

COURSE SYLLABUS

JRN 288 – Radio in the age of Spotify

Course code: JRN 288

Semester and year: Spring 2022

Day and time: Wednesdays 18:30-21:15

Instructor: Douglas Arellanes

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Consultation hours: 60 minutes before class start

Credits US/ECTS	3/6	Level	Choose an item.
Length	12 weeks	Pre-requisite	Choose an item.
Contact hours	42 hours	Course type	Choose an item. Choose an item.

1. Course Description

The rise of powerful, low-cost digital tools for producing, editing and distributing audio has revolutionized the thing we used to call 'radio.' This class will examine some of these tools, and will use them in a hands-on manner to produce broadcasting for Sound Bricks Radio, AAU's internet radio station, which offers a variety of programming, including music as selected by student DJs, rebroadcasting AAU lectures, longform conversations with AAU lecturers and visitors, interesting podcasts and other content as we find it. Our goal is to produce truly freeform radio, as practiced by independent broadcast and streaming stations worldwide such as:

- Berlin Community Radio
- Worldwide FM in London and Los Angeles
- BBC Radio 6 in the UK
- KPFA in Berkeley, California
- WFMU in New York
- Resonance FM in London
- Monocle24 in London
- Radio Bilingue in California

A computer capable of working with sound is a requirement for the class; a smartphone capable of recording audio is strongly recommended. Nice-to-haves include sound production equipment such as microphones, digital recorders, mixers and editing software.

2. Student Learning Outcomes

Upon completion of this course, students should be able to:

- Create compelling radio content;
- Create their own weekly shows for the AAU internet radio station, Sound Bricks
- Be familiar with:
 - o the basic tools of creating digital radio, especially digital audio workstation software such as Adobe Audition or Audacity
 - o Internet radio software such as Airtime
 - o Concepts of live streaming

- Make promotional materials and station identifiers
- Create live broadcasts using mobile phones or tablets

3. Reading Material

Required Materials

- Airtime Pro manual
<https://sourcefabricberlin.zendesk.com/hc/en-us/articles/115001615843-Download-the-full-Airtime-Pro-manual>
- Audacity manual <http://manual.audacityteam.org/>
- or Audition manual
https://forums.adobe.com/servlet/JiveServlet/downloadBody/4695-102-1-6280/Adobe_Audition_CC_6.0_reference.pdf
- Arch Oboler’s Lights Out. <https://www.oldtimeradiodownloads.com/thriller/lights-out>
- Hindenburg crash coverage by Herb Morrison:
<https://www.archives.gov/exhibits/eyewitness/html.php?section=5>
- The Mercury Theatre, “War of the Worlds” **MP3** and debunking
<http://www.snopes.com/war-of-the-worlds/>
- World War II On The Air: Edward R. Murrow and the broadcasts that riveted a nation
http://history.journalism.ku.edu/1940/multimedia/audio/Murrow_broadcasts/wwii_radio.shtml
- Microphone techniques for recording
- Microphone techniques for live sound reinforcement
http://cdn.shure.com/publication/upload/838/microphone_techniques_for_live_sound_reinforcement_english.pdf
- Microphone techniques for recording
http://cdn.shure.com/publication/upload/837/microphone_techniques_for_recording_english.pdf

Recommended Materials

- Has Spotify killed the radio student DJ?
<https://studybreaks.com/2017/04/02/student-run-radio/>
- How Hip Hop has become is becoming the oldies
<https://www.nytimes.com/2015/07/19/magazine/how-hip-hop-is-becoming-the-oldies.html>

4. Teaching methodology

Students will learn by doing, discussing and reading. Discussions, demonstrations, information gathering, hands-on editing and production work will fill much of the class time, supplemented with lectures, in-class broadcasts and guest speakers. In addition, students will be expected to contribute to the Sound Bricks website and social media presence as part of their work. Pointers to additional online resources related to class topics will be added to the .

