

# **MA Radio Handbook 2011-2012**

**Department of Media &  
Communications, Goldsmiths,  
University of London**

**‘Everything sounds; even silence.’**



## MA RADIO HANDBOOK FOR 2011 TO 2012

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## Welcome

It is my great pleasure to welcome you to the Radio Section of the Department of Media and Communications. The MA Radio Course has a reputation for developing creative, resourceful and outstanding students who make a powerful and significant contribution to the art of radio practice as well as the operation of the industry. Many of our past students are producing award-winning programmes and hold responsible positions in the media throughout the world. We certainly hope you will be able to join them.

Our commitment to an international and diverse outlook is designed to enrich your experience of learning and contact with people from all parts of the world. We are proud to welcome you to the second year of teaching and learning in our new building overlooking the College Green, NAB (New Academic Building) that the staff and students in the past year have enormously enjoyed using. It has its own contemporary cafeteria so you do not have to go far to get a cup of tea or coffee.

The culture of the Department is such that practice tutors are encouraged to participate in contemporary professional media practice as well as maintain the professional demands of teaching. I continue to be involved in all aspects of my professional media specialisms. I am also the MA programme convenor and will be your personal tutor throughout the year. I will be teaching you Media Law and Ethics, and Radio Studies practice theory throughout the year. Nikki Townley and will be teaching you Radio Journalism. The radio journalism teaching takes place in the context of an integrated digital networked radio newsroom with ENPS, networked sound editing stations and professional wire services such as the Press Association and Agence France Press. You are also be given access to a professional news diary service. In the autumn term, there is a very important course on journalism research methodologies for covering local government, central government, researching online, and investigating politics. This explores the relationship between journalists and institutions that exercise power. This is convened by Peter Lee Wright and runs on Wednesdays. The course involves 'the beat project' in which you research contacts and sources in teams with students on the MA Journalism and MA Television Journalism courses as well a journalism based research project towards the end of the term that tests your ability to prepare competitive pitches for independent radio programme commissioning.

The award-winning radio feature maker, Alan Hall, will be taking the creative radio course during the Autumn and Spring terms. I will be teaching you Creative Radio during the Summer term. The technical aspects of radio production and broadcast are taught and managed by our Senior Studio Manager Neil Bull. Teaching of the multi-media context of radio and journalism with output on the published community news site East London Lines are supported by a team that includes myself Angela Phillips, Terry Kirby, Alex Drinkwater and Ellie Levenson and this strand of teaching is contextual to all things radio. During the Summer term the MA Radio students take editorial control of East London Lines and provide intensive coverage of Tower Hamlets, Hackney, Lewisham and Croydon.

There is also an optional opportunity to learn Teeline shorthand, which is taught by visiting lecturer Margaret Hales. Anita Elias will be teaching you voice presentation in the Spring term. In the coming year you will also be meeting a number of professionals and radio artists as visiting lecturers and workshop leaders.

The MA in Radio became the first course in the College to receive full recognition by a vocational training body. The Broadcast Journalism Training Council has provided accreditation for the radio journalism taught on the course. The programme was also the first Master of Arts degree in the UK to be given recognition by BJTC.

On the Friday of the Spring term between 12 and 2 p.m. there is an optional course that explores the application of narrative theory to media practice. Screen Narrative in Practice and Theory is convened by Judy Holland and gives you the opportunity to meet professional journalists, documentarists and film makers who will be presenting and discussing their experiences of constructing narrative for media productions. I also provide an optional course 'Induction to British Culture' on Wednesday mornings starting the second half of the Autumn term and continuing through the Spring term designed for postgraduate students who would like to have an entry level introduction to the academic disciplines of Media Studies, British History and English Literatures.

Supporting your teaching and learning throughout the year is exclusive access to lecture, training and learning materials on the college's Intranet [learn.gold.ac.uk](http://learn.gold.ac.uk). This is accessible via your college username and password for email and the following courses have extensive multi-media resources to support the lectures and seminars:

Media Law & Ethics, Radio Journalism, Sound Story Telling- Intertextuality of Narrative, and Radio Studies- A Cultural Enquiry, Creative Radio, Introduction to British Culture and Teeline Shorthand. Finally, allow me to commend to you the hard work, talent, and commitment of our administration and resources team. The most familiar face in the office will be Brenda Ludlow, the Postgraduate Secretary, who you will come to know rather well in the coming year. Another very important familiar face will be our resources manager Jacqui Cheal who has her own office on the second floor of the building near the Departmental office.

