



MMCC3080

Podcasting and New Sound Media

Session 2, In person-scheduled-weekday, North Ryde 2023

Department of Media, Communications, Creative Arts, Language and Literature

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General Information

Unit convenor and teaching staff

Convenor, Lecturer, Tutor

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TBA group time, or by appointment

Credit points

10

Prerequisites

130cp at 1000 level or above

Corequisites

Co-badged status

Unit description

In this unit students work with contemporary production platforms. The unit caters to students in multimedia, screen and music production wishing to create sound design and audio-rich podcasting projects. The unit provides students the opportunity to create and complete a major project in radio (either a documentary feature, performance, experimental or music-sound theatre work) by working to construct their own creative works or soundtracks, or by realising new forms through interdisciplinary collaboration. Importantly, this unit provides students with experience in the functions of sound in audio-visual media and other performance forms, and enables a sophisticated understanding of the powerfully affecting sonic dimension of various media. Lectures extend and challenge students' knowledge of auditory culture and its formal developments; advanced production sessions build sophisticated levels of competency using a range of state-of-the-art facilities and equipment.

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:

ULO1: evaluate sound design and composition in various media and creative

productions, including those produced for radio and audio-visual media.

ULO2: apply audio production skills and theoretical knowledge taught in the unit to various types of creative fiction and non-fictional works suitable for a variety of creative industry contexts.

ULO3: demonstrate proficiency with key audio production software, technologies and techniques in order to create or contribute to sophisticated media texts, design projects and performative sound based works.

ULO4: analyse and apply the model teamwork practices and methods used in professional creative or industry contexts in order to author original and engaging sound projects for a range of media platforms.

General Assessment Information

Late Assessment Submission Penalty

Unless a Special Consideration request has been submitted and approved, a 5% penalty (of the total possible mark) will be applied each day a written assessment is not submitted, up until the 7th day (including weekends). After the 7th day, a mark of '0' (zero) will be awarded even if the assessment is submitted. Submission time for all written assessments is set at 11.55pm. A 1-hour grace period is provided to students who experience a technical issue.

*This late penalty will apply to non-timed sensitive assessment (incl essays, reports, posters, portfolios, journals, recordings etc). **Late submission of time sensitive tasks** (such as tests/exams, performance assessments/presentations, scheduled practical assessments/labs etc) **will only be addressed by the unit convenor in a Special consideration application. Special Consideration outcome may result in a new question or topic.***

These are serious penalties that will substantially alter your final grade and even determine whether you pass or fail this unit. Please make every effort to submit your assignment by the due date. **If you find you cannot submit your assignment on time, please apply for Special Consideration through AskMQ.** Make sure you read Macquarie University's policy regarding Special Consideration requests before you apply: <https://students.mq.edu.au/study/assessment-exams/special-consideration>

Assessment Tasks

Name	Weighting	Hurdle	Due
<u>Sound work design and reflection</u>	50%	No	23.55 09/11/2023
<u>Production Diary and Synopsis/Pitch</u>	15%	No	Ongoing Diary (start 09/08/2023 - end 23.55; 10/11/2023)
<u>Creative audio work</u>	35%	No	23.55 11/09/2023

Sound work design and reflection

Assessment Type ¹: Project

Indicative Time on Task ²: 45 hours

Due: **23.55 09/11/2023**

Weighting: **50%**

Students will work on individual projects designed for podcast, a series or broadcast, or other creative audio applications. Examples include a single piece podcast episode, a documentary, radio-feature, sound portrait, sound drama, comedy, audio tour or creation of a sophisticated audio short story. An experimental digital work or audio artwork which may take different forms can be proposed for in situ performance/installation or on air/podcast presentation also. Students must also include a reflection which draws on minimum of two examples of work which are related to the work you have produced. This should be referenced.

Refer to iLearn for further information.

On successful completion you will be able to:

- evaluate sound design and composition in various media and creative productions, including those produced for radio and audio-visual media.
- apply audio production skills and theoretical knowledge taught in the unit to various types of creative fiction and non-fictional works suitable for a variety of creative industry contexts.
- demonstrate proficiency with key audio production software, technologies and techniques in order to create or contribute to sophisticated media texts, design projects and performative sound based works.
- analyse and apply the model teamwork practices and methods used in professional creative or industry contexts in order to author original and engaging sound projects for a range of media platforms.

