

LSC Use Only Proposal No: _____ LSC Action-Date: _____
 UWUCC Use Only Proposal No: 14-105a UWUCC Action-Date: AP-11/18/14 Senate Action Date: App 12/2/14

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Communications Media	Phone 7-3219

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

New Course
 Course Prefix Change
 Course Deletion
 Course Revision
 Course Number and/or Title Change
 Catalog Description Change

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: **COMM 350: Advanced Radio Production**

2. Liberal Studies Course Designations, as appropriate
 This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills
 Knowledge Area
 Global and Multicultural Awareness
 Writing Across the Curriculum (W Course)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship
 Information Literacy
 Oral Communication
 Quantitative Reasoning
 Scientific Literacy
 Technological Literacy

3. Other Designations, as appropriate

Honors College Course
 Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

Catalog Description Change
 Program Revision
 Program Title Change
 New Track
 New Degree Program
 New Minor Program
 Liberal Studies Requirement Changes
 Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)		8-14-14
Department Chairperson(s)		8-14-14
College Curriculum Committee Chair		11/14/14
College Dean		11/11/14
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		11/20/14

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 Liberal Studies Liberal Studies

I. Catalog Description

COMM 350: Advanced Radio Production

Prerequisites: COMM 349; Cannot be taken concurrently; COMM major status OR COMM minor status OR Audio Certificate status

3 class hours

0 lab hours

3 credits

(3c-0l-3cr)

Refines and supplements the production skills introduced in COMM 349, advancing beyond isolated off-air announcements to producing radio programs of substantial length and complexity. Introduces advanced radio skills including preproduction and planning for long form programming, live program production, mobile recording, advanced sound mixing and editing, sequencing, mastering, and more. Projects may include radio news production, radio documentary, public affairs, and radio drama.

II. Course Outcomes:

Students will be able to:

1. Produce feature radio programming from script to broadcast
2. Plan and preproduce long-form radio programming
3. Direct and produce live long-form radio programming
4. Blend multiple recording sources, including mobile recorders, studio recording, and archival sound into a unified product
5. Compare the differences between various long-form programming formats
6. Understand the interplay of long-form program segments into a cohesive whole

III. Course Outline 42+2

A. Foundations (4 hours)

1. Introduction and Overview
2. Review fundamentals of radio production

Studio Aptitude Test (1 hour)

B. Radio News Programming (3 hours)

1. News preproduction and scripting
2. Beats/Segments
3. Rundown/Flow

C. Newsgathering (2 hours)

1. Mobile recording
2. Sourcing
3. Interview skills

D. News Production (3 hours)

1. Assembly
2. Mixing live & recorded elements
3. Live news production and direction

News Programming Workshop, Presentations and Critique (2 hours)

E. Radio Drama Foundations (4 hours)

1. Elements of storytelling and presentation
2. Radio drama structure
3. Script adaptation
4. Theater of the mind, the importance of sound
5. Performance and radio drama

F. Radio Drama Production (3 hours)

1. Drama production and direction
2. Recording and mixing
3. Drama postproduction

Radio Drama Workshop, Presentation and Critique (2 hours)

G. Public Affairs Programming (4 hours)

1. Serving the public interest
2. Public affairs formats (roundtable, panel, interviews, packages)
3. "Issues" – selection and theming

H. Public Affairs Production (4 hours)

1. Public affairs preproduction, planning, and coordination
2. Scripting and moderation
3. Public affairs production and direction
4. Recording and mixing
5. Public affairs postproduction

Public Affairs Workshop, Presentation and Critique (3 hours)

I. Radio Documentary Fundamentals (4 hours)

1. Review: storytelling
2. Introduction to documentary
3. Telling stories through sound
4. Narrative flow and structure
5. What's worth documenting?

J. Radio Documentary Production (3 hours)

1. Documentary preproduction and planning
2. Scripting and sourcing
3. Gathering sound and story
4. Narration and reporting
5. Assembly and postproduction

Final Presentations (2 hours)

IV. Evaluation Methods

20% Radio News Project: In small groups, students will produce a news package based on their assigned “beat.” When all packages are complete, each student will assemble all packages into a full newscast, providing rationale for their editing and sequencing decisions.

20% Radio Drama Project: Students will collectively work toward a full-length radio drama production. Groups within the class will be assigned to specific production and performance tasks such as miking, sound, script adaptation, performance, recording, and production. Students will be evaluated based on the quality of their individual contributions.

20% Public Affairs Project: Small groups of students will plan, research, coordinate, record, and produce a public affairs program featuring expert guests, based on an issue of public interest.

20% Audio Documentary Project: Small groups of students will write, plan, research, record, perform, and produce a long-form audio documentary on a relevant topic for broadcast.

10% Studio Aptitude Test: Following a review of equipment and software, students are evaluated on their ability to utilize the tools of radio production introduced in COMM 349.

10% Attendance and Participation: Participation in class activities and discussions is strongly encouraged. Participation is crucial to maintaining an interactive intellectual environment in the classroom. Students who earn participation points attend class regularly and actively engage in class activities and discussions. Note that habitual failure to attend class prohibits you from participating, and thus from earning points in this area. These are by no means freebies that you should expect to earn automatically. As with all components of your grade, you must earn them. Short assignments will occasionally take place in class. These may be reading responses, reflective writing exercises and other means of checking your comprehension of course concepts. A detailed rubric for assessing participation is included below:

CATEGORY	Excellent	Average	Below Average
Participation	Student participated in discussion and activities; student demonstrated, through participation, an understanding of the required readings.	Student participated in some discussion and activities; student demonstrated, through participation, an understanding of the required readings.	Student had very limited participation in discussion and activities; student did not demonstrate, through participation, an understanding of the required readings.

V. Grading Scale

A	90-100%
B	80-89%
C	70-79%
D	60-69%
F	Below 60

VI. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions, and failure to attend regularly compromises the ability to earn participation points.

VII. Required Textbooks and Other Readings

Required Textbooks:

Sauls, Samuel and Craig A. Stark. (2013). *Audio Production Worktext: Concepts, Techniques, and Equipment* (Seventh Edition). New York: Focal Press.

VIII. Special Resource Requirements

None. G-6 Stouffer (radio production lab) is in line for equipment and design refurbishment that will provide students with necessary resources.

IX. Bibliography

Biewen, John. (2010). *Reality Radio: Telling True Stories in Sound*.

Connelly, Donald W. (2012). *Digital Radio Production* (Second Edition). Long Grove, IL: Waveland Press. New York: Continuum.

Hand, Richard J. and Mary Traynor. (2011). *The Radio Drama Handbook: Audio Drama in Context and Practice*.

Hausman, Carl, Fritz Messere, and Philp Benoit. (2012). *Modern Radio Production: Production, Programming, and Performance* (Ninth Edition). Belmont, CA: Wadsworth Publishing.

Johnson, Bill. (2011). *A Story is a Promise: The Spirit of Storytelling*. West Linn, OR: Blue Haven Publishing. Chapel Hill: University of North Carolina Press.

Kaempfer, Rick. (2004). *The Radio Producer's Handbook*. New York: Allsworth Press.

Kern, Jonathan. (2008). *Sound Reporting: The NPR Guide to Audio Journalism and Production*. Chicago: University of Chicago Press.

McLeish, Robert. (2005). *Radio Production*. Burlington, MA: Focal Press.

Maskagon, Daniel and Mark Neumann. (2009). *Recording Culture: Audio Documentary and the Ethnographic Experience*. Los Angeles: Sage.

Course Analysis Questionnaire

Section A: Details of the Course

- A1. This course fits into the current department curriculum by enhancing our production program. The COMM curriculum stresses production and practical skills that students will apply in professional media industries. Through course content and assignments, the proposed course achieves these same objectives. Further, existing course COMM 349 (Radio Production) is the only production course in the COMM curriculum that does not have a complementary advanced level course. This course is designed for COMM majors, minors, and students pursuing the Audio Production certificate (pending approval of this course and the certificate program). This content cannot be incorporated into an existing course due to time constraints of a single semester, and because it requires a working knowledge of the fundamentals of radio production, which students learn in COMM 349.
- A2 The proposed course does not require any changes in the content of existing courses or requirements for a program.
- A3 This course has not been offered on an trial basis.
- A4 This course is not a dual-level course.
- A5 This course may not be taken for variable credit.
- A6 Yes, a number of institutions offer similar courses. For example:
- A7 No.

Section B: Interdisciplinary Implications

- B1 This course will not be taught by instructors from more than one department.
- B2 The course does not conflict with courses offered in other departments.
- What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s).
- B3 This course will not be cross listed.

Section C: Implementation

- C1 Faculty resources are adequate. Course will be offered approximately once every year. Based on their radio backgrounds, Drs. Leidman and Stiegler are qualified to teach the course, and will rotate the teaching assignment. This course will be counted as one preparation and three hours of equated workload.
- C2 No additional resources will be required for this course.
- C3 None of the resources for this course are funded by a grant.

- C4 Course will be offered once every year. There are no seasonal restrictions on offering the course.
- C5 One section of the course will be offered in any single semester.
- C6 Course can accommodate up to 20 students. This is a reasonable amount considering the resources and attention required for hands-on production courses. This cap is also in line with other production courses currently in the COMM curriculum.
- C7 No.
- C8 This course is not a distance education course.

Section D: Miscellaneous

No additional information is necessary.