We all very much look forward to working together to do our best for you. All my colleagues and I extend a warm welcome and we sincerely hope that you will find participating in our course a fulfilling and enjoyable experience.

Tim Crook, LLB(Hons), BA(Hons)Hum, BA(Hons)Open, ACIEA, Dip Lit, Dip Eur Hum, Cert Rad Journ, FHEA, FRSA, OWC. External examiner for Birmingham City University. Examiner for AQA GCE Media Studies.

MA Radio Programme Convenor. Departmental Research Ethics Officer. Member of the National Union of Journalists and the Institute of Communication Ethics.

**MA Radio (730044A)****Curriculum**

Candidates are required to take six compulsory courses:

Course and code	CATS
1 Creative Radio MC71125A	60
2 Radio Journalism MC71126A	45
3 Media Law and Ethics MC71058A	30
4 Radio Studies - A Cultural Enquiry MC71124A	15
5 Sound Story Telling and Intertextuality of Narrative MC71070A	15
6 Asking the Right Questions MC71116A	15

Shorthand and Voice Training are offered on this course as part of the BJTC accreditation. Although not a compulsory element as part of the MA, students are advised to take advantage of these courses. There are some optional courses that the students may attend but not participate in terms of assessment. For example Narrative in Practice and Theory held during the spring term.

**Duration of Programme of study**

Full time: One calendar year.

<b>Examination</b>
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Compulsory Course	Code	Assessment outcome
Creative Radio	MC71125A	A portfolio of One five minute, and One ten minute and One fifteen minute Radio Programme
Radio Journalism	MC71126A	Portfolio of audio and multi-media reports, and self-analysis of significant editorial roles
Media, Law and Ethics	MC71058A	One unseen 3 hour written paper
Radio Studies - A Cultural Enquiry	MC71124A	One essay minimum of 4,000 and maximum of 5,000 words (related to production issues)
Sound Story Telling and Intertextuality of Narrative	MC71070A	20 page script suitable for 30 minute audio drama production adapted from film, prose, theatre or documentary source.
Asking the Right Questions	MC 71116A	Research 'Beat' Report, 3 story outlines, and Research Project

**Dates of Examination**

Dates of examinations and the deadlines for submission of coursework will be published to students at the beginning of the academic session; with the exception of any unseen written papers, the dates of which will be published in the Autumn term. These dates are binding and instances of non-attendance, non-submission or lateness will be treated in accordance with the College's Regulations in these respects.

Examination Deadlines		
Friday 4 <sup>th</sup> November 2011	(Asking the Right Questions)	Beat Report and 3 story pitches
Monday 12 <sup>th</sup> December 2011		Creative Radio First Feature
Friday 6 <sup>th</sup> January 2012	(Asking the Right Questions)	Research Exercise
Monday 19 <sup>th</sup> March 2012		Creative Radio Intermediate Feature
Thursday 14 <sup>th</sup> June 2012		Radio Journalism (BJTC accredited) portfolio
Thursday 14 <sup>th</sup> June 2012		Creative Radio Final Production
Thursday 16 <sup>th</sup> February 2012 (10 am-1p.m.)		Media Law & Ethics Examination
Friday 31 <sup>st</sup> August 2012		Sound Storytelling radio dramatisation Script
Thursday 31 <sup>st</sup> August 2012		Radio Studies Essay
Thursday 31 <sup>st</sup> August 2012		1,000 word analysis of Creative Radio Final Production

Deadlines of examination submissions through the Departmental Office
Friday 6th January 2012 - NAB 302 10 am -2.00pm MC71116A Asking the Right Questions
Thursday 14th June 2012 – NAB 2:02 1.00pm -3.00pm MC71125A Creative Radio MC71126A Radio Journalism
Friday 31st August 2012 – NAB 3:02 10.00am – 2.00pm MC71124A Radio Studies: A Cultural Enquiry MC71070A Sound Story Telling
Final Results/Transcripts will be sent to your home (country) address around beginning of November. These are sent out by Exams office (not the department) usually by end October beginning of November. Telephone 020 7919 7279 Graduation ceremony is dealt with by Student Records Office (Not Department) Telephone 020 7919 72790. Graduation Ceremony should be in January 2013