Production Diary and Synopsis/Pitch

Assessment Type ¹: Plan

Indicative Time on Task ²: 8 hours

Due: **Ongoing Diary (start 09/08/2023 - end 23.55; 10/11/2023)**

Weighting: **15%**

This assessment task assesses project development and participation in the unit over the semester. The diary will demonstrate participation in classes and interaction with course content. Students will be assessed on the quality and clarity of those interactions as noted in the diary, and on the quality and clear communication of the synopsis/pitch.

Refer to iLearn for further information.

On successful completion you will be able to:

- analyse and apply the model teamwork practices and methods used in professional creative or industry contexts in order to author original and engaging sound projects for a range of media platforms.

Creative audio work

Assessment Type ¹: Media presentation

Indicative Time on Task ²: 35 hours

Due: **23.55 11/09/2023**

Weighting: **35%**

Working in small groups, students devise, record and compose a short audiowork based on a theme or form, and reflect on the creation process and outcome.

Refer to iLearn for further information.

On successful completion you will be able to:

- apply audio production skills and theoretical knowledge taught in the unit to various types of creative fiction and non-fictional works suitable for a variety of creative industry contexts.
- demonstrate proficiency with key audio production software, technologies and techniques in order to create or contribute to sophisticated media texts, design projects and performative sound based works.

¹ If you need help with your assignment, please contact:

- the academic teaching staff in your unit for guidance in understanding or completing this type of assessment
- the [Writing Centre](#) for academic skills support.

² Indicative time-on-task is an estimate of the time required for completion of the assessment task and is subject to individual variation

Delivery and Resources

This Unit uses Lectures and Workshop/Tutorials.

Please Note: Lectures commence in Week 1. Tutorials/Workshops commence in Week 2.

Please attend all classes as important skills and learning is dependent upon student participation and attendance: eg technical assistance and demonstrations are given in tutorial/workshops and students need to be able to attend these throughout the semester preferably in person, or in person via Zoom link if in an online class. Technical support and demonstrations (in association with tutors) will be provided with the help of a member of MCCALL Department's

highly skilled specialist technical team. Full details on iLearn.

REQUIRED EQUIPMENT

- One set of good quality closed or semi-closed headphones (for hygiene reasons these are compulsory for each student). Suggestions TBA iLearn.
- Laptop or Desktop Computer
- Digital Portable Memory device or Portable hard drive or equivalent (for file back up & transfer may also be required).
- Audio editing and other recording/processing software used for this unit (eg ProTools or other) will be available and accessible at our facilities via workstations, lab, studio etc., or with the online classes software options or license to use these will be made available for offsite use.

This unit generally uses (the following technology:

Zoom Video Communications Software

Avid Pro Tools Audio Recording/Editing Software or other Audio Recording/Editing Software and virtual or other plug ins

Audio Recording microphones and kits, including the Zoom H5 or H6 Portable Audio Recorder. Students will be able to borrow equipment if they can pick up at 10 HA, Macquarie university. See iLearn and lectures in Week 1 and 2 for further and up to date details.

We may also suggest additional low cost options to explore for useful software and/or recording tools but this is not necessary to create work in this unit. READINGS, Programs to audition or other suggested training reading materials will be communicated via iLearn and via Leganto or library links. Generally these will be all free. See iLearn for full details and below.

SOME RECOMMENDED READINGS (in library)

- Abel, Jessica. Out on the wire: the storytelling secrets of the new masters of radio. Broadway Books, New York, 2015
- Ahern, Steve. (Ed) Making radio and podcasts : a practical guide to working in today's radio and audio industries. 4th edition. Abingdon, Oxon ; New York, NY : Routledge, 2022
- Alburger, James R. The art of Voice acting. Milton: Routledge, 2019
- Alten, Stanley. Audio in Media, Tenth Edition, Wadsworth, Boston (most recent edition: the bible of audio production)
- Beauchamp, Robin. Designing Sound for Animation, Second Edition. Focal Press: 2013
- Biewen, John & Dilworth, Alexa. Reality Radio - Telling True Stories in Sound, Duke University Press: 2017
- Bottomley, Andrew J. Sound Streams: A Cultural History of Radio-Internet Convergence,

