



# ICOM890

## Digital Audio/ Radio Production

S2 Day 2019

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

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## General Information

Unit convenor and teaching staff

Unit Convenor and Lecturer

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10HA191

By Appointment

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By appointment

Credit points

4

Prerequisites

Admission to MIntComm or MIntRel or MIntCommMIntRel or MIntBusMIntComm or MCrMedia or MCrInd or MFJ or MCreIndMFJ or MMedia or MCreIndMMedia or MSusDev

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 and podcast audio content.

Reflect on practice and theory

## General Assessment Information

### Submission instructions for all assignments

Your audio assignments should be submitted to the Dropbox on NEXUS 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/NEXUS 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. Check with Radio Facilities Manager Peter Ring for any changes, or if the system is not accessible for any reason.

### Grading Note

Assessment standards in this unit align with the University's grade descriptors, available at: <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

**Assessment rubrics** (used, available on iLearn) *are guides* for the Marker and the Student, and should be combined with information in this Unit Guide to better inform you about the grading of tasks and assessment in this unit. If you are unclear about anything please direct your query to the Convenor through iLearn.

Note: Cue Sheets (*max 1 page*); Reflections: as per Assignment. **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.**

### **Attendance in relation to this course**

**Students are expected to attend all tutorials and workshops for ICOM890. These deliver important content and are a central component of meeting the learning outcomes in this unit.** Students who elect to not attend tutorials and workshops, especially where core skills are demonstrated or the podcasts are being compiled will miss out on unit content, feedback and learning activities, and do so at their own risk. Repeatedly missing tutorials or workshops, or not attending for a prolonged period, will require an explanation and directing you to support services as necessary. A roll will be taken in every tutorial; students entering late are responsible for making themselves known to the tutor so they can be marked as in attendance. If you miss a tutorial due to unforeseen/unavoidable medical or personal disruption, please let your tutor know and apply for Special Consideration if necessary.

**Lectures also deliver important content and are a central component of meeting the learning outcomes in this unit.** Students who elect to not attend/watch lectures will miss out on unit content and key examples given, and do so at their own risk. Students are expected to have attended the weekly lecture and completed all required reading/listening homework preferably before attending each week's workshop. Students should draw on lecture content and references for their Reflections and to gain a thorough understanding of the topics and field.

### **Feedback**

Feedback in this unit is available in multiple forms: informal feedback through the 'announcement' function in iLearn, if there are points of relevance to the whole class; in email communication with individual students by the convenor in response to questions related to unit activities; in personal consultations by phone or face to face as requested by appointment; in class direct feedback after listening to work or in class exercises; as general comment, rubric and in-text comments attached to assignments marked in Turnitin.

### **Examples of relevant and related assessment tasks**

These will be made available either on iLearn, or in class tutorials and lectures, and will be discussed in tutorials.

### **Late assignments**

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments

submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (including weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

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

## Assessment Tasks

Name	Weighting	Hurdle	Due
<a href="#"><u>Assignment 1 - Vox Pop</u></a>	20%	No	August 30
<a href="#"><u>Studio-voice/script exercise</u></a>	20%	No	Sept 13
<a href="#"><u>Assignment 3 - Radio Feature</u></a>	40%	No	Audio Week12/Oct 28 Reflection Nov 8
<a href="#"><u>Participation in Podcast</u></a>	20%	No	Nov12-final Audio & Report of role

### Assignment 1 - Vox Pop

Due: **August 30**

Weighting: **20%**

This is an early assessment task using portable audio equipment and audio editing software. This assignment is designed to be prepared in stages. It is recorded in a team of two; however you will receive individual marks for your final individually-edited voxpop which each student will make and submit.

A voxpop is a montage of voices where people interviewed answer short question/s on a topic, usually something of interest to general audiences for radio or podcasts.

STAGE 1: requires you to record your vox pop using a portable digital recorder, and going 'into the field' (in pairs), and taking turns to ask a max of one or two questions on your topic (with limited follow up questions only). Then after recording these interviews in the field, you will move to Stage 2.

