Radio Production 1

Module title	Radio Production 1
Module NFQ level (only if an NFQ level can be demonstrated)	n/a
Module number/reference	9
Parent programme(s) the plural arises if there are embedded programmes to be validated.	Bachelor of Arts (Honours) in Communications and Media Production
Stage of parent programme	1
Semester	2
Module credit units (FET/HET/ECTS)	ECTS
Module credit number of units	5
List the teaching and learning modes	Lectures and Practical Work
Entry requirements (statement of knowledge, skill and competence)	The learner is required to be a level 5 or 6 graduate and to have knowledge, skill and competence at Level 5 or 6 on the NFQ or higher, or an international equivalent. These include, study skills, research ability and learning to learn.
Pre-requisite module titles	None
Co-requisite module titles	None
Is this a capstone module? (Yes or No)	No
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)	Level 8 qualification, or relevant Level 9 qualification, with sufficient professional experience in radio production and/or presentation. Lecturing staff are expected to have or to be in the process of acquiring a Certificate in Training and Education qualification from Griffith College or its equivalent.
Maximum number of learners per centre (or instance of the module)	80
Duration of the module	15 Weeks
Average (over the duration of the module) of the contact hours per week	3.5
Module-specific physical resources and support required per centre (or instance of the module)	Classroom with requisite digital screening equipment and radio station with relevant audio production facilities.

Analysis of required learning effort										
Effort while in contact with staff										
Classroom and demonstration		Mentoring and small-group tutoring		Other (specify)		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1:20	18	1:10				83			125
Allocation of marks (within the module)										
			Continuous assessment	Supervised project	Proctored practical examination	Proctored written examination	Total			
	Percentage contribution		100				100%			

9.1 Module aims and objectives

This module is designed to introduce learners to the basic prerequisites of radio production and broadcasting, to enable them to learn the skills necessary to work in radio production, research, reporting and presentation. There is an emphasis on writing for radio. Learners will also learn how to use studio based technical equipment. They learn about studio based recording and putting live programmes on air. Learners also be introduced to MoJo or Mobile Journalism that is recording, editing and uploading material on to their mobile phones. As well as classes with lecturers, there is a master class given by a guest lecturer, an experienced radio broadcaster.

9.2 Minimum intended module learning outcomes

On successful completion of this module, the learner will be able to:

(i) Produce a radio programme to basic industry standards.

(ii) Plan a programme, write a running order, prioritise stories especially for news, make good editorial decisions, and recognise good content.

(iii) Do a vox pop, how to record and how to operate a studio sound desk, all to basic industry standards.

(iv) Discuss news and current affairs, arts and light entertainment content at a basic level.

(v)   Apply basic technical skills in a radio studio environment

(vi)   Apply mic techniques, desk skills, and basic editing skills using audio editing software and become familiar with the importance of sound quality and the use of audio clips.

(vii)   Create content demonstrating a basic knowledge of mobile phone journalism.

9.3   Rationale for inclusion of the module in the programme and its contribution to the overall IPLOs

This Module is designed to give the first year learner a sound, basic introduction to working as a radio journalist.

9.4   Information provided to learners about the module

As part of their induction to the programme, learners receive faculty handbooks. The faculty handbook provides general information about the faculty, its staffing, resources and operation. Detailed programme information is supplied through Moodle, including copies of the approved module descriptors from the accredited programme along with a programme timetable detailing the related teaching, learning and assessment.

During the first session on the module, learners are given a detailed outline of the module showing the schedule of delivery and the dates when assignments are set and due for submission. Learners are given assignment briefs detailing the specific learning activity, the module learning outcomes to be achieved, the assessment criteria and due date for each piece of assessed work to be completed.

Moodle is used to provide learners with ongoing access to module related information, from the handbooks and module outlines provided in advance of module commencement, to the lecturer material and links to related resources provided on a scheduled basis in line with module delivery.

9.5   Module content, organisation and structure

The following Is Indicative

Topics covered by Broadcast Sound Production and Digital Editing Tutor;

- Introduction lecture and introduction to campus based radio studio.

- Basic sound desk overview including channel fader functions and PPM output meters.

- Introduction to radio studio operation including co-ordination of control room and talk room.

- Basic studio microphone technique including Delivery, Distance and output levels.

- Introduction to EBR Cart Pro digital playback and automated software including manual assist and automatic playback.

- Introduction to portable recording equipment. Understanding basic menu functions, input levels and practical use.

- Overview of digital editing software (Adobe Audition) including file creation, input levels, recording formats and file storage. Basic edit menu functions.

- Understanding digital editing software use including basic editing functions; highlight and delete, cut and paste, import and export of audio files.

- Basic introduction to multitrack for creation of complete radio and documentary programmes.

Topics covered by Content, News, Writing and Production Lecturer;

- What makes a good radio programme? Content, stories, contributors, sources, contacts, production, research, presentation, the use of the vox pop, music and clips.

- Writing for Radio. Writing for the ear and for the imagination. How writing for radio is different. Writing exercises in class with an emphasis on writing intros, briefs and questions.

- How to write a running order for a variety of programme genres. This helps learners to think about the methods and skills necessary to devise a programme running order and how to develop their stories through research on the internet and by listening to relevant radio programmes.

- Preparing to make an Arts and Light Entertainment programme: listen to Arena on RTE Radio. What is the scope of topics? Arts is Arts but Light Entertainment allows the learner who may not be interested in the more formal arts to include anything in the programme that could be considered entertainment for example Tattoo Artistry, all music, movie reviews, book reviews etc. Learners are given guidance on how to develop their programme ideas and how to execute them. Once their assignment in completed as a live programme, each team is given detailed feedback on their programme and how the team functioned.

- Preparing for a News and Current affairs programme: how to draw up a news list. Listen to News at One, Morning Ireland on RTE Radio 1 and Morning and evening news programming on Newstalk. How to make good editorial decisions on what to include, what to exclude, in your programme especially on a busy news day. How to include clips. Learners are given guidance and support in the making of their programmes. On completion of the assignment as a live radio programme, learners and teams are given detailed feedback on their programme and how they functioned as a team.

- The power of live radio. Its strengths and its pitfalls. What can go wrong? The phone – in. Legal concerns in live radio. Example, the Fr Kevin Reynolds story.

Topics covered by Short Features, Reports and Documentary Lecturer;

The Challenge of Making Good Radio: Introductory Lecture:

- Examining the broadcast landscape in Ireland: What place does radio have in Ireland today?

- The past, present and future of radio…exploring the different styles and trends in broadcasting

- Exploring ways to create ground-breaking radio that resonates.

- Telling stories in a different way through the medium of radio.

- Generating transferable skills through radio making

- Using your radio work as a calling card

Idea Generation for beginners

- How to generate original ideas and treatments that resonate

Who Will Tell My Story? An Introduction

- Sourcing and securing contributors

- Finding original voices

- Ethics and best practice around using contributors

- Managing the relationship with contributors

The Art of The Pitch: How to get your idea on air:

- Writing and delivering a good synopsis and treatment
- Describing sound as a way to make your pitch come alive
- Pitching ideas that play to the strengths of the presenter
- Fitting your idea to the content of the show/running order
- Finding the right home for your idea, considering target listenership and station broadcast style

Generating radio content: Styles and Forms for beginners

- The art of the short insert: We explore the different styles and approaches to making short audio inserts, including use of sound, smooth transitions, and scripting for both content and presenter, to provide a seamless listening experience for the listener.

- Storyboarding/Structuring

- Planning the style and pace
- Form: Vox/Round-table discussion/One-on-one
- Where will I record? Location/studio
- Best practice with File Management/Best practice with recording
- Budgeting/Team Management
- Tips for recording abroad (planning/language barriers/finding local allies)

Interview techniques and styles of interview:

We look at the philosophy behind different interview approaches, and consider various practices employed by interviewers to generate the best content, with the use of examples.

Using Sound to tell a story: An introduction

- Exploring the creative use of sound in radio
- Creating a Sense of Place
- Creating Soundscapes
- Breaking the form
- Editing styles
- Transitions
- Dialogue and Narration
- SFX/ Music
- Wildtrack
- Location Sound

Ethical Journalism: An Introduction

- We consider ethical and production issues in making ambitious and memorable radio pieces

- The role of radio makers in bringing diversity to the airwaves

- Representation

- Telling stories from the margins

- Radio vocabulary for sensitive topics

- Best practice in broadcasting around sensitive issues incorporating children's rights issues, animal rights issues, taste and decency, and production issues around post-watershed content.

The Future of Radio: An Introduction

- Exploring trends in radio: The rise of Podcasting /Digital and Online Journalism/New platforms for broadcasting/ Mobile Journalism

- Look who's talking: Selling sound with the visual

**9.6	Module teaching and learning (including formative assessment) strategy**

A programme of lectures and radio station based practical tutorial sessions, in which learners learn how to produce a basic radio programme, which includes learning how to present, produce, research for and operate a sound desk, all to deliver a listenable to, good radio show.