Rules on submission of examined work during the course of your MA Radio programme.
ALL DEADLINES MUST BE MET – EXTENSIONS ARE NOT PERMITTED. IF THERE ARE EXTENUATING CIRCUMSTANCES WHICH MEAN YOU ARE UNABLE TO SUBMIT YOU MAY BE CONSIDERED FOR A DEFERRAL (SEE BELOW)
Valid Attempt- Candidates should be aware that a blank or worthless script or other piece of assessed work does not constitute a valid attempt. It is a matter for the professional judgement of individual examiners to decide what constitutes a valid attempt. However an invalid attempt nevertheless counts as one of the permitted attempts and retakes will be penalised.
Late summer retakes will not be offered to students who are absent from an examination, do not submit coursework as required and who do not make a valid attempt at a course unit. Circumstances Affecting the Submission of Coursework or Performance during a Written Examination. If you have suffered from any extenuating circumstances (whether they be illness, bereavement, personal issues or any other factors which you think may have affected your performance when submitting coursework or taking written examinations) that you wish the Board of Examiners to take into consideration, you must inform the Department or Head of Assessments immediately and provide documentary supporting evidence no later than seven days after the deadline of submission of coursework or the date of a written examination. Supporting evidence, e.g. medical certificate or signed statement, should be obtained at the time of the illness or when the circumstances occurred. Documentation should indicate the severity of your illness/circumstances and the extent to which it will have affected your ability to study or sit examinations. Students who submit medical evidence, or other substantiated evidence can be offered deferred assessments, which take place in late August/September (see below). Regulations do not permit you to re-take a course that you have already passed (no matter how poor the pass mark obtained) and therefore you should seriously consider whether or not to sit an examination if you are severely affected. Standard medical forms (obtainable from the Doctor's Surgery at the New Cross

NHS Walk-in centre) should be used if possible.  
 Only in the most exceptional of cases will late submission of extenuating circumstances be accepted. Regulations regarding the process of consideration by the Board of Examiners, of mitigating evidence can be found in the Assessment Regulations on the web.

**Deferred Assessment**

Students may be considered for a deferral of assessment if they have submitted evidence of medical or other exceptional circumstances that are acceptable to the Examiners. – i.e. either the sitting of an examination or the submission of assessed work. If you are granted deferred assessment for the current session (this is decided at the meeting of the Examiners in October) you are required to resubmit or sit the examination/s and the date for submission of deferred assessed coursework will be advised. You will be informed in writing November if you are to be offered deferred assessment.

You will be automatically entered for your deferred assessments and students who are unable to undertake the deferred assessment, as a result of continued or new illness/extenuating circumstances, must submit further medical evidence no later than seven days after the absence or non-submission on due date.

Students who do not submit coursework or take the written paper, or submit further mitigating evidence, will be considered absent. They will have used a permitted attempt at the unit and the retake fee of £100 per course unit may be charged. Students who do not pay the fee by the start of term will be listed as debtors and will not be able to enrol.

**The submission of examined 'course-work' during your programme**

Coursework includes all assessable elements of a course which form part of the requirement of the programme of study other than practical and written examinations i.e. essays, reports, dissertations, projects and portfolios. All programmes will have published deadlines when work must be submitted. Some Departments require work to be submitted directly to the Departments. The work for some programmes is submitted centrally via the Assessments Office; please check your Departmental handbook for exact requirements. You are responsible for ensuring that you are aware of the exact date and place of submission.

You should ensure you obtain a completed receipt for work submitted and NEVER just put work in pigeon-holes or under tutors' doors. If you cannot produce a receipt for your work, it will be assumed that the coursework has not been submitted.