University of Michigan Press, 2020

- Brown, Ross. Sound Effect: the theatre we hear, London: Methuen Drama, 2020
- Michael, Bull. The Routledge Companion to Sound Studies. Milton: Routledge, 2019
- Chignell H; MacDonald K (Eds). The Bloomsbury Handbook of Radio, Bloomsbury, 2023
- Chion, Michel. Sound : An Acouological Treatise, Duke Uni Press, 2016
- Chion, Michel. Audio-Vision: Sound on Screen, Columbia Uni Press, 2019
- Collins, Karen. Studying Sound: a theory and practice of sound design. MIT Press, 2020
- Cook, Frank. Audio Production Basics with Pro Tools First. Hal Leonard, 2017
- Crook, Tim. The Sound Handbook, Routledge/Taylor & Francis, 2012
- Crook, Tim. Audio Drama Modernism, Palgrave Studies in Sound, 2020
- Dorritie, Frank. The Handbook of Field Recording. Artistpro.Com Llc; Pap/Com, 2003
- Euritt, A. Podcasting as an intimate medium, London/NewYork, Routledge 2023
- Emm, Adele. Researching for Media: Researching for Television and Radio, London: Routledge 2014
- Farnell, Andy. Designing Sound. The MIT Press, 2008
- Filimowicz, Michael; Filimowicz, Michael ; Filimowicz, Michael: Foundations in Sound Design for Interactive media, United Kingdom: Routledge 2019
- Green, CM. The Podcaster's Audio Handbook, Berkeley, CA: Apress L. P 2021
- Grimshaw, A et al. The Oxford handbook of sound and imagination, New York, NY : Oxford University Press, 2019
- Hicks, Wynford. English for Journalists. Routledge, 2013
- Ihde, D. 2012. Listening and Voice: Phenomenologies of Sound. 2nd ed. Albany, NY: SUNY Press.
- Kern, Jonathon. Sound reporting: the NPR guide to audio journalism and production Chicago: University of Chicago Press, 2008
- Kulezic-Wilson, Danijela. Sound Design is the new score. Oxford University Press: 2020
- LaBelle, Brandon. Lexicon of the Mouth: Poetics and Politics of Voice and the Oral Imaginary. London: Bloomsbury, 2021.
- Lane, Cathy. In the field: The art of field recording. Uniform books, 2013
- Llinares, Dario; Neil Fox & Richard Berry. Podcasting: New Aural Cultures and Digital Media, Cham: Springer, 2018
- Lindgren, Mia; Loviglio, Jason (Eds). Companion to Radio and Podcast Studies., Abington, Routledge, 2022
- Madsen, V., & Potts, J. Voice-cast: The Distribution of the Voice via Podcasting. In N.

- Neumark, R. Gibson, & T. V. Leeuwen (Eds.), *The Grain of the Voice in Digital Media and Media Art* (pp. 33-60). Cambridge, Mass.: MIT Press, 2010
- Madsen, Virginia. 'Your Ears are a Portal to Another World': The New Radio Documentary Imagination and the Digital Domain In J. Loviglio & M. Hilmes (Eds.), *Radio's New Wave: Global Sound in the Digital Era* (pp. 126-144). London; New York: Routledge, 2013
 - Madsen, Virginia. Transnational Encounters and Peregrinations of the Radio Documentary Imagination. In G. Föllmer & A. Badenoch (Eds.), *Transnationalizing Radio Research: New Approaches to an Old Medium* (pp. 83-100). Bielefeld, Germany: Transcript Verlag, 2018
 - McHugh, Siobhan. *The Power of Podcasting*, Sydney: UNSW Press, 2022
 - McLeish, Robert.; Link, Jeff. *Radio Production*. Abingdon: Routledge 2016
 - McMurtry, Leslie Grace. *Revolution in the echo chamber: audio drama's past, present and future*: Intellect, 2019
 - Miles, Dean. *Location Audio Simplified*, Oxford: Routledge 2014
 - Eds. Mildorf, Jarmila; Verhulst, Pim. *Radio Art and Music Culture, Aesthetics, Politics*, Lexington Books, 2020
 - Nuzum, Eric. *Make Noise: A Creator's Guide to Podcasting and Great Audio Storytelling*. Workman Publishing Company, 2020
 - Ouellette, Laurie ; Gray, Jonathan. *Keywords for Media Studies*. New York: NYU Press, 2017
 - Reiss, Joshua D. McPherson, Andrew. *Audio Effects: Theory, Implementation and Application*. CRC Press: 2014
 - Roginska, Agnieszka; Geluso, Paul. *Immersive sound: The art and science of binaural and multichannel audio*. Routledge, 2018
 - Savage, Steve. *The Art of Digital Audio Recording: A Practical Guide for Home and Studio*. Oxford University Press, 2011
 - Spinelli, Martin. Lance Dann. *Podcasting: The Audio Media Revolution*. Bloomsbury, 2019
 - Sauls, Samuel; Stark, Craig. *Audio Production Worktext*, Oxford: Routledge 2016
 - Thurmann-Jajes, Anne et al. *Radio as art. Concepts, spaces, practices*. Bielefeld: Transcript, 2019
 - Theme Ament, Vanessa. *The Foley Grail: The Art of Performing Sound for Film, Games and Animation* (2nd Edition). Taylor & Francis: 2012
 - Verma, Neil. *Theater of the Mind: Imagination, Aesthetics, and American Radio Drama*.