STAGE 2: after a technical demonstration of editing in class you will be required to edit your **vox pop** interviews together as a lively and engaging montage using audio software provided on the Digital Audio Workstations (DAWS).

This combined task requires that you show aptitude for simple 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.

Details: Your vox pop should be edited to approximately 2 minutes, and a final copy transferred to the designated lab workstation folder. A word document containing a brief reflection (600

words) on the assignment should be submitted to Turnitin via iLearn. This document should include: your name and partner you worked with, your core topic question, details of where you recorded, the number of total interviewees recorded and some detail or a brief profile of these - gender, approximate age/generation, apparent ethnic background/NESB or other of relevance to your topic. Comment briefly on your experience in the field – what you learnt and how you worked in your team, i.e what did you contribute?

Your mark for this task will be determined individually although the interview question/topic, questions asked and technical sound quality of recordings you made together in your pair will be given a mark of 40% of the total and as long as both members of the pair participated this mark will be the same for both students. 60% of the total mark will be individually allocated, being for how you presented and edited your final individual vox pop, and reflected on this assignment in your written reflection. It should be apparent in your audio work and reflection that you are listening and engaging with the unit content and lecture materials, especially to have gained an understanding of the vox pop form. Examples are played in lectures and workshops, and will be available to students for listening out of class as homework.

### **Assessment Criteria**

- Quality of journalistic or creative outcomes based on knowledge of the form: clarity and effectiveness of the chosen topic for this form, with a 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)
- Clear reflection which draws on the process and experience you had (recording, editing), and your understanding of the task and the vox pop form (drawn from real examples you have heard in class or on podcast or radio). How you worked to help each other in your team to produce the recording to deadline, and share the interviewing/recording roles.

NB: The weighting for the technical part of this assessment task is relatively low for this first exercise: equipment failures will not be penalised as long as you gave yourself enough time to book out another recorder and you informed Peter Ring or tutor of the problem.

### **Submission**

Audio must be placed in a NEXUS assignment folder in the labs by, or during, the tutorial in Week 5 and all work submitted by the due date. Reflection must be submitted to Turnitin in iLearn. You will be shown how to operate the NEXUS file management system prior to submission.

On successful completion you will be able to:

- Demonstrate critical and conceptual skills in radio production and audio content

production for diverse media applications.

- Demonstrate the development of a range of communication and expression skills.
- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio production and program making
- Plan strategically, and develop team skills to produce a range of creative and journalistic outputs

## Studio-voice/script exercise

Due: **Sept 13**

Weighting: **20%**

**For this assignment you will complete a studio-based voice/script exercise (Week 7).** You will present **a short script or commentary** you will write on a topic (see iLearn or your tutor) and perform this as if for the radio or a podcast in class in the studio. The tutor will assist you in your voice performance and direct you while in class. Technical operation will be performed by Peter Ring and this is not assessed here. The radio/podcast script should be written by you and set out in written form to assist your reading/performance for the microphone. The topic may relate to the proposed podcast theme for the podcast show you will later create, as long as that theme has been chosen. **Prepare individually. Audio assessed either in studio or as recorded file. Peter Ring will record and provide file to tutor. Written work should be submitted to Turnitin** by September 13 also (accessible on iLearn). NB: You can edit your written script before submission if you decide it could be improved, or you found you made mistakes in your class performance and corrected these, but please indicate where you have changed the script if you decide to do this.

**Assessment Note:** This exercise will be judged on the content/writing of final submitted script (10%) and on your voice presentation in class in the studio as recorded (10%): how engaging they are – choice of the subject/content and (if applicable) pertinence to the podcast theme.