**Protocols for handing in examination work to the Departmental Office**

You are required to put Student ID and Course Code on all work being handed in. Student ID: This is the 8 digit number on your ID Card normally starting with 33\*\*\*\*\* Course code: This is the number of the course code that starts with MC7\*\*\*A or B. This is important to put on your essays. Please note that work is required to be handed in ON the day stated and not before. Cover Sheets will be provided when you hand in your work. Envelopes for CD's will be provided. A Receipt will be given for each piece of work submitted. Please DO NOT put in plastic folders/files We are unable to accept a memory stick instead of a CD or Disk. Please note that work may not be accepted if you do not adhere to above request. Please make sure all work is securely fastened (NOT with paper clips) preferably stapled.

Please make sure all your work is complete and ready before submitting. Please DO NOT stand at the desk and sort out the pages etc as you will be holding up the queue and will be asked to move away from the hand in desk and rejoin the queue. It is always in your best interest to hand in earlier rather than later. Printer & computer failure are not acceptable reasons for non-submission.

If you are unable to hand in your work for any reason you will need to provide either medical evidence or a letter of explanation as soon as possible (see details at beginning of booklet). If you are unable to get in to college on hand in day you can ask someone to hand in for you or if you are not in the country you can courier/fed-ex etc to Brenda Ludlow, Dept. Media & Communications Goldsmiths, Lewisham Way, New Cross, SE14 6NW. Please contact Brenda if you are using this method – work must be postmarked by due date or work will be classed as late submission. The doors will be always close at the deadline stated and failure to submit essays by that time could be marked as a non-submission and failed. Thank you for your co-operation in the above, which will make the hand in process run smoothly.

**The Pass Mark**

PASS MARK for all work is 50% and you need to pass all units to gain your degree. If you get a mark below 50% you may be given one more chance to submit the work either as a summer resubmission (in August) or if more than one failed piece of work it will be a resubmission the following year

**General Outline Timetable**

[Subject to change- please check details].

NB: Radio Journalism and Creative Radio- meet in Radio Newsroom, 1.65 and 1.62 of the NAB. Media Law & Ethics meet for lectures in the Screen Room LGO1 NAB. Asking the Right Questions is convened on Wednesdays Screen 1 of the Media Research Building. Radio Practice Theory known as 'Radio Studies- A Cultural Enquiry' during the Autumn and Spring meet in Radio Newsroom NAB 1.65. Sound Storytelling and Intertextuality of Narrative is also held in the Radio Newsroom NAB 1.65 during the Spring term.

Access to facilities Monday to Thursday 4.30 p.m. to 9.00 p.m. Saturdays 10 a.m. to 4 p.m. during the Autumn, Spring and Summer terms. Access outside scheduled taught days during office hours is not available as undergraduate courses are being taught. As undergraduate courses are not being taught on Wednesdays during the Autumn term and Fridays during the Spring term in the academic year 2010-2011, MA Radio students have access to the facilities during office hours.

**Autumn – Taught Components**

	Monday	Tuesday	Wednesday	Thursday	Friday
Weeks 1-3	10 a.m.-4 p.m. Radio Journalism NAB 1.62 & 1.65  5 to 7 p.m. Shorthand NAB 3.14(Optional)	10 a.m. - 4 p.m. Creative Radio NAB 1.65  Shorthand 1 to 2 p.m. NAB 3.14 (Optional) 4.-5.30 p.m. Media Law & Ethics: NAB LG01	11 a.m.- 1p.m. Asking the Right Questions. MRB Screen 1  2 to 3.30 p.m. Radio Studies- A Cultural Enquiry NAB 1.65		
Week 4	10 a.m.-4 p.m. Radio Journalism NAB 1.62 & 1.65  5 to 7 p.m. Shorthand NAB 3.14 (Optional)	10 a.m. - 4 p.m. Creative Radio NAB 1.65  Shorthand 1 to 2 p.m. NAB 3.14 (Optional) 4 - 5.30 Media Law & Ethics: NAB LG01	11 a.m. to 1 p.m. noon Asking the Right Questions. MRB Screen 1  2 to 3.30 p.m. Radio Studies- A Cultural Enquiry NAB 1.65		
Week 5	10-4 Radio Journalism: NAB 1.62 & 1.65  Shorthand 5 to 7 p.m. NAB 3.14 (Optional)	10 a.m. - 4 p.m. Creative Radio NAB 1.65  Shorthand 1 to 2 p.m. NAB 3.14 (Optional)  4 - 5.30 Media Law & Ethics: NAB LG01	Induction to British Culture Media Studies 9.30 to 10.30 a.m. NAB 1.65 (Optional)  11 a.m. to 1 p.m. Asking the Right Questions. MRB Screen 1  2 to 3.30 p.m. Radio Studies- A Cultural Enquiry NAB 1.65		
Week 6	Crime day workshop in Cinema 1 of Media Research Building with Scotland Yard detective and press officer.	Programme Monitoring Committee meeting			
Weeks 7-11	10-4 Radio Journalism: NAB 1.62 & 1.65  Shorthand 5 to 7 p.m. NAB 3.14 (optional)	10-4 Creative Radio NAB 1.65 4-5.30 Media Law & Ethics: NAB Screen Room Access to Facilities 5.30 pm to 8 p.m.	Induction to British Culture: Media Studies 9.30 to 10.30 a.m. NAB 1.65 (Optional) 11 a.m.- 1 p.m. Asking the Right Questions. MRB Screen 1 2 to 3.30 p.m. Radio Studies- A Cultural Enquiry NAB 1.65	Week 7-10	
Week 12	(vacation)				