Chicago, 2012

- Viers, Ric. The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects. Michael Wiese Productions: 2008
- Viers, Ric. The Location Sound Bible: How to Record Professional Dialog for Film and TV Paperback. Michael Wiese Productions: 2012
- Voegelin, Salomé Sonic Possible Worlds: Hearing the Continuum of Sound. London, United Kingdom:, Bloomsbury Academic, 2021.
- Winer, Ethan. Audio Expert: Everything you need to know about audio. Taylor and Francis, 2012
- RadioDoc Review: <https://ro.uow.edu.au/rdr/> (Australian journal with a range of online peer reviewed and industry producer articles on radio/podcast documentary and audio nonfiction storytelling)
- Transom radio online site, (Showcase and Workshop for New Public Radio, USA) Atlantic Public Media: <https://transom.org/>
- Soundtrails: sound walks activated by custom App and GPS: <https://www.soundtrails.com.au/all-soundtrails>
- <https://www.darkfield.com.au/> (eg of more unusual forms: series multisensory audio and theatrical experiences in darkness)

Further Class linked Readings, Audio Programs, podcasts etc, or other relevant Internet Resources will be posted to iLearn.

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](https://policies.mq.edu.au) (<https://policies.mq.edu.au>). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- [Academic Appeals Policy](#)
- [Academic Integrity Policy](#)
- [Academic Progression Policy](#)
- [Assessment Policy](#)
- [Fitness to Practice Procedure](#)
- [Assessment Procedure](#)
- [Complaints Resolution Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#)

Students seeking more policy resources can visit [Student Policies](https://students.mq.edu.au/support/study/policies) (<https://students.mq.edu.au/support/study/policies>). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

To find other policies relating to Teaching and Learning, visit [Policy Central \(https://policies.mq.edu.au\)](https://policies.mq.edu.au) and use the [search tool](#).

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: <https://students.mq.edu.au/admin/other-resources/student-conduct>

Results

Results published on platform other than [eStudent](#), (eg. iLearn, Coursera etc.) 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 or if you are a Global MBA student contact globalmba.support@mq.edu.au

Academic Integrity

At Macquarie, we believe [academic integrity](#) – honesty, respect, trust, responsibility, fairness and courage – is at the core of learning, teaching and research. We recognise that meeting the expectations required to complete your assessments can be challenging. So, we offer you a range of resources and services to help you reach your potential, including free [online writing and maths support](#), [academic skills development](#) and [wellbeing consultations](#).

Student Support

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

The Writing Centre

[The Writing Centre](#) provides resources to develop your English language proficiency, academic writing, and communication skills.

- [Workshops](#)
- [Chat with a WriteWISE peer writing leader](#)
- [Access StudyWISE](#)
- [Upload an assignment to Studiosity](#)
- [Complete the Academic Integrity Module](#)

The Library provides online and face to face support to help you find and use relevant information resources.

- [Subject and Research Guides](#)
- [Ask a Librarian](#)

Student Services and Support

Macquarie University offers a range of [Student Support Services](#) including:

- [IT Support](#)
- [Accessibility and disability support](#) with study
- Mental health [support](#)
- [Safety support](#) to respond to bullying, harassment, sexual harassment and sexual assault
- [Social support including information about finances, tenancy and legal issues](#)
- [Student Advocacy](#) provides independent advice on MQ policies, procedures, and processes

Student Enquiries

Got a question? Ask us via [AskMQ](#), or contact [Service Connect](#).

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.

Changes from Previous Offering

In 2022 this unit returned to face to face mode with an online option also. The face to face mode tutorials/workshops are preferred for our students, however the 2021 online approach was very successful even in the circumstances, with students producing high quality work with exciting new locative apps continuing to be part of this unit, and thus external online option will be continued for those students choosing this mode. Content covered in lectures and tutes is similar to 2022 although regularly updated by the lecturer and adjusted with new examples from Australia and international sources highlighted. Students in the online class will have the option to borrow our equipment if they can access this in person at Macquarie University. See updates and all guidance in iLearn, or in early Lectures.

Unit information based on version 2023.02 of the [Handbook](#)