

## **COURSE OUTLINE** **Radio Production II**

### **Course Description**

MC 171. Radio Production II. 3 hours credit. Prerequisite: MC 170 with a C or better. This course will enable the student to extend his/her learning, experience, and expertise in the area of aural communication. The emphasis is entirely on planning, writing, and execution of audio production, by both groups and individuals. The student will be exposed to every aspect of audio production.

### **Course Relevance**

For the student who will only be consumers of audio production, this course will enable more accurate, life-long critical evaluation. However, the opportunities for employment in media which involve audio production are growing and changing, constantly, and for the student who actually desires to enter those professions, this class provides requisite knowledge and experience, as well as material for a portfolio.

### **Required Materials**

None

### **Supplemental Materials**

Adams, M.H. & Massey, K.K. (1995). *Introduction to radio – Production and programming*. Madison, WI: Brown & Benchmark

### **Learning Outcomes**

The intention is for the student to be able to:

1. Determine the basic purpose of an audio production project and develop sophistication in the use of audio technology to emphasize, enhance, and clarify that purpose
2. Accomplish a series of individual audio production exercises which have a variety of purposes
3. Work with other students to produce informative, persuasive, and entertaining audio projects, as a group

### **Primary Learning PACT Skills that will be DEVELOPED and/or documented in this course**

Through the student's involvement in this course, he/she will develop his/her ability in the following primary PACT skill areas:

1. Critical Thinking
  - Through class analysis and discussion of his/her own and fellow classmates' projects, the student will be better able to discern the intent and message of audio communications

2. Aesthetic Response
  - Through producing increasingly complex and sophisticated projects, the student will demonstrate the range of possible aesthetic effects engendered by audio production techniques (mixing and balancing sources, editing, music and sound effects choices, etc.).

### **Secondary PACT skills (developed but not documented)**

Writing  
Teamwork  
Ethical Conduct

### **Major Summative Assessment Task(s)**

These learning outcomes and the primary Learning PACT skills will be demonstrated by

1. Contribution to critical class discussion and knowledge sharing in regard to audio production projects
2. Production of one or more short, live-to-tape programs, produced in the studio and utilizing “aesthetic tools” in a *real-time* situation
3. The planning and production of several short individual and group, pre-recorded audio projects, including conception, script, in-studio time, and editing

### **Course Content**

- I. Themes – Key recurring concepts that run throughout this course:
  - A. Definition of purpose of a specific audio project
  - B. How the artistic elements of audio production affect purpose
  - C. The underlying, powerful emotional influences of audio communication
- II. Issues – Key areas of conflict that must be understood in order to achieve the intended outcome:
  - A. How the communication conventions of radio convey specific meanings and affect purpose, regardless of the producer’s intentions
  - B. The importance of attention to *detail* in all aspects of audio production
  - C. The need for objectivity in regard to one’s own project concepts and audio communication skills
- III. Concepts – Key concepts that must be understood to address the issues:
  - A. There are conventions of audio production which aid the “shorthand” of aural communication
  - B. Voice quality, music, sound effects, the mixing and balancing of all such elements – these must be understood and given careful consideration, even if one’s specific talents or ambitions lie elsewhere
  - C. The audio producer knows his/her purpose; the audience doesn’t
- IV. Skills/Competencies – Actions that are essential to achieve the course outcomes:
  - A. To possess *some* mechanical aptitude for sound recording and operation of an audio control console
  - B. To possess the ability to understand and operate a computer-based audio editing system

- C. To possess self-discipline and commitment to the complexities of audio production; i.e., a serious work ethic

### **Learning Units**

- I. Projects
  - A. Personal – individual productions
  - B. Group – studio productions
  
- II. “Theatre of the Mind”
  - A. Vocal quality and performance
  - B. Sound effects or lack thereof
  - C. Music and its emotional impact
  
- III. Editing
  - A. Is editing necessary?
  - B. Pace and rhythm
  - C. Broadcast elements must be “on-time”

### **Learning Activities**

Lecture, class discussion, critically assessing audio recordings, a writing exercise, and actual production of multiple juried audio productions, both individually and group produced.

### **Grade Determination**

The student will be graded on assessment tasks, student-produced audio productions (individual and group), a written report, and participation in group activities and class discussion.