Spring – Taught Components

	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1	Radio Journalism (National and International) 10 a.m. – 4 p.m. NAB 1.62 & 1.65  Shorthand 5-7 p.m. Optional NAB 3.02	Broadcast and multi-media Journalism Advanced Skills. NAB 1.65  10 a.m. to 4 p.m.	Induction to British Culture: History and English Literatures 9.30 to 10.30 a.m. NAB 1.65 (Optional) Sound Storytelling Intertextuality of Narrative 11 – 1 NAB 1.65 2 to 3.30 p.m. Radio Studies- A Cultural Enquiry. NAB 1.65 Media Law & Ethics Revision class 5 - 6.30 p.m. NAB LG01	Shorthand (Optional) 1-3 p.m. MRB 12	Screen Narrative in Practice and Theory. 12 noon to 2 p.m. Media Research Building, Screen 1. (MA Radio students can attend the lectures- not later seminars.)
Week 2	Radio Journalism (National and International) 10 a.m. – 4 p.m.  NAB 1.62 & 1.65  Shorthand 5-7 p.m. Optional NAB 3.02	Broadcast and multi-media Journalism Advanced Skills. NAB 1.65  10 a.m. to 4 p.m.	Induction to British Culture: History and English Literatures 9.30 to 10.30 a.m. (Optional) Sound Storytelling Intertextuality of Narrative 11-1 p.m. NAB 1.65 2 to 3.30 p.m. Radio Studies- A Cultural Enquiry. NAB 1.65 Media Law & Ethics Revision class 5 - 6.30 p.m. NAB Screen Room.	Voice training course Morning group 11 a.m. to 1 p.m. Afternoon group 2 p.m. to 4 p.m. Screen 1 MRB  Shorthand (Optional) 1-3 p.m. MRB 12	Screen Narrative in Practice and Theory. 12 noon to 2 p.m. Media Research Building, Screen 1. (MA Radio students can attend the lectures- not later seminars.)
Week 3-5	Radio Journalism (National and International) 10 a.m. – 4 p.m.  NAB 1.62 & 1.65  Shorthand 5-7 p.m. Optional NAB 3.02	Week 3-5  Broadcast Journalism and multi-media Advanced Skills. NAB 1.65  10 a.m. to 4 p.m.	Induction to British Culture: History and English Literatures 9.30 to 10.30 a.m. (Optional) Sound Storytelling Intertextuality of Narrative NAB 1.65 11 a.m. – 1 p.m. 2 to 3.30 p.m. Radio Studies - A Cultural Enquiry. NAB 1.65 Media Law & Ethics Revision class 5-6.30 p.m. NAB Screen Room	Voice training course Morning group 11 a.m. to 1 p.m. Afternoon group 2 p.m. to 4 p.m. Weeks 4 & 5 Screen 1 MRB  Shorthand (Optional) 1-3 p.m. MRB 12	Screen Narrative in Practice and Theory. 12 noon to 2 p.m. Media Research Building, Screen 1. (MA Radio students can attend the lectures- not later seminars.)
Week 6	No Teaching  Reading Week.	Programme Monitoring Committee meeting			
Week 7-11	Creative Radio  10 a.m. to 4 p.m.  Shorthand 5-7 p.m. Optional NAB 3.02	Broadcast Journalism Digital Video Reporting: Basic Skills.	Induction to British Culture: History and English Literatures 9.30 to 10.30 a.m. (Optional) Sound Storytelling Intertextuality of Narrative NAB 1.65 11 a.m. – 1 p.m. 2 to 3.30 p.m. Radio Studies- A Cultural Enquiry. NAB 1.65	Voice training course Morning group 11 a.m. to 1 p.m. Afternoon group 2 p.m. to 4 p.m. Weeks 7, 8 & 9 Screen 1 MRB Shorthand (Optional) 1-3 p.m. MRB 12	Screen Narrative in Practice and Theory. 12 noon to 2 p.m. Media Research Building, Screen 1. (MA Radio students can attend the lectures- not later seminars.)