**Duration:** Maximum 3 mins (See iLearn for exact duration as this sometimes may differ slightly).

### Assessment Criteria

- quality/interest of the idea/content
- authority, originality, fluency and creativity of your script
- how your voice works here to focus, entertain or engage a listener.
- some research is likely to be important for this exercise and will be demonstrated in your script. Have you researched your topic to be sure you are accurate, authoritative, or the content/argument etc is based on appropriate expertise? What focus have you chosen and how do you guide the listener along? What details have you discovered that you can include in your script to make your commentary interesting, memorable? A few (but not too many) engaging points will bring your topic to life while maintaining clarity. Tips: be



visual, use images, or evoke through engaging choice of words or use other senses in your descriptions. Conjure images through your choice of words to engage the listener's imagination.

- Developing technical proficiency in using your voice for radio/podcast and extending this for media performance.

On successful completion you will be able to:

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## Assignment 3 - Radio Feature

Due: **Audio Week12/Oct 28 Reflection Nov 8**

Weighting: **40%**

**For this assignment, you will build up a short 'feature story' in sound to be used later (if meeting technical quality standard) as one part of the podcast you have a role in creating. Length is variable depending on if you are working in a pair, or individually (see below).**

**The Task: research, record/write and produce a short radio 'feature'** that may include one or more interviews, voices, script, or other sound (music, effects, original actuality recordings).

NB: The topic for this radio feature will be previewed with class peers and academic staff (in class/pitch) and will relate to the end of semester podcast team project to be compiled in small groups in each tutorial class.

**Steps:** You first must choose a story or angle to explore and submit **a pitch and synopsis** to your tutor by Week 7 Tutes. Once approved, after discussion in class or online with your tutor (iLearn), you can begin planning, and then book out the equipment you need to make your recordings. You can use interviews, your own commentary written and voiced by you, or write material for someone else to perform. You now can use music carefully for mood, emphasis, energy, to entertain or just to assist and help propel the narrative and engage your listener. You may wish to use sound 'sound effects' (SFX) or actuality you record in the field. This can enhance the content and experience of listening: the main thing is to try *to give life through music or actuality, SFX to your story or topic*. Scripts and voice commentary are used to guide your listener through the story or topic, but can be used sparingly.

Primary source material can be recorded in the radio studio and/or in the field with portable recorders then edited and mixed in the labs (DAWS).

**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.

**This assignment requires you to demonstrate competence with story selection, microphone technique, interviewing, recording, editing, and mixing *and thinking in terms of sound*.** 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, 'actuality', interviews/reportage and voice commentaries. The feature is designed to be suitable for the podcast shows we will make, but is modelled on real podcasts available online or via podcast apps etc. It also relates to forms common to radio/audio broadcast particularly on community and public service radio outlets in Australia and elsewhere. Examples to help you will be provided in class or on iLearn.

**Assessment Criteria:** Programs will be judged on the level of technical skills demonstrated (ideally these should aim to be broadcast quality now), & 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 with a higher weighting than for the technical aspects.

**Team work or individual submission:** Students can work individually, or in pairs if they choose to do so. If in pairs (advised), content length is then 8 to max 14 minutes, and should show content produced by both students in the pair. Also note if working in a pair, 50% of the mark will be determined individually: the Reflection here should clearly indicate the roles you took, and the content (eg, interview, script) you provided, and the workload. Here each student should still submit their own pitch pertaining to the assignment idea/topic.

If working individually (consult with your tutor first), the max duration for the feature will be 7 minutes and not less than 5 minutes, and will obviously have less content. Also if working individually, it is still a good idea to team up with another member of your podcast group to assist each other: eg for some feedback. If you are working alone, you could also help another student in your podcast group in the field recordings, or through providing a voice to your team member's production, eg reading their script to correct small errors. Please mention this 'team contribution' in your Reflection. See Reflection.

**Comments on Assessment:** To pass, students should have 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 to produce broadcast quality work, demonstrating high levels of understanding of the form through modelling creative and professional media (radio and podcast) practice in their programs, and demonstrating in your work an understanding of how radio or podcasts communicate to listeners. 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.

