

HOWARD UNIVERSITY
SCHOOL OF COMMUNICATIONS
Radio Television and Film
Spring 2013 Syllabus

Course	Radio Production CRN: 12056 Course Number: RTVF 322 – Section: 02
Length of Course	15 Weeks
Credit	3.0 Credit Hours
Class Meeting	150 minutes Per Week (Lecture & Lab)
Day/Time	Monday and Wednesday 11:10am -12:30
Prerequisite	Intro to Media Production
Class Location	CPB: RTC, Room 319
Instructor	Reggie Miles
Office/Hours	C124/CPB: Mon 1 - 5, Tues. &Th. by appointment,
Phone	202-865 – 0059 Department 202-806-7927
Email	profrmiles124@yahoo.com – virtual contacts Skype & Twitter: profrmiles
Website	reggiemiles.net

Course Description

This course is designed to provide you with basic knowledge of radio/audio production aesthetics, theory, and techniques via practical (hands-on) experience in the writing and production of several program formats. You will work on specific projects designed to help you master the art of aural storytelling, audio recording, audio editing, mixing and mastering techniques. Although radio production is about communicating and delivering a message to listeners, the history, business environment of radio, the basic science of audio and how audio is utilized with digital media will also be examined. You will learn and accomplish assigned tasks in a blended learning environment combining traditional teaching and online activities. Students producing exceptional quality productions will have content published through the Howard University Radio Network.

STUDENT VALUES/COMPETENCIES/STANDARDS

In order to maintain congruence with those standards set forth by ACEJMC Accreditation students will also be expected to achieve the following objectives.

1. Demonstrate an understanding of diversity of groups in a global society in relations to communications.
2. Understand concepts and apply theories in the use of and presentations of images and information.
3. Work ethically in pursuit of truth, accuracy, fairness and diversity
4. Think critically, creatively and independently
5. Write correctly and clearly in forms and styles appropriate for the communication professions, audiences and purposes they serve
6. Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate styles and grammatical correctness
7. Apply tools and technologies appropriate for the communications professions in which they work

MISSION OF THE DEPARTMENT

- Provide a scholarly, humanistic and professional education that prepares students to become socially and culturally sensitive, highly skilled communicators.
- Create and disseminate knowledge in the form of traditional academic scholarship and scholarly creativity, including visual and audio media productions
- Produce innovative, socially conscious media producers, critics, researchers, entrepreneurs, scholars, managers and policy-makers.
- Promote and enhance the well-being of youth, African-Americans and people of color through service

Course Goals

By the end of the semester, students should be able to:

Pre-Production:

- Describe the three stages of radio production
- Generate story ideas for radio productions
- Prepare a basic script for radio production programs.
- Plan and design the use of sound effects, music, narration and dialog in a radio script.
- Articulate trends and policy of the radio broadcast industry as it relates to radio production

Equipment Operation, Skills and Concepts –Radio/Audio Production

- Operate the production studios and audio production equipment.
- Apply multi-track audio/radio production techniques.
- Operate digital audio equipment to conduct interviews and capture sound
- Import and transfer audio using various devices
- Operate Pro-Tools digital audio software.

Production Procedures

- Demonstrate remote recording of spoken voice, ambience and sound sfx
- Demonstrate audio file importing, exporting, dubbing.
- Demonstrate studio multi-track recording
- Demonstrate audio editing using digital audio editing software
- Demonstrate the mixing process using digital audio software
- Demonstrate publishing of audio files on the Internet

Instructional Methods

To fulfill the objectives of the course, you will engage in stylistic analysis, imitation, and experimentation of commercial radio messages. You will learn by participating in a wide range of activities, including those listed below:

1. On Line Lectures
2. Classroom Discussion
3. In Class studio labs
4. Hands On exercises and applications - The Flipped Classroom
5. Listening to and analyzing commercial and non commercial radio
6. Facebook Social Networking
7. Podcasting
8. Keeping a written production log of all assignments.
9. Producing content for Howard University Radio Network (HUR Voices, WHBC)
10. Creating and producing content on the web

Textbook and Other Resources

Books **Audio Production Worktext**. David E. Reese, Lynne S. Gross, and Brian Gross. 6th Edition, Focal Press. Additional reading as assigned.

Supplemental: Teacher In The Pocket Podcasts (iTunes or iTunes University)
Facebook Group **Howard University - Radio Production Class**

Additional reading as assigned, including the following websites:

<http://www.npr.org>

<http://www.mixonline.com>

<http://www.thirdcoastfestival.org>

<http://soundprint.org>

<http://www.radiodiaries.org>

COURSE REQUIREMENTS

To succeed in this course, strive to meet the following benchmarks:

1. Create a podcast site (audio e-portfolio) for posting completed learning opportunities.
2. Work and study independently asking questions whenever you are in doubt.
3. Work ahead on all productions. Upload a production on Monday before the specified due date and remix production following the critique.
4. Keeps a detailed record on the podcast site including scripts and production notes.
5. Submit a portfolio of your work for evaluation at the end of the term complete with written scripts, lab times, production notes and returned scripts from the instructor.
6. Participate in the "Radio Production Class" Network (Class Activities). Comment and critique other student projects utilizing Facebook technology.
7. Create and submit content for the student station WHBC and or HUR Voices XM Channel
8. Upload learning opportunities to Facebook and the individual podcast site on time.
9. Achieve 80% or more for four quizzes and 80% on both Mid Term and Final
10. Participate in classroom activities, group projects and the social network discussions.

During the semester the following LEARNING OPPORTUNITIES are assigned as productions.

