

Instructor: Professor Glen Clifford
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Course Code: RAD101/Spring 2014
Meeting Time: Tuesday 1:45– 4:15, 1#402
Office Hours: Tuesday 4.30pm / 1#308

Course Description:

A thorough introduction to most facets of production for the audio ‘news feature’, ‘magazine’, ‘documentary’ and ‘live music program’, whether delivered by traditional AM/FM radio, or various Internet audio protocols.

Course Objectives, Rationale and Learning Outcomes:

Primary Focus: This course introduces students to most facets of traditional radio production (ie. for news, magazine, documentary and live music programs), whilst not neglecting the important realities of ongoing changes, which see -

- ▶ Substantial audio production output being delivered/shared by either various Internet audio protocols or a more advanced generation of satellite broadcasting protocols. These include:
 - various internet file sharing protocols (Torrents, File-Hosting),
 - website audio deliverers (Audioboo, Soundcloud) and
 - private global satellite/cable broadcasters (SiriusXM).
- ▶ As substantial audio production is now being delivered/shared by the above protocols/methods, people now listen to audio/radio in many different ways. They may listen at ANY TIME of the day, and globally, at almost ANY PLACE. Students will learn terminology, such as ‘time and space’ and ‘audience demographics’, to understand these changes.
- ▶ As different people now listen to audio/radio in different ways, a new generation of ‘audio/radio producers’ are changing the way they make audio, to satisfy a ‘mobile audience’, who listen to audio in ‘small chunks’ and an audience that often wants to interact with the producer / presenter, in what some people call ‘interactive multimedia’ or ‘social media’.



Therefore, this course often uses the words ‘**audio broadcast**’ or ‘**audio program**’, from the fact that a huge amount of programs/content that modern producers make, are NOT ‘**radio broadcasts**’ or ‘**radio programs**’. Note, that ‘radio’ is technically / traditionally something that is connected to the AM/FM/DAB frequency bands.

In terms of **primary focus** (previous page), by the end of this course, students should be able to:

1/ Acquired knowledge of formats, and to have **chosen/reformulated/created formats** of how a news, magazine, documentary or live music program can be produced.

2/ Understand the **dynamics of sound treatment**, including production elements, SFX, background music, jingles, editing, segue, tempo (etc) of the chosen/reformatted/created format of a news, magazine, documentary or live music program.

3/ Understand, and to have **practiced the technical procedures** involved in the production of news, magazine, documentary or live music program.

Secondary Focus: A Producer's Relationship to Global Media Systems.

As this course is being delivered offshore, it is more important than usual to familiarize students with differences in global media models/systems. These include the 'BBC Public Service' model, the 'American Private/Commercial' model and the 'Pacific Hybrid' model. All models were established from different perspectives/ideologies of what somebody thought the media should 'be' or 'do' for society. These perspectives greatly influence/affect how producers - almost 'naturally' - approach the treatment of the content that is found in their productions.

In terms of **secondary focus**, by the end of this course, students should be able to:

4/ Understand and describe **global media systems/models**, and

5/ Formulate elementary personal ideals of what they (students) think 'audio programs' can/should be, in terms of **social responsibility, entertainment value, and informational / educational function**.

Supporting Focus: Production Ethics/Media Ethics

With computers gaining much greater power at a much lower cost, since 2006, there has been a rapid evolution of audio editing software, able to quickly and cleanly manipulate the spoken word - as never before. Therefore, more than ever before, it is important to re-examine our roles as producers, journalists and presenters, in terms of the ethical treatment (ie. during editing and presentation) of outside recorded interviews, live and recorded studio interviews, and what we actually say within audio programs, reports and other produced content/output.

In terms of **supporting focus**, by the end of this course, students should be able to:

6/ Understand, describe and make all **reasonable attempts to avoid** mis-quoting and wrongful manipulation of words, social stereotyping, dehumanization, invasion of privacy, sensationalization (as opposed to dramatization) false advertising, inappropriate sponsorship/endorsement.

Learning Methodology:

- * Lectures illustrated on the chalkboard and/or PowerPoint to develop a clear understanding of the relevant concepts.
- * Readings to reinforce subject matter for the specific week.
- * Audio recording excerpts will be played in class, and available for download.
- * Individual project, group project and individual assignments to reinforce learning of key concepts.

Course Materials:

- * This course uses **pdf chapter readings**, under the fair use provision of the copyright act, as well as seminal readings in the field of radio broadcasting and audio production (see 'Important URLs' on page six of this document).
- * Reaper **audio production software**, particular version will be provided to students on school owned notebook PCs.
- * Samples, in **MP3 sound files**, of audio production - covering news, magazine, documentary and live music programs. URLs will be given in class.

Additional materials (such as worksheets and software) will be given, or referred to, in class.

NYIT Blackboard:

- * Students are required to use their NYIT IDs to access NYIT Connect and Blackboard.
- * Reading and homework assignments, individual project and group may be posted on NYIT Blackboard.

Assessment Criteria and Grading:

NOTE: The 20 point Examination will cover the Primary, Secondary, and Supporting focus points of this 15 week course.