**Preliminary Pitch:** You must also submit a radio story 'pitch' with brief synopsis for this feature by no later than end Week 7. Email this to tutor or hand in, in class tute for that week –

the tutor will further advise as to format in class or on iLearn. **One A4 page is generally sufficient.**

**Submission (note final submission is later than that indicated here as this refers to submission of the Documentation. We will need the audio features earlier to create the podcasts.**

**THUS, audio must be placed in a NEXUS assignment folder in the labs by latest Oct 28 (or see iLearn if any changes). You will also be given revision as to how to operate the NEXUS file management system in Week 11 class, prior to final submission. Important: You should have your Assignment as a wav file ready for audition in draft form in class by the Week 11 workshop.**

### **Reflection and Cue sheet:**

The final submitted written work **must be in the form of a written reflection** (up to 1000 words) **submitted to Turnitin**. It should explore the program aims and scope; you can also mention any problems and challenges you had, and how you assisted another member of the team through being a 'second set of ears', technical assistance etc. You should try and cite some radio/audio programs you listened to from the radio, or from podcasts, which were inspiring to you or acted as a model for your program and approach. You can indicate what you learnt from listening to these models, or from Readings. Include these models and your key reading in your reflection as references.

References will not be part of the word count. Use suggested readings and references provided by this unit Guide, iLearn and from your tutor or Convenor.

**NB: Reflection and Cue Sheet as one document should be submitted to Turnitin in iLearn by Nov 8.**

### **Assessment Criteria in Brief**

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

On successful completion you will be able to:

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- 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 and podcast audio content.
- Reflect on practice and theory

## Participation in Podcast

Due: **Nov12-final Audio & Report of role**

Weighting: **20%**

**Specific role in a team to create a podcast 'show' modeled on current industry and podcasting and radio examples.** There may be three podcast shows per Workshop class depending on size of classes. Each podcast show will have a theme to be developed by the team in consultation with the Tutor (scheduled in iLearn and noted here in the Unit Guide). Content for podcast shows will come from students' Assignment 3-features and possibly voiced scripts/commentaries (assessment task) if suitable, and as created for their role if indicated (script for presentation, 'Opener' and 'stings'). Students will be marked on their specific role and how effectively they worked in the team environment.

Roles will be decided upon in consultation with the tutor (and may involve auditions). Shows will be ready/produced by end Week 13 but may require a separate session in the studio depending on numbers of podcasts produced this year. For each podcast team, roles generally include: Presenters (2), Producers (2), Panel Operator(1), Program Opener/Sting Producers (1-2). [From time to time other roles may be included, eg roving reporter].

### Assessment Criteria

All roles will have a set of criteria against which they will be marked (iLearn Link): meeting deadlines, good team communication skills and basic technical level is common to all these.

To achieve a Pass in this assessment item, all task requirements must be completed by the program deadlines, important production meetings must be attended or notes from these acquired from the Tutor, if the class was missed for valid reason, and the work associated with each role must be completed to a satisfactory standard such that the podcast can be made by the Deadline.

### Submission

**The audio podcasts will be compiled and 'presented as if live' in class in Week 13,** according to a schedule made available on iLearn. **Students must be available on the day/ time of their podcast recording/compilation.** It may be required to attend your podcast outside of class time, or in the lecture time in Week 13. TBA (depends on numbers).

**Documentation:** Students should provide a **Report** on their podcast role (best based on a diary where plans, bookings etc are noted). This Report (max 800 words-not including diary notes) should be submitted to Turnitin as other written parts of assignments.

(A template will be provided to assist with a diary. Students should start creating their diary in week 7, or when you have been assigned or accepted a role. **Diary should be included as an addendum to your Report, and submitted as one document to Turnitin by 11pm Tuesday the 12th of November.**)

On successful completion you will be able to:

- Demonstrate critical and conceptual skills in radio production and audio content production for diverse media applications.
- Demonstrate the development of a range of communication and expression skills.
- Demonstrate the development of a range of operational, technical and media industry skills related in particular to audio 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 and podcast audio content.
- Reflect on practice and theory

## 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

**\*Transom web site** (really useful for everything on radio and podcasting): <https://transom.org/>

### **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' and also often audio post cards can be heard**

<http://www.sonicpostcards.org/>

**ABC Radio and Podcasts**

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

Trace: <http://www.abc.net.au/radio/programs/trace/>

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/>

fbi All The Best (note many students have made features for this program)  
<http://allthebestradio.com/>