**Summer - Taught Components**

	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1-4 NB: bank holiday week 3.	East London Lines. Web journalism project  NAB 1.62 & 1.65 Weeks 1 to 5	BJTC Examined Radio Journalism News-days 10-4 NAB 1.62 & 1.65 [Feeding audio packages, bulletins & podcasts into East London Lines]	BJTC Examined Radio Journalism News-days 10-4 NAB 1.62 & 1.65 [Feeding audio packages, bulletins & podcasts into East London Lines]	Creative Radio Access to Studios 10-4	Creative Radio Access to Studios 10-4
Week 5		Creative Radio. Discussion workshop on 15 minute creative features. NAB 1.62 & 1.65 Access to Studios	Creative Radio Access to Studios 10-4	Creative Radio Access to Studios 10-4	Creative Radio Access to Studios 10-4
Week 6-8 NB: bank holiday week 7	Creative Radio NAB 1.62 & 1.65	Creative Radio. Access to Studios Tutorial guidance 10-4	Creative Radio Access to Studios 10-4	Hand in week 8	

Passwords for Intranet Resources at <http://learn.gold.ac.uk> (Media and Communications folder)

Radio Journalism: **Dimbleby**

Media Law & Ethics: **Aristotle**

Radio Studies- A Cultural Enquiry: **Electrophone**

Sound Story Telling- Intertextuality of Narrative: **Corwin**

Creative Radio: **Plowright**

Induction to British Culture: **Shakespeare**

Teeline Shorthand: **Pepys**

# ***Introduction and Programme Structure***

Programme Convenor: Tim Crook

## ***Production Courses- Detailed Descriptions***

**Please keep your MA Radio programme booklet and course readers with you for every relevant day of your courses. (You will find this helpful for quick reference.)**

### ***Radio Journalism (Autumn, Spring and Summer) MC71013A***

Tutors: Nikki Townley, and Tim Crook.

Essential course textbook: *International Radio Journalism: History, Theory & Practice*, by Tim Crook, 1997, London: Routledge and *Multimedia Journalism: A Practical Guide*, by Andy Bull, 2010, London & New York: Routledge. Course Reader published and printed by the college. Companion VLE web-site at: <https://learn.gold.ac.uk/course/view.php?id=538> The enrolment key is: Dimpleby