Essay: 'Global Media Systems' 20%	A = 95-100	C+ = 70-74
Program Hotclock 20%	A- = 90-94	C = 65-69
Audio Project 40 %	B+ = 85-89	C- = 60-64 (lowest passing grade for NUPT)
Examination 20%	B = 80-84	D+ = 55-59
	B- = 75-79	D = 50-54 (lowest passing grade for NYIT)
		F = below 50

Resources:

The Writing Center serves students of NYIT-NUPT, providing assistance with English language writing assignments, individual and group projects. It is a particularly valuable tool for students to enhance and develop skills for their English course work. Its main goal is to address ESL-specific problems, helping students develop the skills to write naturally and persuasively in English. It is strongly recommended that students attend sessions at the Writing Center throughout the term. A copy of what the Writing Center does and does not do is posted outside its door; please take time to read it before going. Note that there is a sign-up sheet next to the Writing Center room. You must sign up for your individual session in advance.

Attendance:

Consistent class attendance and participation are mandatory. Attendance will be taken regularly. Students are required to sign it upon entering the classroom (not at the end of class). 3 or more absences could affect your final grade. Students can not miss more than 3 sessions; otherwise they will be dropped from the course, or, with permission (e.g., because of illness), given a grade of incomplete. Students asking for leave of absence from class must follow the existing NYIT/NUPT policy of requesting for leave. Students are expected to be in class on time. Late arrivals will count as missing class.

Cheating/Plagiarism:

Each student enrolled in a course at NYIT agrees that, by taking such course, he or she consents to the submission of all required papers for textual similarity review to any commercial service engaged by NYIT to detect plagiarism. Each student also agrees that all papers submitted to any such service may be included as source documents in the service's database, solely for the purpose of detecting plagiarism of such papers. Plagiarism is the appropriation of all or part of someone else's works (such as but not limited to writing, coding, programs, images, etc.) and offering it as one's own. Cheating is using false pretenses, tricks, devices, artifices or deception to obtain credit on an examination or in a college course. If a faculty member determines that a student has committed academic dishonesty by plagiarism, cheating or in any other manner, the faculty has the academic right to 1) fail the student for the paper, assignment, project and/or exam, and/or 2) fail the student for the course and/or 3) bring the student up on disciplinary charges, pursuant to Article VI, Academic Conduct Proceedings, of the Student Code of Conduct.

Miscellaneous Policies:

Telecommunication devices (cellphones/smartphones) are to be turned off and out of sight during classes and exams. Leaving class to make or take a call will not be tolerated. The final exam is given only once. It cannot be retaken. Any students who fail the course will need to repeat the entire course, not merely retake the exam.

Course Overview:

Topic	Orientation	Resources / Notes
WEEK 1/ 'A Theatre of the Mind' to 'Global Webcasting'	Radio theory (Lecture and Discussion)	Students must listen carefully and take notes
WEEK 2/ Hotclocks and Announcing	Practical (Training and workshop)	Material/software will be provided
WEEK 3/ Music Formatting and Music Scheduling software	Practical (Training and workshop)	Assignment Due: Essay - 'Global Media Systems'
WEEK 4/ Vocal Development and How to practice 'at home'	Practical (Training and workshop)	
WEEK 5/ Aural/Visual Documentary Modes and Subjects	Documentary theory (Lecture and Discussion)	Students must listen carefully and take notes
WEEK 6/ Interviewing and editing - 'Questions and Answers'	Practical (Training and workshop)	Ethics handout, provided in class, or in pdf format
WEEK 7/ Interviewing and editing - 'Multitrack editing A'	Practical (Training and workshop)	Reaper digital audio software will be provided
WEEK 8/ Interviewing and editing - 'Multitrack editing B'	Practical (Training and workshop)	
WEEK 9/ Revision of weeks 1 to 7	Revision (Lecture and Discussion)	Assignment Due: Hotclock for News or Magazine program
WEEK 10/ Production allocations (students can choose either a soundscape project, or a documentary)	Practical (OUTSIDE) training and workshop (weather permitting)	Tascam portable digital recorder will be provided

WEEK 11/ Production and meeting - Focus on writing for radio	Practical/Production	Students will observe the work of Teams 1 and 2
WEEK 12/ Production and meeting - Focus on SFX and talk/mus balance	Practical/Production	Students will observe the work of Teams 1 and 2
WEEK 13/ Production and meeting - Focus on writing for radio	Practical/Production	Students will observe the work of Teams 3 and 4
WEEK 14/ Production and meeting - Focus on SFX and talk/mus balance	Practical/Production	Students will observe the work of Teams 3 and 4
WEEK 15/ Production and meeting, and an Examination.	Practical/Production, and an Examination.	Exhibition and/or advice on the final mix, and an Exam

NOTE: The 20 point Examination will cover the Primary, Secondary, and Supporting focus points of this 15 week course.

Important URLs:

Under the provisions of the copyright act, ‘fair use’ chapter readings are available for a limited time only, and should be downloaded as soon as possible, after your course instructor has made them available. All other material, whether ‘fair use’ or ‘free use’ will be on the SAME LINK for the specific teaching week. For Week 01 materials, go to www.glenclyfford.com/rad101/w01/ ... For Week 02 materials, change /w01/ to /w02/ in the above URL. Naturally, Week 15 materials will be /w15/ ...

Students should become fully acquainted with the following websites:

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| Transom | www.transom.org | - Site for audio program producers. |
| Third Coast | www.thirdcoastfestival.org | - Third Coast Audio Festival. |
| PRX | www.prx.org | - Radio program exchange service. |