*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*

*Short Cuts:* <https://www.bbc.co.uk/programmes/b01mk3f8>

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](http://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/>

\*\*\*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/>

## **Drama-performance-storytelling podcasts**

<https://www.abc.net.au/radionational/features/the-fitzroy-diaries/> ABC

*Animals, nature, science by a great radio audio producer* ABC: <https://www.abc.net.au/radionational/programs/offtrack/>

<https://www.abc.net.au/radionational/programs/sciencefriction/>

<https://www.abc.net.au/radionational/programs/shootingthepast/>

This is About <https://www.abc.net.au/radionational/programs/archived/thisisabout/>

## **Investigative journalism podcasts and 'true crime'**

Unravel on <https://www.abc.net.au/radio/programs/truecrime/>

<https://www.abc.net.au/radio/programs/truecrime/blood-on-the-tracks/>

<https://www.abc.net.au/radio/programs/trace/>

## **SBS Podcasts**

<https://www.sbs.com.au/programs/true-stories>

## **2019 choices-articles about?**

<https://www.pedestrian.tv/entertainment/best-australian-true-crime-podcasts-2019/>

<https://www.wired.co.uk/article/best-podcasts>

<https://www.vulture.com/2019/03/the-great-podcast-rush.html>

## **Mostly Australian newspapers' podcasts:**

<https://www.smh.com.au/interactive/2016/phoebesfall/index.html>

Bowraville

<https://www.theaustralian.com.au/in-depth/bowraville>

<https://www.theaustralian.com.au/the-teachers-pet>

(newy) <https://www.theage.com.au/wrong-skin>

### **Other crime**

<https://casefilepodcast.com/>

<https://www.crimetownshow.com/>

<https://thisiscriminal.com/>

<https://www.cbc.ca/radio/sks> (canadian CBC)

### **Podcasts- creative, different, wow!**

*Try this one port of call:* <https://www.radiotopia.fm/> A curated network of extraordinary, cutting-edge podcasts

<http://songexploder.net/>

<https://stownpodcast.org/>

<https://gimletmedia.com/shows/homecoming>

2018 Best Fiction podcast: <https://www.imaginaryadvice.com/>

<https://www.hbmpodcast.com/> Here Be Monsters

<https://www.wnycstudios.org/podcasts/10-things-scare-me>

<https://whatpods.com/podcasts/snap-judgment/>

[http://www.wbez.org/programs/odyssey/odyssey\\_senses.asp](http://www.wbez.org/programs/odyssey/odyssey_senses.asp)

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

<https://www.radiotopia.fm/>

Radiolab: <http://www.radiolab.org> [a favorite, great sound design and storytelling]

<http://www.wnyc.org/>

Short, surprising stories of the past, sometimes heartbreaking, sometimes hysterical, often a little bit of both. The Memory Palace: try these: <https://whatpods.com/podcasts/the-memory-palace/>

### **Other Interesting audio creativity out there- audio books and festival**

AUDIOCRAFT For Independent podcast and audio story producers. They host Australia's premier podcast festival and run workshops etc.\*

Audiocraft: <http://www.audiocraft.com.au/>

Audible books- here's a classic scifi audio drama serialised form: <https://www.audible.com.au/pd/>



Alien-Out-of-the-Shadows-Audiobook/

B07L36ZBP4?pf\_rd\_p=3a1813cf-8b8d-4cb9-a72c-950a8ab37c03&pf\_rd\_r=7P20SPK1P7GP8VHQR93P&re

### **Free audio**

<http://www.freesound.org/>

#### **SOME USEFUL SITES**

\*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.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](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](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.newsript.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/](http://www.soundportraits.org/education/how_to_record/)

Reporters sans frontiers [http://www.rsf.org/spip.php?page=rubrique&id\\_rubrique=280](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](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](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/](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/>

#### Books/Readings of Interest

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.

Unit webpage and technology used and required

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

### The unit uses the following technology:

iLearn, iLecture, Hindenberg audio editing and mixing 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/departments/media\\_music\\_communication\\_and\\_cultural\\_studies/](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>

## 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. For all up to date information consult iLearn site for this unit.**

WEEK 1

NO TUTES

WEEK 2

TUTE: Introduction, getting to know each other, what's radio and podcasting 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 Hindenberg or other software used). Basic File management. Bookings for recorders and Lab (Peter Ring will advise).

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: Hindenberg (audio software) 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 written work due date.

### WEEK 5

TUTE: Listen to Assign 1 - completed vox pops. May be submitted in class if time.

TUTE WORKSHOP: Voice and commentary for radio and podcast. Play examples for assignments and discuss. Scripting: first ideas on how to write for the ear, audio media.

HOMEWORK: Think about possible themes for the final podcast shows later in semester. Write down some ideas to bring to class next week or use Discussion on iLearn. We will decide themes then. Tutor to provide ideas on iLearn. Commence thinking about Assign 2: your topic? Listen to examples from tutor or linked on iLearn. Listen to podcasts and radio features or reportage for ideas.

### WEEK 6

TUTE: (Briefly) Discussing Assign 2 topic ideas: tutor may share some more audio examples or indicate homework to assist you.

Class will decide on a Theme for the podcast. Examples will be proposed on iLearn earlier by the tutor or Convenor and in class. Students asked to suggest ideas. Use models as we find in Radiolab or This American Life, ABC examples of short feature stories also such as made by our former student Mike Williams <https://www.abc.net.au/radionational/programs/archived/longstoryshort/past-programs/>

TUTE WORKSHOP: **Radio Studio Voice workshop:** Tutor to lead and direct students. 1 hour minimum is advised. Students learn about script/voice performance using pre-existing, prepared scripts. Learning to help you write and perform in Week 7.

Homework: Write your script (3 mins max) for next week's assessment.

## WEEK 7

**Assessment in Class: Studio: Voice Recording/scripts in Radio Studio – most of class. *Students must attend: if ill or unable to attend, please contact tutor!***

**Lab/Tute:** While individual students are in the studio doing their assessments, the rest of the class can break into their show groups and discuss their overall Podcast show idea, their themes, and some content ideas – also in relation to a potential pitch ideas for Assignment 3, the audio 'features'. This end of semester podcast is a kind of radio show which will be made up of your features, voiced 'links' (presentation between them). The podcasts will be recorded in the studio in Week 12 and/or Week 13. (eg pieces made for something like 'This American Life', 'Radiolab', 'Short Cuts' or another podcast format show of your choosing or as a model for your feature). Actual times for recording are negotiated between groups, and will be scheduled, then included on iLearn. NB: Monday students may need to come in on the Friday due to lack of studio availability on the Monday.

**HOMEWORK: Assignment 2:** Complete your Scripts to submit via Turnitin by the due date.

Prepare your synopsis/pitch for your idea for Assign 3 – the feature – relating it to a chosen theme (used for your final podcast group). Commence planning, even begin research and recording for Assign 3, preferably over the study weeks. Make bookings if required for Lab, recorders, phone etc.

## SEMESTER BREAK

**Submit written Assignment 2 (see due date).**

**Submit to Tutor your Feature synopsis/pitch via email.**

**Work on Features.**

## WEEK 8

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

TUTE WORKSHOP: Discussion of radio podcast shows, how content (features) might be used in the podcasts. Choose roles. Audition for presenters in studio if required.

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 can be here also? Tutor will guide voice work and scripting with everyone having a go. Peter Ring will operate studio.

HOMEWORK: Work on features



#### WEEK 10

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

Workshop making features, things to consider. Planning with group consultations.

Listening to any feature segments in progress in groups with tutor if required. Other Technical. Class can be broken up so multiple activities happening.

Podcast Updates for teams. Report to class.

Homework: Features. You should preferably have your Assignment as a wav file ready for audition in draft form in class by the Week 11 workshop in order to receive early feedback and assist you with any issues you may be having.

#### WEEK 11

TUTE: Making a 'promos' or 'openers' for a radio show or podcast. Examples in real radio and podcast contexts. Why does radio and podcasts use "stings" or short pieces of music such as "jingles"? Peter to assist in control room. Features progress.

TUTE WORKSHOP: Peter demonstrates panel and Control Room with Tutor assisting. How to program compile/load items and playing in etc. All have a go. **You will also be given revision as to how to operate the file management system (or other) in Week 11 class, prior to submission.**

Homework: all material to be ready for compile. Producers work out timing and schedule. Presenters write script. Panellists have a rehearsal booked. Others attend to tasks required or making Opener.

#### WEEK 12

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

#### WEEK 13

Podcast finalisation and recording for each show. Please check when you and your podcast group are required. This may require time outside your specified Tutorial or workshop. It may be held also in final Week 13 Lecture time. See Tutor and notices in iLearn.

Feedback and reflection.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). 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](#)
- [Grade Appeal Policy](#)
- [Complaint Management Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#) (**Note:** *The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.*)

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

If you would like to see all the policies relevant to Learning and Teaching visit [Policy Central](http://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central) (<http://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/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](http://ask.mq.edu.au) or if you are a Global MBA student contact [globalmba.support@mq.edu.au](mailto:globalmba.support@mq.edu.au)

## Additional information

### Late Submissions

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (including weekends) after the original submission deadline.

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments/media\\_music\\_communication\\_and\\_cultural\\_studies/](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

## Student Support

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

## Learning Skills

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

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

## Student Services and Support

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

## Student Enquiries

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

If you are a Global MBA student contact [globalmba.support@mq.edu.au](mailto:globalmba.support@mq.edu.au)

## IT Help

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

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

## Graduate Capabilities

### 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 and podcast audio content.

- Reflect on practice and theory

## **Assessment tasks**

- Assignment 1 - Vox Pop
- Assignment 3 - Radio Feature
- Participation in 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 and podcast audio content.
- Reflect on practice and theory

## **Assessment tasks**

- Assignment 1 - Vox Pop
- Studio-voice/script exercise
- Assignment 3 - Radio Feature
- Participation in 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 and podcast 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 and podcast audio content.

## **Assessment tasks**

- Studio-voice/script exercise
- Assignment 3 - Radio Feature

## **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
- Reflect on practice and theory

## **Assessment tasks**

- Assignment 1 - Vox Pop
- Studio-voice/script exercise
- Assignment 3 - Radio Feature
- Participation in 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
- Reflect on practice and theory

## **Assessment tasks**

- Assignment 1 - Vox Pop
- Assignment 3 - Radio Feature
- Participation in Podcast

## **Changes from Previous Offering**

All Assignments have individual assessment, although it is advisable to work in pairs for Assignment 3: here as before a group mark and an individual mark will comprise the final mark.

While there is still team work in Assignment 1, the overall assignment mark is now weighted more strongly towards an individual assessment as students individually submit their edited assignment. Students however are also encouraged to work to assist one another in some assignments and in the final team podcast: this teamwork has been demonstrated to have benefits from a learning perspective, generally students are supported and achieve better results individually, as well as for the final team productions they make. Assignment 2 was changed for 2019. It is now a voice/script exercise in the studio.

## Changes since First Published

Date	Description
30/07/2019	Assignment 2 has been changed to a studio voice/script task, rather than an audio postcard (which included voice work). This assignment will be conducted with supervision, and technical assistance in the Radio Studio. Students will need to attend on the date indicated in the Unit Guide and iLearn, and in the tutorial/workshop part of the class. Assessment will occur in classes in Week 7, and also a written version of the performed script or commentary should be submitted by the new due date Sept 13, with 10% for each part = 20%. This mark for this Assignment 2 is unchanged. Other changes: 'ISIS', previous Server system, is now known as 'NEXUS'. This name has been changed throughout the Unit Guide.