

I. CATALOG DESCRIPTION:

A. Department Information:

Division: Humanities
Department: Radio/Television/Film
Course ID: RTVF 120
Course Title: Introduction to Radio Production
Units: 3
Lecture: 1 Hour
Laboratory: 6 Hours
Prerequisite: None

B. Catalog and Schedule Description: This course is an introduction to the principals of radio and audio aesthetics and production. It provides laboratory practice in conceiving, scripting, developing, and producing a variety of radio programs using a range of field and studio equipment including emerging digital technology.

II. NUMBER OF TIMES COURSE MAY BE TAKEN: One

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon successful completion of the course, the student will be able to demonstrate proficiency in the following areas:

- A. Apply production principles to the basic operation of the audio console and radio station equipment.
- B. Apply the principles of audio control, mixing, and editing in the production modules.
- C. Demonstrate knowledge of audio production by announcing, writing, and producing a variety of program promos, public service announcements, commercial messages and news programs for radio.
- D. Identify and describe various formats and styles of radio programming.
- E. Learn and practice the discipline, attitudes, and skills required of a radio broadcasting professional.

IV. COURSE CONTENT:

- A. Basic operation of the audio console and radio station equipment.
 - 1. Setting microphone levels
 - 2. Setting other input (e.g., computer, tape decks, etc.) levels
 - 3. Understanding 'mix-down'
- B. Production quality:
 - 1. Technical production quality
 - a) Overmodulation
 - b) 'In the mud'
 - c) Input and Output
 - 2. Aesthetic production quality
 - a) Appropriate sound mixing
 - b) Appropriate content
 - 3. Formats
 - a) News/talk/sports
 - b) Country
 - c) Contemporary hit radio
 - d) Adult contemporary
 - e) Rock and alternative
 - f) Urban
 - g) Jazz/Classical
 - h) Oldies/Nostalgia
 - i) Spanish/Latin

- j) World music formats
 - k) Religious
 - l) Public/Government/Community
 - m) College (student)
 - n) Other (e.g., children's ethnic, brokered)
- C. Audio production:
- 1. Announcing,
 - a) Performance checklist:
 - i. Pitch
 - ii. Volume
 - iii. Tempo/rate
 - iv. Vitality/enthusiasm
 - v. Articulation
 - 2. Writing
 - a) Rules of "readability" of broadcast scripts
 - i. Proper ways to write numbers
 - ii. How to edit copy
 - iii. Pronunciation guides
 - b) Grammar
 - i. Punctuation for writing vs. speaking
 - ii. Use of adverbs/adjectives
 - iii. Parallel construction
 - iv. Agreement of subject/verb
 - c) Precision and Clarity
 - i. Word Choice
 - ii. Writing for emphasis
 - iii. Colloquial expressions
 - iv. Pronouns/proper nouns
 - v. Comparisons
 - vi. Attribution
 - vii. First person vs. third person
 - d) Editorials (opinion) vs. Hard news (facts)
 - e) Reducing bias in language
 - i. Level of specificity
 - ii. Sensitivity to labels
 - iii. Gender
 - iv. Sexual orientation
 - v. Racial and Ethnic Identity
 - vi. Disabilities
 - vii. Age
 - 3. Producing
 - 4. Editing a variety of program promos, public service announcements, commercial messages and news programs for radio.
- D. Equipment review
- 1. Tape decks, (cassette, reel-to-reel)
 - 2. CD,
 - 3. Turntables
 - 4. Computers/digital audio
 - 5. Console
- E. Operation of a commercial radio station
- 1. News
 - 2. Music
 - 3. Continuity
 - 4. Publicity

5. Production
6. Spots
7. Programming
8. Traffic
- H. Commercial production
 1. Effective advertising
 2. Radio commercials
 3. Script and concept
- I. News and public affairs
 1. Gathering
 2. Writing
 3. Reporting
 4. Talk shows
 5. Production of public affairs
- J. Employment in broadcast industry
 1. Interview
 2. Resume
 3. Audition tape
 4. Developing contacts

V. METHODS OF INSTRUCTION:

- A. Lecture is combined with discussion/debate on the relevant points in each subject area.
- B. Additional content may be provided through field trips, guest speakers, and multimedia presentations, including video- and audiotapes, and computer demonstrations may be used to enhance the classroom experience.
- C. Students are encouraged to study outside resources to bring current events into the discussions
- D. Every class consists of extensive hands-on instruction on the various pieces of studio equipment. Students are required to write, produce, and edit a variety of audio productions.
- E. Explanations and sample handouts are given for all paperwork needed to complete projects.
- F. Demonstrations are given on equipment, and students are given extensive hands-on projects to complete within the class period.

VI. TYPICAL ASSIGNMENTS:

- A. Reading
 1. Students read sample scripts including PSAs, IDs, Promos.
 2. Students read industry journals and magazines related to radio production.
- B. Writing
 1. Each individual student will write at least three of the following:
 - a) PSA
 - b) ID
 - c) Promo
 - d) Commercial
 - e) Sound collage
 - f) Music program
 - g) Interview
 - h) Audition tape
- C. Production
 1. Each student will engineer, produce, and announce at least three of the following:
 - a) PSA
 - b) ID
 - c) Promo
 - d) Commercial
 - e) Sound collage

- f) Music program
- g) Interview
- h) Audition tape

VII. EVALUATION(S):

A. Methods of Evaluation

(The instructor will select five or more of the following:)

1. Performance on written examinations
2. Tests or quizzes
3. Written examinations covering content may be administered which may include, but are not limited to essay, multiple choice, fill in the blank, and matching questions
4. Class discussion
5. Class presentations
6. Written assignments
7. Technical skills in basic operation of radio equipment
8. Written scripts
9. Willingness to take on new tasks and learn new equipment

B. Frequency of Evaluation:

1. Students are evaluated approximately once a week.

VIII. TYPICAL TEXT(S):

Radio Production: A Manual for Broadcasters by Robert McLeish, 4th edition. Focal Press; ISBN: 0240515544 (February 2000).

Modern Radio Production: Production, Programming, and Performance by Carl Hausman, Philip Benoit, Lewis B. O'Donnell, 5th edition. Wadsworth Pub Co; ISBN: 0534561063; (August 1999).

Radio Production Worktext: Studio and Equipment by Gross, L., and Reese, D., 3rd edition. Focal Press; ISBN: 0240802837 (December 1997).

IX. OTHER SUPPLIES REQUIRED OF STUDENTS:

- A. Students are required to supply their own headset
- B. Students may be required to supply audio tape or computer disks