1. 60 sec. promo any university school and a 30 second revision(except MJ&F).
2. 60 sec. black history moment for WHBC - HUR Voices
3. 60 sec. Public Service Announcement for WHBC – HUR Voices
4. 30 sec. Concert commercial
5. 30 sec. Album commercial
6. 3 - min. newscast. (local, national, sports, feature and weather packages)
7. The creation of a 2 – 3 minute sound slide/podcast on any campus issue/event
8. The creation of imaging liners for WHBC
9. 40 min. radio show performed live and recorded in RTC.
10. 5 min. audio documentary on the subject approved by Prof. Miles.(Final)

Important Dates and Activities

Midterm

Wednesday February 20, 2013 all students must present their hard copy portfolio and a compilation CD of their assignments (1-4). **In addition, students should arrange a conference with the professor to discuss their class standing.** A conference can be held in person during office hours or virtually by "Skype." Additionally, the preproduction phase of the final production will be examined. Students must present an outline of the script, interviews, and actualities considered for the production.

Final Production

On Monday April 22, 2013, a portfolio containing a CD with all the productions, audio resume, scripts, written assignments, professor interactions, and production notes is to be presented. This presentation is a diary of evidence of the work completed in the course. The portfolio package should contain the best reproductions along with individual narratives of the techniques applied to each production. The package will be returned to the student on the last day of official classes Thursday April 27, 2013.

20+ point earning activities (assignments, test, quizzes) totaling 2000 points.

COURSE POLICIES

COMPUTATION OF FINAL COURSE GRADES

LEARNING OPPORTUNITIES:

Production Projects	up to 800 points
Class/Virtual Participation (Lab, Classroom, Online)	up to 300 points
Lab	up to 100 points
Quizzes	up to 100 points
Midterm	up to 50 points
Last Exam	up to 50 points
Major Group Project	up to 100points
Final Project (Audiomentary,)	up to 200 points
Mid Portfolio (Scripts)	up to 150 points
Final Portfolio (Productions, Audio Resume)	up to 150 points

Grading Criteria

Your final grades will be based on effort/participation, attempts at learning opportunities (trying vs. rushing), in class discussions, completion of learning opportunities, examinations, several written narratives, and virtual class participation equaling 2300 points (Effort, Completion, and Participation - ECP). At the end of the semester a summative assessment will be used to determine the final grade. Points earned from all assignments will be added together to determine each student's final point total. In all probability, the final grade will be based on percentages of the total points accumulated: 90–100%=A, 80–89%=B, 70–79%=C, 60–69%=D and anything under 60%=F. However, the instructor reserves the right to adjust the grading system based on class performance.

Class Participation

This portion of the grade will include attendance, the extent to which each student participates in class, online, lab requirement, and the degree to which he or she helps other students and shows interest in class activities.

Extra Credit

An extra credit assignment is given only at the discretion of the instructor. Extra Credit points are limited to 10 percent (150 points) of the total class points (1500 points). A late submission of an assignment is not graded and extra credit cannot be substituted in place of a late assignment.

Incomplete Grades and Withdrawals

The only incomplete grade entered in the radio production class is an IF. An incomplete consideration is only available to the student that has completed over 70% of the course requirements. This course requires the completion of all assigned projects. Incomplete grades are given only under extraordinary circumstances such as health, death in the family, physical injury and personal circumstances deemed by the instructor to warrant an extension of time to complete the projects. Any unusual circumstance that prohibits a student from a regular routine of production and study should be discussed immediately with the instructor. A letter detailing the circumstances of the request for incomplete is required. The last day to withdraw from the course is **04/05/13**.

Lateness

Lateness to class will be marked as -5 points. The number of times a student receives a -3 will be added together and the point total will be deducted from the class participation total at the end of the semester. In regards to assignment submission no points will be given for learning opportunities submitted after the due date and time.

Missed Exams or Classwork

In general, there is no provision for late or make-up work. Exceptions or accommodations will be made for make-up work only for unavoidable and documented emergencies, such as a serious illness, a death in the family, or an approved university field trip. Students who have missed an exam or project because of one of the reasons listed above may be given an alternate exam or special project at the discretion of the instructor. All students should be alert to test dates and due dates for production projects.

Professor Miles Advice for the course - READ THE SYLLABUS and:

1. Maintain regular class attendance and attend every class session on time
2. Use mobile technology wisely concentrate on the lectures in class
3. Avoid excuses. Excellence is without excuse
4. Take care of the audio production labs and equipment report technical issue immediately
5. Work ahead on all learning opportunity productions – manage your time wisely
6. Do what you say you are going to do. **Avoid Excuses** – Excellence is without Excuse
7. Ask questions about assignments/syllabus **before** any learning opportunity is due
8. Before you say I don't know/didn't know **READ THE SYLLABUS.**
9. If you are pledging work ahead on all your classwork.
10. Document your effort in the course on Facebook, Canvas and in your production portfolio
11. **Back up ALL LEARNING OPPORTUNITIES on multiple drives.**
12. Use the supplemental learning material (podcasts) for mastery of audio production concepts
13. Listen to commercial and non-commercial radio stations for ideas

Media Production Center Procedures

ALL EQUIPMENT AND RTVF FACILITIES ARE AVAILABLE ON A FIRST COME, FIRST SERVE BASIS.

TO CHECK-OUT NEEDED EQUIPMENT, STUDENTS MUST:

Turn in the proper Tech Center equipment reservation form (containing the Professor's and the student's signature) at least 5 working days or no less than 24 hours before using the equipment.

Have a current Statement of Responsibility form on file in the Tech Center (w/signatures from both the Professor and the student) for this semester.

Return the equipment by no later than 10:30 on the morning of the NEXT business day after they pick up the equipment. Students will have to pay a late fee if they return the equipment late.

TO RESERVE TIME IN RTVF'S LABS OR STUDIOS, STUDENTS MUST:

Have a current Statement of Responsibility form on file in the Tech Center (w/signatures from their Professor and the student) for this semester.

Use the Tech Center reservation form to sign-up for time in the labs/studios at least 5 working days in advance, or no less than 4 hours in advance on the day they plan on using the facilities.