5. Course Schedule

Week	Class Agenda
1 Feb 9	Topic: General introduction

	<p>Description: Examples of model radio stations, discussion on what makes a great student radio station</p> <p>Reading: Close listening to coverage of the Hindenburg disaster</p> <p>Assignments/deadlines: Create a jingle for Sound Bricks</p>
2 Feb 16	<p>Topic: Digital Audio Workstation software I</p> <p>Description: Using Adobe Audition and Audacity for sound editing</p> <p>Reading: Audition or Audacity manual, Microphone Techniques for Recording http://cdn.shure.com/publication/upload/837/microphone_techniques_for_recording_english.pdf</p> <p>Assignments/deadlines: Finalize jingle for Sound Bricks radio</p>
3 Feb 23	<p>Topic: Digital Audio Workstation software II</p> <p>Description: Using filters and multitracking for audio production</p> <p>Reading: Audition or Audacity manual, Microphone Techniques for Live Sound Reinforcement http://cdn.shure.com/publication/upload/838/microphone_techniques_for_live_sound_reinforcement_english.pdf</p> <p>Assignments/deadlines:</p>
4 Mar 2	<p>Topic: Web-based streaming radio</p> <p>Description: Creating a radio show using web-based tools</p> <p>Reading: Airtime Pro manual, https://sourcefabricberlin.zendesk.com/hc/en-us/articles/115001615843-Download-the-full-Airtime-Pro-manual</p> <p>Assignments/deadlines: Create a one- to three-hour show for Sound Bricks radio</p>
5 Mar 9	<p>Topic: Introduction to live broadcast workflow for iOS</p> <p>Description: Learning live broadcasting using Bossjock and streaming tools</p> <p>Reading: Gary McGath, "Basics of Streaming Protocols," http://www.garymcgath.com/streamingprotocols.html</p> <p>Assignments/deadlines: Arrange and prepare a live Sound Bricks broadcast in groups, create a Sound Bricks radio show</p>
6 Mar 16	<p>Topic: Live broadcast workflow using a notebook computer</p> <p>Description: Using VLC, Rocket Broadcast and analog tools for a live broadcast</p> <p>Reading: Article, "Has Spotify killed the student radio DJ?" https://studybreaks.com/2017/04/02/student-run-radio/</p> <p>Assignments/deadlines: Create a Sound Bricks radio show</p>
7 Mar 23	<p>Topic: Radio drama</p> <p>Description: Learning from historical examples in radio production</p> <p>Reading: Close listening to "Arch Oboler's Lights Out" and the Mercury Theater's "War Of The Worlds"</p> <p>Assignments/deadlines: Write a treatment for a short radio drama, create a Sound Bricks radio show, work on audio interview</p>
Mar 28- Apr 1	SPRING BREAK
8 Apr 6	<p>Topic: Future forms of radio</p> <p>Description: Examples of experiments into new radio forms from BBC Labs, EBU working groups</p> <p>Reading:</p> <p>Assignments/deadlines: Create a Sound Bricks radio show, work on audio interview</p>
9	Topic: Promoting your radio show

Apr 13	<p>Description: Methods and techniques to promote radio broadcasts from the US</p> <p>Reading: Paige Nienaber, "Great Radio Promotional Ideas" https://www.youtube.com/watch?v=JFdLZG6CH5c</p> <p>Assignments/deadlines: Create a Sound Bricks radio show, work on audio interview</p>
10 Apr 20	<p>Topic: Measuring audiences</p> <p>Description: Using web-based tools to measure the size of an audience</p> <p>Reading: 8 truths about Internet radio audience measurement http://www.healthylife.net/RadioShow/8truths.html</p> <p>Assignments/deadlines: Create a Sound Bricks radio show, work on audio interview</p>
11 Apr 27	<p>Topic: Creating a call-in talkshow, Part I</p> <p>Description: Preparations for a live call-in talkshow on Sound Bricks</p> <p>Reading: Gary Mack, "Getting listeners to call radio stations" https://www.youtube.com/watch?v=vdj4cbV4A7g&feature=youtu.be</p> <p>Assignments/deadlines: Create a Sound Bricks radio show</p>
12 May 4	<p>Topic: Creating a call-in talkshow, Part II</p> <p>Description: Producing a live call-in talkshow</p> <p>Reading:</p> <p>Assignments/deadlines: Create a Sound Bricks radio show</p>
13 May 11	<p>Topic: Group feedback on final work</p> <p>Description: Students present their best example of a show from the semester for group feedback</p> <p>Reading:</p> <p>Assignments/deadlines:</p>