Learners are also supported with resources to offer structure and guidance. This includes lecture notes, reading materials as well as a detailed module curriculum which includes the learning outcomes, a class schedule, the necessary reading material and the assignment strategy. Learners are given detailed guidance on how to do their assignments which in the case of first years includes producing a basic Arts and Light Entertainment programme and a

basic Current Affairs programme as well as a News Day project to originate, develop, edit and produce a news report all in a single day. Learners also have access to Moodle, the College's Virtual Learning Environment (VLE).

9.7   Work-based learning and practice-placement
There is no work-based learning element to the module.

9.8   E-learning
Moodle (the College's virtual learning environment) contains PDFs of core-essential readings for each topic, as well as the detailed Module Descriptor (including comprehensive readings lists by topic breakdown), and the detailed Assignment Brief (which also includes grading criteria).

9.9   Module physical resource requirements
Classroom, access to radio studio and equipment, including portable recording equipment.

9.10   Reading lists and other information resources

Reading List

Chantler, P. & Stewart, P. (2009) Essential Radio Journalism: How to produce and present radio news. London: A&C Black Publishers.

Frost, C. (2010) Reporting for Journalists. London: Routledge.

Geller, V. (2011) Beyond Powerful Radio: A Communicators Guide to the Internet Age: News, Talk, Information and Personality for Broadcasting, Podcasting, Internet, Radio. London: Focal Press

Hudson, G. & Rowlands, S (2012) The Broadcast Journalism Handbook (2nd edition). London: Pearson Longman.

McLeish, R. & Link, J. (2016) Radio Production (6th edition). London: Focal Press

Kaempfer, R., & Swanson, J. (2004) The Radio Producers Handbook. New York: Allworth Press

Morish, C. (2012) A history of the Media in Ireland. Cambridge: Cambridge University Press.

Willett, A. (2013) Media Production: A practical guide to Radio and TV. London: Routledge.

Gazi, A., Starkey, G., & Jedrzejewski, S. (eds) (2011). Radio Content in the Digital Age: The evolution of a sound medium. Chicago: University of Chicago Press.

Greene, R. (2005) Under the Spotlight: Conversations with 17 leading Irish journalists. Dublin: Liffey Press.

Sims, D. (2017) Podcasting for Journalism Students, Second Edition: An introduction to podcast and radio production.

Online Resources:

RTÉ Website: https://www.rte.ie/

Radio documentaries: RTÉ Radio 1: https://www.rte.ie/radio1/documentaries/

DocOnOne App for RTE Radio documentaries (over 1200):

   https://www.rte.ie/radio1/doconone/

NEWSTALK 106-108FM: https://www.newstalk.com/

BBC radio: https://www.bbc.co.uk/radio

TuneInRadio: A free app for Irish and international radio stations: https://tunein.com/

9.11 Specifications for module staffing requirements

Level 8 qualification, or relevant Level 9 qualification, with sufficient professional experience in radio production and/or presentation. Lecturing staff are expected to have or to be in the process of acquiring a Certificate in Training and Education qualification from Griffith College or its equivalent.

9.12 Module summative assessment strategy
Breakdown of marks out of 100%

25% Research, 25% Production skills, 20% Editing, 15% Microphone technique, 15% Presentation.

9.13 Sample assessment materials

Learners are required to make two radio programmes for assessment purposes:

One current affairs programme of 15 minutes duration and

One Arts and Light Entertainment programme of 15 minutes duration.

Each carries a weighting of 35%.

Learners also take part in a News Day

Learners prepare a news report from scratch on the day, edit it, and deliver it all in the one day. This carries a weighting of 30%.

Each of the programmes includes a minimum of three subjects.

The News and Current Affairs programme includes sport and weather.

Learners are divided into groups or teams to make the programmes. This team approach simulates the normal radio programme-making environment with learners working as presenters, producer, sound operator, researcher and reporter to create the programme. Learners must produce a programme of no less and no more than 15 minutes.

Learners must be in studio ready to go on air, as live, 15 minutes before the given start time on the day of assessment.

Learners who arrive late are penalised by losing 20% of their mark.

The table below shows the alignment of each of the individual sample components of assessment with the module learning outcomes.

Component	Learning Outcome						
	i	ii	iii	iv	v	vi	vii
Assignment 1	✔	✔	✔		✔	✔	
Assignment 2	✔	✔	✔	✔	✔	✔	
Assignment 3	✔	✔	✔				✔