Submit their student identification cards to the Tech Center to secure the reserved space.

Time slots are 2-hours all work must be completed by the end of the 2 hour time period.

OTHER COURSE-SPECIFIC INFORMATION

American Disabilities Act (ADA)

STATEMENT OF ADA PROCEDURES

Howard University is committed to providing an educational environment that is accessible to all students. In accordance with this policy, students in need of accommodations due to a disability should contact the Office of the Dean for Special Student Services for verification and determination of reasonable accommodations as soon as possible after admission to the University, or at the beginning of each semester. The Dean of Special Student Services, Dr. Elaine Heath, can be reached at (202) 238-2420.

The University's "Academic Code of Conduct" is published in the H-Book and in the Student Reference Manual and Directory of Classes, available online at www.provost.howard.edu.

Course Schedule (subject to change)

Week 1	Course Intro, – Intro Facebook Group – Canvas - Introduction to Pro Tools
01/09/13	– Recording Good Audio – Studios Overview.
Week 2	Lecture Ch. 1, Production Planning Introduction to RTR Rooms
01/16/13	– Recording Good Audio – Submission of Subject/Event for Final Project -
Week 3	Lecture Ch.2, The Studio Environment – QUIZ 1
01/23/13	1/21- MLK Celebration – No Class - <u>LEARNING OPPORTUNITY 1 Due</u>
Week 4	Lecture Ch.3, Digital Audio Production <u>LEARNING OPPORTUNITY 2 Due,</u>
01/30/13	– Disappearing Voices – (Narrative Response Required)
Week 5	Lecture Ch. 4 Microphones Quiz 2 (online) - Report on Final Project 1
02/06/13	<u>LEARNING OPPORTUNITY 3 Due</u>
Week 6	Lecture Ch. 5, The Audio Console -
02/13/13	<u>LEARNING OPPORTUNITY 4 Due Monday –</u>
Week 7	Lecture Ch. 6 Digital Audio Players/Recorders - Presidents Day 2/18 No Class -
02/20/13	<u>Productions (1-4) ON CD</u> – Portfolio Presentation - MIDTERM EXAM
Week 8	Lecture Ch. 7 Monitor Speakers and Studio Accessories
02/27/13	Student/Professor Conferences (tradition or virtual) <u>LEARNING OPPORTUNITY 5 DUE</u>
Week 9	Lecture Ch. 8 Signal Processing Equipment. Quiz 3
03/06/13	Report on Final Project 2 –
Week 10	Spring Recess
03/13/13	
Week 11	Lecture Ch. 9 Production Situations - Promotion and Station Imaging
03/20/13	- Corporate FM - Documentary <u>Draft of Radio Documentary-Progress</u>
Week 12	Lecture Ch. 10, Location Sound Recording
03/27/13	<u>LEARNING OPPORTUNITY 6 DUE</u> Quiz 4
Week 13	Lecture Ch. 11
04/03/13	<u>LEARNING OPPORTUNITY 7 DUE</u>
Week 14	Lecture Ch. 12 Internet Radio and Other Distribution Platforms – CLASS ROOM LAB
04/10/13	Ethics and Minority Issues <u>LEARNING OPPORTUNITY 8 DUE</u>
Week 15	<u>LEARNING OPPORTUNITY 9 & 10 DUE</u>
04/17/13	CLASS ROOM LABS --
Week 16	<u>LEARNING OPPORTUNITY 11 DUE</u> -
04/24/13	Last Week of Class Submit Portfolio, All Learning Opportunities on CD , LAST EXAM
05/6/2013	Audiomentary Due

- The class schedule reflects Wednesday as the due date for assignments during the semester.
- Lectures on the assigned reading material will be done on Monday.
- Quizzes and Test will be taken online via Blackboard or Canvas

Additional Course Requirements

The radio/audio production course will employ the use of social networking technology to supplement the course material. Throughout the years of teaching this course I have discovered that for various reasons students have difficulty keeping the syllabus and purchasing media storage materials (CD's). As a remedy, this course has evolved into a "hybrid" or blended learning course where assignment submission is done via the internet. The "free" Learning Management System "Canvas" will also be employed in addition to Facebook for the course. Students are encouraged to purchase a 16 - 32 GB flash drive for this course as backup and storage of learning opportunities. It is best to have a BACKUP for the BACKUP in this course.

In addition, students are required to sign up for a "free" podcast site. There are several sites that offer free podcast hosting. The recommended sites are Podbean www.podbean.com /or Podomatic www.podomatic.com/. The student podcast site will enable each student to create a virtual portfolio of the work done in radio production. Please use only the two mentioned podcast hosting sites. It is advised that the student set the options on the podcast site to **private during enrollment in the course**. The podcast webhost will enable students to submit finished productions online and provide an archive of the production work. In addition, using the podcast hosting will enable the instructor to critique and provide feedback quickly. Students are encouraged to be creative with their podcast site. Only the Mid Term, radio show and Final CD productions are to be submitted on a CD. CD's can be obtained from the Media Production Center.

Through the utilization of the podcast site you will learn how to upload completed learning opportunities and use Web 2.0 technologies to share your work with your peers and the instructor. The podcast site is your virtual storage area for your completed assignments that can be used as an e-portfolio of your work. The idea of using this technology is to create a virtual classroom network and provide interaction on a 24/7 basis. After a learning opportunity is completed and uploaded to the podcast site a link can be posted in the Facebook Radio Production Class Group. Everyone in the Radio Production Group can listen and evaluate the production. Students are encouraged to critique and comment on the posts of their peers. Podbean and Podomatic also offer a blogging option that you can use to describe each production and post the script.