6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Attendance and Class Participation	42 hours	25%	Understand how radio broadcasts are made, how various genres of radio broadcasting are produced.	1,2
Readings	20 hours		Understand the history and context of radio broadcasts and their various applications	1
Edited audio	36 hours	25%	Use modern digital tools to fulfill journalistic tasks effectively; Identify subjects worthy of broadcast and research, edit and deliver reports about them; critically evaluate online presentations by themselves and others.	1,2,3
Edited audio interview	20 hours	25%	Use modern digital tools to fulfill journalistic tasks effectively; Identify subjects worthy of broadcast and research, edit and	1,2,3

			deliver reports about them; critically evaluate online presentations by themselves and others.	
Final presentation	42 hours	25%	Present original work that is broadcast on Sound Bricks Radio that shows excellence, original thought, technical mastery and digital promotion.	1
TOTAL	150 hrs	100%		

*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

7. Detailed description of the assignments

Edited audio:

Students will be required to produce a work of edited audio to be used on Sound Bricks radio. The edited audio may be a show they have produced for the station, and will be the subject of a final group presentation at the end of the semester.

Assessment breakdown

Assessed area	Percentage
Technical competence in recording	25%
Interesting subject matter	50%
Demonstrated ability to promote the completed work	25%

Audio interview:

Students will be required to produce a recorded journalistic audio interview to be used on Sound Bricks radio. The recording may be used on their own shows and as part of an omnibus program highlighting students' work.

Assessment breakdown

Assessed area	Percentage
Technical competence in recording	25%
Interesting subject matter	50%
Demonstrated ability to promote the completed work	25%

8. General Requirements and School Policies

General requirements

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules available in the Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

Electronic communication and submission

The university and instructors shall only use students' university email address for communication. It is strongly recommended that any email communication between students and instructors take place in NEO LMS.

Each e-mail sent to an instructor that is about a new topic (meaning not a reply to an original email) shall have a new and clearly stated subject and shall have the course code in the subject, for example: "COM101-1 Mid-term Exam. Question".

All electronic submissions are carried out through NEO LMS. No substantial pieces of writing (especially take home exams and essays) can be submitted outside of NEO LMS.

Attendance

Attendance is required. The university recommends, as a minimal policy, that students who are absent 35 percent of the course should be failed (or administratively withdrawn from the course if the absences are excused).

Absence excuse and make-up options

Should the student be absent from a class for relevant reasons (illness, serious family matters), s/he needs to submit an Absence Excuse Form supplemented with documents proving the reasons for absence to the Assistant Dean. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if they submit an Absence Excuse Form along with the finalized add/drop form. The form and documents must be submitted within one week of absence. If possible, it is recommended to inform the instructor about the absence in advance.

Students whose absence has been excused by the Dean are entitled to make up exams they missed provided that the nature of the exam allows for a make-up. The students are responsible for contacting their instructor within one week from the date the absence was excused, and for making arrangements with the instructor about make-up options as necessary.

Unexcused absences

Students are allowed two unexcused absences. Absences above this number may result in failure of the course.

Late work: No late submissions will be accepted – please follow the deadlines.

Electronic devices

Any electronic devices (phones, tablets, laptops...) may be used only for class-related activities (taking notes, looking up related information...). Any other use will result in being marked absent and/or being removed from the class. No electronic devices may be used during the tests.

Eating is not allowed during classes.

Cheating and disruptive behavior

If a student engages in disruptive or other conduct unsuitable for a classroom environment of an institution of learning, the instructor may require the student to withdraw from the room for the duration of the activity or for the day and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating (e.g. whispering or passing notes) will, at a minimum, be warned. In the case of continued misbehavior the student will be expelled from the exam and the exam will be marked as failed.

Plagiarism and Academic Tutoring Center

Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work." (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.

2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

As the minimum policy the types of plagiarism from 1 through 8 results in the failing grade from the assignment and must be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult their papers with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

Students with disabilities

Students with disabilities are asked to contact their instructor as soon as possible to discuss reasonable accommodation.

9. Grading Scale

Letter Grade	Percentage*	Description
A	95 - 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 - 94	
B+	87 - 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 - 86	
B-	80 - 82	
C+	77 - 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 - 76	
C-	70 - 72	
D+	65 - 69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 - 64	
F	0 - 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

* Decimals should be rounded to the nearest whole number.

Prepared by and when:

Douglas Arellanes, 15 January 2022

Approved by and when: