment. They will have the ability to make informed choices and decisions that reflect both the nature of their professional work and their personal perspectives.

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 production and program making
- 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 industry audio content.

### Assessment tasks

- Assignment 1 - Vox Pop
- Assignment 2 - Postcard/Report
- Assignment 3 - Radio Feature
- Assignment 4 - Radio Podcast

## PG - Discipline Knowledge and Skills

Our postgraduates will be able to demonstrate a significantly enhanced depth and breadth of knowledge, scholarly understanding, and specific subject content knowledge in their chosen fields.

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 production and program making
- 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 industry audio content.
- Reflect on practice and theory

## Assessment tasks

- Assignment 1 - Vox Pop
- Assignment 2 - Postcard/Report
- Assignment 3 - Radio Feature
- Assignment 4 - Radio Podcast

# PG - Critical, Analytical and Integrative Thinking

Our postgraduates will be capable of utilising and reflecting on prior knowledge and experience, of applying higher level critical thinking skills, and of integrating and synthesising learning and knowledge from a range of sources and environments. A characteristic of this form of thinking is the generation of new, professionally oriented knowledge through personal or group-based critique of practice and theory.

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 production and program making
- Analyse critically and evaluate creative and professional media practice, with an emphasis on radio industry audio content.
- Reflect on practice and theory

## Assessment task

- Assignment 3 - Radio Feature

# PG - Research and Problem Solving Capability

Our postgraduates will be capable of systematic enquiry; able to use research skills to create new knowledge that can be applied to real world issues, or contribute to a field of study or practice to enhance society. They will be capable of creative questioning, problem finding and problem solving.

This graduate capability is supported by:

## Learning outcomes

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications.
- 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 industry audio content.
- Reflect on practice and theory

## Assessment tasks

- Assignment 2 - Postcard/Report
- Assignment 3 - Radio Feature
- Assignment 4 - Radio Podcast

# PG - Effective Communication

Our postgraduates will be able to communicate effectively and convey their views to different social, cultural, and professional audiences. They will be able to use a variety of technologically supported media to communicate with empathy using a range of written, spoken or visual formats.

This graduate capability is supported by:

## Learning outcomes

- 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 production and program making
- 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 industry audio content.
- Reflect on practice and theory

## Assessment tasks

- Assignment 1 - Vox Pop
- Assignment 2 - Postcard/Report
- Assignment 3 - Radio Feature
- Assignment 4 - Radio Podcast

# PG - Engaged and Responsible, Active and Ethical Citizens

Our postgraduates will be ethically aware and capable of confident transformative action in relation to their professional responsibilities and the wider community. They will have a sense of connectedness with others and country and have a sense of mutual obligation. They will be able to appreciate the impact of their professional roles for social justice and inclusion related to national and global issues

This graduate capability is supported by:

## Learning outcomes

- 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 production and program making
- 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 industry audio content.
- Reflect on practice and theory

## Assessment tasks

- Assignment 1 - Vox Pop
- Assignment 2 - Postcard/Report
- Assignment 3 - Radio Feature
- Assignment 4 - Radio Podcast

# Changes from Previous Offering

This unit is taught by Vivien Altman, a highly experienced radio, film and television journalist of many years experience (Producer and Exec Producer on ABC's Foreign Correspondent). Assessment items have been changed slightly from previous two years.