Howard University - Radio Production Facebook Group. Although the web application Facebook is "social" in nature it is the ubiquitous power of the social network that is being utilized. Facebook is everywhere and students are using it. The Radio Production Facebook Group is used strictly for supplemental academic/educational purposes. Facebook is a social network that connects people with friends and others who work, study and live around them. Over 95 percent of college students use Facebook. Moreover, Facebook is a collaborative medium where students can meet, read, write, produce and interact among themselves and the instructor on a 24/7 basis. As the professor in the course, I have no intention to engage students on the level of peers. The engagement with students on Facebook student is strictly professional and confidential. The Group is only open to students registered in the class. The use of this technology is designed as a supplemental learning aid where the instructor can link the materials to help the students with the mastery of the concepts in production. This is hybrid teaching both physical and virtual.

Students already on Facebook should type in the search dialogue "**Reginald D. Miles**" and request friend status or "**Howard University Radio Production Class**" and request to join the group. If you do not have a facebook account please create one solely for the class. You do not have to use your real name however you must notify the instructor of the name you are using via email at profmiles124@yahoo.com. A friend request will be sent to you by the instructor.

The Radio Production Group on "Facebook" is set to private and only classmates will be allowed to view/listen to the productions and comment. Utilizing this technology will permit students in the class to creatively interact within the technology that you are accustomed too. Weekly class activities will be posted as events in the Facebook Group (Radio Production) to notify students of assignment due dates and share other information from the instructor regarding the weekly class. Quizzes and tests will be distributed and administered via "Canvas" and the notification of the test will be issued via the Radio Production Class Group on Facebook.

BUILDING BLOCKS

LEARNING OPPORTUNITY #1 – Upload Due Week 3 Wednesday 01/23/13

This learning opportunity explores the digital audio editing software program Pro-Tools. It has two parts. In Part 1 create a Pro-Tools Session using the standard class session template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader). Name the session LO 1 - Set Up.

Analyze and study the Edit and Mix Views identify the various sections/parts of the mix and edit windows. Use the mouse pointer to activate the Pro-Tools description of each part of the Edit and Mix Window. **Make a list of each part displayed.** This assignment will introduce you to the Pro-Tools software interface.

In Part 2 of this learning opportunity, create a New Pro-Tools Session and name the session **LO 1 – Loop Creation**. Use the standard template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader) for creating the session. In this session import 3 of your favorite musical selections. Use either the audio import function or workspace function. Extract a section of the song about 20 seconds in length include a HOOK from the song. This assignment will introduce you to the smart tool, import audio and workspace functions in Pro-Tools. Have fun with this assignment.

This assignment is worth 100 points.

LEARNING OPPORTUNITY #2- Upload Due Week 5 Monday 01/28/13

This production is a digital audio editing LEARNING OPPORTUNITY. You will be introduced to editing and mixing techniques in Pro-Tools to create a 60 second “CONCERT” ad. You will learn how to add sound effects to create a concert commercial. Create a New Pro-Tools Session and name the session **LO 2 – Concert**. Use the standard template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader) for creating the session. Write a 60 second concert ad. You must include in your copy the 5W’s, making sure that particular attention is given to the artists, the concert venue location, date and time and where tickets can be purchased. Be creative with the artist’s music, using different sound effects to sell the concert to the audience

Also make a 30 second version of the concert ad include in the 5W’s, making sure that particular attention is given to the artists, the concert venue location, date and time and where tickets can be purchased. Be creative and make the ad exciting and enticing to the audience. This learning opportunity will introduce you to the broadcast standard of creating a concert ad.

This LEARNING OPPORTUNITY is worth 100 points.

LEARNING OPPORTUNITY #3 - Upload Due Week 6 Monday 02/04/13

This LEARNING OPPORTUNITY is the creation of a 60 second ad selling an album/cd. You will learn to systematically edit music and vocals adding effects and strategically placing the separate elements in combination with the music to produce a broadcast quality ad. You must write the ad with the intent to convince the demographic to “purchase this Album/CD. CHOOSE YOUR FAVORITE CD from your favorite recording artist then write the ad to “sell” the ALBUM from a specific music store. You must include in the ad, information about the sale, when, what store, availability, how long, and at least three songs the artist album/cd. Listen to your favorite radio station to hear an Album Commercial. This is a creative assignment. Create a New Pro-Tools Session and name the session **LO 3 – Album**. Use the standard template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader) for creating the session.

Create a 30 Second edited version of the AD.

This LEARNING OPPORTUNITY is worth 100 points

LEARNING OPPORTUNITY #4 – Upload Due Week 6 Monday 02/11/13

This LEARNING OPPORTUNITY is an introduction to the use of MULTIPLE VOICE CHARACTERS AND SOUND EFFECTS to tell a story about an important cultural issue. You will learn to assemble and mix multiple voices and sound effects on multiple tracks into a coherent timely message for broadcast. You are required to write a 60 sec Public Service Announcement on a relevant social issue utilizing multiple voices and characters. The issue must be of a serious nature with a local (gang violence, homelessness) or worldwide (aids, hunger) focus. You should target both WHBC and the Howard University broadcast network. Create a New Pro-Tools Session and name the session **LO 4 – PSA**. Use the standard template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader) for creating the session.

The closing tag line should be – “This message is brought to you by the Howard University Radio Production class.” And the production cannot exceed 60 Seconds.

Create a 30 Second edited Version of the PSA.

This LEARNING OPPORTUNITY is worth 100 points.

LEARNING OPPORTUNITY #5 – Upload Due Week 9 Monday 03/04/13

This learning opportunity will introduce the use of a Digital Voice Recorder (Zoom H2) for recording narration, recording interviews, importing from an H2 recorder, sweetening the vocal, editing, mixing, and burning to CD. This assignment has two parts You are to write two scripts for two ads, one 30 second ad promoting **Howard University** and a 60 second ad promoting a College or School (except Communications) within the University. State what college or department you are going to create the ad for and get the approval from the instructor before producing the production. For part 1: Create a New Pro-Tools Session and name the session **LO 5 – Howard University**. The Howard University promotional ad should be serious and informative telling a story about the “greatness” of Howard. Select an instrumental recording (use royalty free music) to mix with the voice. **This production is very serious and exceptional productions will earn a 100 point bonus***. Exceptional means productions aired by the Howard University Radio Network.

In part 2 for the Everything Howard ad create a new session and name it **LO – 5 – EVERYTHING HOWARD**. Use the standard template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader) for creating each session. The Everything Howard School ad should be serious and also feature an actuality from a department chair or senior faculty member. Write creatively promoting the strengths of the department/college. Mix down both learning opportunities with and without the music then transfer the 4 productions to blank CD using iTunes.

This LEARNING OPPORTUNITY is worth 100 points.

LEARNING OPPORTUNITY #6 – Upload Due Week 12 Monday 03/25/13

This Learning Opportunity is an opportunity to produce a broadcast quality production for the Howard University Radio Network. **This production is very serious and exceptional productions will earn a 100 point bonus***. Exceptional means productions aired by the Howard University Radio Network. You are to write and produce a 60 second Black History Moment telling a story about a past historic African American or African American Event (except MLK). The word count for a 60 second ad is approximately between 140 - 185 words. Create a New Pro-Tools Session and name the session **LO 6 – Black History Moment**. Use the standard template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader) for creating the session. The time criteria is essential the ad must not exceed 60 seconds including the close.

The open should state: Today in Black History we celebrate

The Close should state:

This LEARNING OPPORTUNITY is worth 100 points*.

LEARNING OPPORTUNITY #7 - Upload Due Week 13 Monday 04/01/13

This LEARNING OPPORTUNITY is a MULTIPLE VOICE LEARNING OPPORTUNITY. Completion of the LEARNING OPPORTUNITY requires the cooperation of class mates or non classmates. You will learn how to technically produce a news program segment. You are assigned to produce and edit a 3 minute newscast complete with an opening and closing sounder. The content of the newscast should include National, International, Local, Sports Weather, Campus News and a Feature. Use your discretion as to what is most important to keep the newscast to 3 minutes in length. Include in the newscast a 30 second PSA or AD (required). As producer you are also lead news anchor, writer and editor. You must write the other news segments for your classmates who will serve as announcers. Create a New Pro-Tools Session and name the session **LO 7 – Newscast**. Use the standard template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader) for creating the session

This LEARNING OPPORTUNITY is worth 100 points.

LEARNING OPPORTUNITY #8 - Upload Due Week 14 Monday 04/08/13

This is an opportunity to produce a broadcast quality NPR style podcast or multimedia production. Create a New Pro-Tools Session and name the session **LO 8 – Podcast**. Use the standard template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader) for creating the session. This is a creative assignment on an issue of your choosing. It can be a feature of your choosing or sound slide production however you must interview several students to help tell the story or relate the issue. The topic should be a relevant social issue or a Howard Event for example (Yard Fest during Homecoming). The production should include a unique and creative open and close.

This LEARNING OPPORTUNITY is worth 100 Points

LEARNING OPPORTUNITY #9 & 10 Upload Due Week 15 Monday 04/15/13

Create a New Pro-Tools Session and name the session **LO 9 – Imaging**. Use the standard template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader) for creating the session. This LEARNING OPPORTUNITY will introduce you to the creation of short form promo for the student station WHBC. These ads or imaging statements should not exceed 12 seconds. Create a slogan and Image liner for the student station WHBC The Imaging formula is **SFX+VOICE+DROP IN+VOICE+SFX. This is actually 2 station branding ads, one voice only and the other voice and effects.**

Create a New Pro-Tools Session and name the session **LO 10 – Audition Reel**. Use the standard template (8 stereo audio tracks 4 stereo aux tracks 1 stereo master fader) for creating the session. This LEARNING OPPORTUNITY is to create an audio resume of all the work that you have done for the semester. This production should showcase the best work of the semester. Use the newly created imaging as transitions for the work that was previously done during the semester.

This LEARNING OPPORTUNITY is worth 100 points.

LEARNING OPPORTUNITY #12 NPR Style Documentary (Audiomentary) Final Project

The Radio Production final project is a documentary which I call an audiomentary. An audiomentary is a work, such as a podcast or radio program, presenting political, social, or historical subject matter in a factual and informative manner consisting of actual audio news reports, music, sound effects, audio from other documentaries or interviews accompanied by a narration that tells the story of the subject. The audiomentary is the most critical production and requires a comprehensive demonstration of the skills learned during the course.

The audiomentary must take the listener through the journey of the subject from beginning to end. The presentation should follow the standard National Public Radio Documentary format. An example of the NPR style will be demonstrated in the class and a production posted on Facebook. Once your subject has been approved you should begin to research for audio information. All research information along with interviews must be logged and documented. Before a student can record the final production narration the script and interviews must be presented to and approved by the instructor.

You are advised and encouraged to begin the pre-production process in week two of the semester and compile information on a weekly basis. The preproduction, production and post-production of the final project will take more than 40 hours. It would be to your benefit to work on this project throughout the 16 week semester instead of waiting until the last three weeks to begin the preproduction. At mid-term your draft script should be outlined so that the refinements to the script can be done during post production. The audiomentary will be graded on audio quality, storytelling, research, writing and creativity.

You are to write, record, edit, mix and produce a 5 - 7 minute audio documentary (audiomentary) using Pro-Tools of a deceased American with African American historical significance, living prominent historical figure, (except Oprah, President Obama) or historical event. The historical figure category excludes entertainers such as (Biggie, Tupac, Allayah, Left Eye, etc) and entertainment events. The figure or event you select must have social, political, historical and cultural significance to the community other than being an entertainer.

To complete this project **you will need to record interviews from experts (faculty) to build the story.** Also the project should include **music as a supplement to the narration** Select music relevant to the subject that will best reach your demo and tell the story. Each production should include an audio montage. Search the Internet for royalty free production music then download the music to your computer. **You are to indicate in the script the narration, music, actualities, and sound effects. A draft of the script and progress report is due 3/20/13. Production of the project cannot begin without the approval of the instructor.**

The final project must be submitted on the Monday (5-06-13) in CD format. A late submission of the final project will result in a letter grade reduction for the semester. Uploading the final project to your podcast site does not count for project submission to the instructor. Uploading the final project is for "feedback" critique purposes only.

The Final Project is Worth 200 points

Course Notes: The radio production course is comprehensive and requires extra time for study and the completion of productions. Spend as much time as possible in the audio production studios. You should take time out in a non-critical situation first to learn the basics of the audio studios and the audio production culture. **THIS COURSE IS NOT A MUSIC PRODUCTION CREATION OR EDITING COURSE.** As radio production students, you will produce content for the student station WHBC and other entities in the Howard University Radio Network.

This course will emphasize the use of the Pro-Tools digital audio editor for "radio" broadcast production purposes. You will learn how to use Pro-Tools for audio "storytelling" purposes. The science of creating broadcast quality audio will be strongly emphasized. The broadcast industry is a creative and competitive environment. You will learn and practice the skills of a professional radio production engineer. In addition to learning the skills, you will also learn the history behind the skills, and the related communication theories. Your understanding of the concepts will be enhanced by the hands on use of the technology and hardware used in the broadcast industry.

You are strongly encouraged to work ahead on all projects and submit each production early for review and feedback. Early submission of projects will increase your overall point total. As your instructor, I have created a series podcasts designed to assist you in the mastery of audio production techniques. These supplemental learning aids are available on demand 24/7. In this course you will learn the importance of meeting deadlines, creating an audio resume, and keeping record of your production work in a portfolio. Course content/scheduling is subject to change; all changes will be announced in class and posted in the Facebook group. Regular class attendance is the student's responsibility. All students should be alert to test dates and due dates for production projects. Tests and quizzes will be administered and taken on line via Canvas.

Project Submissions

The production classes require on time submission of projects. **Please note projects not submitted on time will not be graded.** Print a copy of the script, pre-production and production analysis documentation and insert the hard copy into your portfolio and upload the documentation to Canvas for Prof. Miles for each Learning Opportunity.

Completed Learning Opportunities are handled in the following manner.

- Upload the completed project mixdown to the individual podcast site and Canvas on or before Monday of the week that the Learning Opportunity is due. Also share the upload from the podcast site to the Facebook Group. Only Learning opportunities upload by Monday at 11:59 PM can be reproduced.
- The script, pre-production and production analysis documentation are due with each production. Print a copy for your portfolio and upload the documentation for the instructor.
- Some projects will be played and critiqued in class.

Engaging in any form of dishonesty, including plagiarism (to steal the words, ideas, etc., of another and use them as one's own) will result in a failing grade for the course and a report to the University for Disciplinary Action.

Project Evaluations: Each learning opportunity has a time and date deadline. Productions **submitted after 11:10 AM EST on the date due will not be evaluated** and no points earned. Evaluation and grading of each LEARNING OPPORTUNITY will vary depending on the degree of difficulty. **Only projects submitted on line by Monday at 11:59 pm can be reproduced for a higher grade.** (Except On holidays which fall on Monday the due date becomes Wednesday at 11:59 pm.) Learning opportunities posted on Tuesday and Wednesday of the week due will be graded as is and cannot be reproduced for a higher grade. As the semester progresses, you will be expected to include techniques taught in class in your projects. However, use of these techniques must be in continuity with the intended message. The most important criteria in grading a LEARNING OPPORTUNITY is determining whether or not the intended message reaches the stated audience with sonic clarity, sonic impact, sonic excitement, and creative writing. All projects (learning opportunities) must be submitted with a script, preproduction, and production documentation.

More Course Notes: The digital world enables anyone with a computer and microphone to create quality audio with a personal computer. There are a number of software programs available to help complete each LEARNING OPPORTUNITY. However, this course uses Pro-Tools audio editing software and you will be required to know the operation of the Pro-Tools software. A LEARNING OPPORTUNITY done with Adobe Audition or Cool Edit Pro digital editing software also can be submitted. For a more detailed evaluation it is recommended that you use the FTP file transfer to send the project file folder.

When you encounter any circumstance that prohibits you from completing your LEARNING OPPORTUNITY, contact me immediately via email, Facebook message, hand written letter placed in my department office mailbox (Room 230) or under the door of my office room 124. For any consideration of a circumstance you must notify me immediately with a hard copy letter prior to attending class.

The one thing that I will not tolerate is what I have termed "**Day of Excuses.**" When you encounter any circumstance that prohibits you from completing an assignment, contact me immediately. For consideration of any personal situation, you must write a letter detailing the circumstances and submit the letter as soon as you encounter a personal difficulty. **You are still held accountable and responsible for all assignments.** Your letter should detail how you are going to complete the work that you missed. Work ahead on all your projects and save your production work.

Production Portfolio

The production portfolio is a record of everything done in the production classes. All students are required to maintain a production portfolio that is to be submitted on Monday of the last week of class on 4/24/13. The following elements should be included in a Production Portfolio (folder) pre production documents, production analysis, production notes, records of production times and equipment requests, talent lists, and scripts, etc. The more comprehensive and detailed portfolio's will enhance the final grade. The portfolio is "evidence" of your effort and work in the class. When you submit a learning opportunity include a copy of the pre-production and production analysis documentation.

Pre-Production Documents:

- Audience: To whom is this production directed? What are the characteristics of the audience are you appealing to? For the PSA, you should appeal to an audience that is broader than college. For a commercial, you should appeal to more specific demographic "single women 18 – 35".
- Effect Desired: What effect do you want this production to have on your audience?
- Process Message: State clearly the process message you (and your client) desire.
- Script.

Self-criticism provides the stepping-stone to improvement. This is the most important part of the Portfolio and your most careful thought and self-critique should be revealed here.

- Unity: Discuss how a unifying concept is or is not at the heart of this production? Does each element contribute to the overall meaning of the project?
- Message: Does this production achieve the desired effect? How do you know?
- Technical: What elements in the technical execution of this project would you change to make it stronger?
 - Planning
 - Editing
 - Level
 - Mix

The Production Portfolio is worth 150 points

LAB REQUIREMENT RADIO PRODUCTION

Radio production students are required to understand and learn how to operate all the studios on the third floor. Points can be earned for learning how to use the studios. Early in the semester class time will be set aside to teach the fundamentals of each room. Supplemental instruction will also be supplied on the web. Student's missing class when lab instruction is conducted will forfeit a portion of the 100 points lab requirement for each lab session missed.

Supplementary

Facebook

Howard University - Radio Production Facebook Group. This Facebook Group is strictly designed for academic/educational purposes. Although the software application is "social" in design it is the power of the social network that is being employed. Facebook is a powerful social utility that connects people with friends and others who work, study and live around them. The Facebook group for this class is a collaborative medium where students can meet, read, write, communicate and interact with the instructor and peers on a 24/7 basis. The use of this technology is designed as a supplemental learning aid where the instructor can link learning materials from the web to the Facebook Group.

Students already on Facebook should type in the search dialogue "**Reginald D. Miles**" and request friend status or "**Howard University Radio Production Class**" and request to join the group. If you do not have a facebook account please create one solely for the class. You do not have to use your real name however you must notify the instructor of the name you are using via email at profrmiles124@yahoo.com. A friend request will be sent to you by the instructor.

Please NOTE - As a student in the course you are not compelled to use "Facebook" however if you elect not to use "Facebook" you will be required to submit your learning opportunities each week on a CD. And you will forfeit the opportunity to gain 200 points in class participation.

This activity is worth up to 300 points

Podcast

Teacher in the Pocket is a podcast produced to help you in the Radio Production course. Listening to the podcast will help you master techniques in the course. I strongly recommend downloading the podcast. You can access the podcast directly at <http://profrmiles.libsyn.com/rss> or via my website www.reggiemiles.net select "**Students**" and through **iTunes**. To download the podcast with **iTunes**, access the "**Music Store**" as the source then type "**Teacher in the Pocket**" in the search box and the logo will appear.

After listening to the program write a short narrative about the podcast to obtain the extra credit. Also, save a copy of the podcast narrative for your portfolio.

Additional Assignment Submission and Assessment

Assignment submission is easier and feedback quicker this semester. The Internet will be employed to present projects through email or ftp (file transfer protocol).

A mixdown of an assignment done in Pro-Tools, Adobe Audition or other Digital Audio Editor can be emailed to rmileshu@yahoo.com. When using the email method a mixdown cannot exceed 10 MB. For a project mixdown larger than 10 MB you can also use "You Send It"

Make sure that the email is sent from your email account. I will respond quickly to the email with feedback. For a more comprehensive and detailed assessment of your work students are encouraged to use the FTP (file transfer protocol) site to submit assignments. Through FTP you can submit the entire session folder of an assignment done in Pro-Tools or Adobe Audition.

To use the FTP website you must first download a program Filezilla to your computer. Filezilla can be downloaded at this website <http://filezilla-project.org/>. Install the downloaded software. To use Filezilla for ftp you must type in these protocols

host: siteground215.com

user name: radioprod@reggiemiles.net

password: **Spring13Miles-1110.** – ENTER PASSWORD EXACTLY AS SHOWN

Then hit **QUICK CONNECT**

Once connected to the site, select the file you want to send and follow the menu instructions to upload the file. Use ftp file transfer to upload complete project folders or a project that exceeds 10 MB.

SCRIPT FORMAT - recommended for single voice productions

Reggie Miles
Radio Production
Assignment

SFX: (Music selection)

THIS EXAMPLE PARAGRAPH DEMONSTRATES THE PROPER HEADING AND SCRIPT FORMAT FOR THE SINGLE VOICE LEARNING OPPORTUNITIES IN THIS CLASS. THE STANDARD RADIO FORMAT IS TYPED, ALL CAPS AND DOUBLE SPACED. FORMATING A RADIO SCRIPT WITH DOUBLE SPACING MAKES IT EASIER TO EDIT THE COPY. USE THIS COPY STYLE FOR THOSE PROJECTS THAT FEATURE A SINGLE VOICE NARRATION.

TWO COLUMN SCRIPT FORMAT – FOR DOCUMENTARIES ALTHOUGH THE PARAGRAPH STYLE CAN ALSO BE USED.

SOURCE	AUDIO
MUSIC LOOP	(UNDER NARRATOR)
NARRATOR	THIS IS AN EXAMPLE OF THE FORMAT FOR THE FINAL PROJECT. THIS FORMAT CAN ALSO BE USED FOR OTHER PROJECTS AS WELL. HERE YOU CAN REDUCE THE LINE SPACING TO 1.5 OR SINGLE SPACING
SFX	SWISH
MUSIC LOOP 2	(UNDER NARRATOR)
NARRATOR	WHEN USING THIS FORMAT YOU CAN CREATIVELY BUILD YOUR PROJECT
CHARACTER VOICE	WOW! THIS FORMAT REALLY MAKES SCRIPT WRITING SIMPLE, EASY TO CREATE AND FOLLOW.
NARRATOR	ONCE THE SCRIPT IS WRITTEN ONE ROW AT A TIME. YOU CAN REMOVE THE GRID LINES AND THE FORMAT WILL LOOK JUST LIKE THIS

Radio Production (Podcast) Rubric

Generate, gather, and organize the ideas and information for Production to an intended purpose and audience; and Reflect on and identify their strengths as narrators and identify areas for improvement.				
	Level 1	Level 2	Level 3	Level 4
<p>Knowledge:</p> <p>Identify the topic, purpose, and audience for a variety of writing forms</p>	<p>Demonstrates limited knowledge of purpose and audience.</p> <p>The topic is unclear.</p> <p>Information is limited</p>	<p>Demonstrates some knowledge of purpose and audience</p> <p>Topic is broad but you can see where the author is going. Support is attempted but it does not flesh out the storyline.</p>	<p>Demonstrates considerable understanding of purpose and audience.</p> <p>Topic is narrow and manageable.</p> <p>Uses relevant, quality details.</p>	<p>Demonstrates thorough knowledge of purpose and audience.</p> <p>Topic is narrow and manageable.</p> <p>Uses relevant, quality details that go beyond the obvious.</p>
<p>Thinking:</p> <p>Identify and order main ideas and supporting details</p>	<p>Is able to identify and order main ideas and supporting details with limited effectiveness.</p> <p>The idea is a simple restatement of the topic. The information is limited, unclear or the length is not adequate.</p>	<p>Is able to identify and order main ideas and supporting details with some effectiveness.</p> <p>The student is beginning to define the topic but does not use accurate details or show a sense of purpose.</p>	<p>Is able to identify and order main ideas and supporting details with considerable effectiveness.</p> <p>The student has used reasonably accurate details.</p> <p>Appears to be recounting from experience.</p>	<p>Is able to identify and order main ideas and supporting details with a high degree of effectiveness.</p> <p>Accurate details from experience are present.</p> <p>The ideas are fresh and original.</p>
<p>Communication:</p> <p>Express and organize ideas and information</p>	<p>Expresses and organizes ideas and information with limited effectiveness.</p> <p>Spoken as a collection of disconnected thoughts.</p> <p>The student does not organize their thinking into "paragraphs".</p>	<p>Expresses and organize ideas and information with some effectiveness.</p> <p>The speaker generally stays on topic.</p> <p>Some "paragraph" organization is present.</p>	<p>Expresses and organizes ideas and information with considerable effectiveness.</p> <p>The reader's questions are anticipated and answered.</p> <p>The recount is well organized and effective.</p>	<p>Expresses and organizes ideas and information with a high degree of effectiveness.</p> <p>The recount is well organized and highly effective. The student demonstrates an understanding of life.</p>
<p>Application:</p> <p>Select pieces of work that they think reflects their growth and competence as narrators and explain</p>	<p>Is able to express their understanding of their growth and competence as a narrator with limited effectiveness.</p> <p>Does not use the Success Criteria to assess their work.</p>	<p>Is able to express their understanding of their growth and competence as narrators with some effectiveness</p> <p>Some use of the Success Criteria to assess work but has no plan for improvement.</p>	<p>Is able to express their understanding of their growth and competence as narrators with considerable effectiveness.</p> <p>Can effectively use the Success Criteria and has an improvement plan in place.</p>	<p>Is able to express their understanding of their growth and competence as narrators with a high degree of effectiveness.</p> <p>Is highly skilled at using the Success Criteria and has a multiple step plan for improvement.</p>

Radio Production Rubric

CATEGORY	Level 1	Level 2	Level 3	Level 4
Introduction	Irrelevant or inappropriate topic that minimally engages the listener. Does not include an introduction, or the purpose is unclear.	Somewhat engaging (covers a well-known topic), and provides a vague purpose.	Describes the topic and engages the listener as the introduction proceeds.	Catchy and clever introduction. Provides relevant information and establishes a clear purpose that engages the listener immediately.
	Speaker is not identified. Omits the date the Production was produced and location of speaker.	Alludes to who is speaking, date of the Production, and location of speaker.	Tells most of the following: who is speaking, date of the Production, and location of speaker.	Identifies speaker, as well as date Production was produced and location of speaker.
Content	Vocabulary is inappropriate for the audience.	Vocabulary is adequate.	Vocabulary is appropriate.	Vocabulary enhances content.
	Does not stay on topic.	Occasionally strays from the topic.	Stays on the topic.	Keeps focus on the topic.
	No conclusion is provided.	Conclusion vaguely summarizes key information.	Conclusion summarizes information.	Conclusion clearly summarizes key information.
Delivery	Delivery is hesitant and choppy. Sounds like the presenter is reading.	Appears unrehearsed with uneven delivery.	Rehearsed, smooth delivery.	Well rehearsed, smooth delivery in a conversational style.
	Enunciation of spoken word is distant, muddled and not clear. Expression and rhythm are distracting throughout the Production.	Enunciation, expression, rhythm are sometimes distracting during the Production.	Enunciation, expression, and pacing are effective throughout the Production.	Highly effective enunciation and presenter's speech is clear and intelligible. Expression and rhythm engage the listener.
	Poor grammar is used throughout the Production.	Occasionally incorrect grammar is used during the Production.	Correct grammar is used during the Production.	Correct grammar is used throughout the Production.
Technical Production	Presentation is recorded in a noisy environment with constant background noise and distractions.	Presentation is recorded in a semi-quiet environment with some background noise and distractions.	Presentation is recorded in a quiet environment with minimal background noise and distractions.	Presentation is recorded in a quiet environment without background noise and distractions.
	Volume changes are highly distracting.	Volume is occasionally inconsistent.	Volume is acceptable.	Volume of voice, music, and effects enhance the presentation.
	Production is either too long or too short to keep the listener engaged.	Production length is either somewhat long or short to keep listener engaged.	Production length keeps listener's interest.	Production length keeps the listener interested and engaged.