### **Learning Outcomes**

1. Familiarity with a wide range of journalistic practices of radio production and the means by which they may be realised as a result of your own production of a portfolio of radio journalism to a professional standard;
2. A foundation ability in professional aspects of technical operation and confidence and knowledge of the potential and application of digital technology for editorial and creative programme operations;
3. Knowledge of presentation for news programming;
4. Sound judgement in editorial decision making; news selection and priority, documentary research and programme structuring, live programme production in the magazine and news and current affairs formats, and presentation of popular radio formats and in the online publication context of multi-media
5. A high level of journalistic and creative skills to research, write and produce journalistic audio programming to a high standard in the broadcasting and online media platforms. These include the application of methodological and evaluation skills in your original research of stories and their backgrounds; the use of relevant critical, analytical and empathetic skills in interviewing and creative production management; the development of a personal approach to your practice; the ability to apply a high level of presentational skills and to communicate creatively, accurately with ethical reflection respecting and understanding contemporary regulatory standards with style and clarity;
6. The application of well-developed interpersonal skills to shared multi-media production processes;
7. Written and oral communication and management/team strategies appropriate to the needs of each situation;
8. A high level of organizational skills in the management of activities and processes;
9. Appropriate knowledge of online news and news feature production including picture handling;
10. Appropriate knowledge of news and feature writing online and its accompaniment with audio and video production;
11. Appropriate knowledge of audio production techniques in the context of news programming, community radio including digital multi-track editing, portable recording processes, digital electronic news and programming management, live production in a

variety of genre and formats produced for a variety of different demographic profiles, live radio presentation, self-drive radio programme presenting and production.

12. Basic sub-editing, picture handling, basic design and use of lay-out software for online multi-media publication;
13. Basic photography
14. Basic Video reporting and editing
15. Basic skills with appropriate web tools.

The course requires radio journalism vocational placement throughout the year, preferably during vacation time. These can be organised through the Broadcast Journalism Training Council, and the BBC with advice from the Radio Tutor, but primarily as a result of student initiative. BBC newsroom placements are achieved through on-line application using the BJTC course link on the BBC Work Experience page.

Because the field is competitive with other courses no news editor is going to seriously consider a student for internship unless a professionally produced CV and showcase CD/mini-disc of radio journalism are provided. The students must use their own initiative to preserve qualitative work produced during the Radio Journalism teaching days to contribute to their 'showcase reel' for distribution to news editors.

The overall purpose of this 40 session course is to vocationally train the students to be able to survive as radio journalists in a multi-media context and radio industry, which is orientated to mainly news journalist induction.

There are 10 sessions during the Autumn term held on Mondays during term-time excluding monitoring week. 5 sessions are held on the first five Mondays of the Spring term which is a national and international radio journalism course run by Nikki Townley. There will be a further Broadcast Journalism and Multi-media Advanced Skills course run by Tim Crook, assisted for 2 sessions by Nikki Townley and other journalism tutors and trainers. This will take place in the newsroom on the first six Tuesdays of the Spring term. This includes possible field reporting visits, a session on alternative cultural approaches to radio journalism, and visiting professional news editors who actually supervise the students during radio news production days. The last four sessions of course will include a course on digital video reporting techniques. Eight sessions are held on the first two days of the first four weeks of the Summer term during which the students are assessed for the BJTC accreditation in radio news broadcasting skills. Over the first 5 weeks of the Summer term in conjunction with the BJTC assessed radio news days, the students take over the editorial control and content production of the published professional community multi-media web platform East London Lines. The first five Wednesdays of the Summer term are therefore devoted to editing and uploading East London Lines content. Professional news editors are invited to run some of the radio news days and provide direct feedback to the students.

The Autumn and Spring courses on Local Radio Journalism and Broadcast Journalism Advanced skills are taught by Nikki Townley and Tim Crook. The Spring term sessions concentrating on National and International techniques of radio journalism are taught on the first five Mondays by Nikki Townley.

The 15 sessions held in the Summer term are supervised and led by MA Radio convenor Tim Crook and will consist of news-days covering local, national and international stories and producing radio news in a multi-media context through engagement with the East London Lines project. As part of the news-day operations the students will be involved in originating radio news packages, bulletins and podcasts for the active website. In the process they will receive training in writing for the web, producing radio/sound journalism for the web, and applying sound journalism techniques to Internet text, layout, still and moving images, including audio slideshows.

### **Method of Portfolio Assessment**

The submission of a portfolio of work. During the Summer term the students will have an opportunity to produce and present rolling quarter hour self-drive news sequences for assessment, and the submitted portfolio will consist of two radio news packages, one self-analysis of a significant editorial role during the supervised news days and 2 multi-media news stories published for East London Lines or any alternative professional Online publication. The submission of radio news roles involves a leading editorial role in the news days such as Programme Editor, News Editor, quarter hour sequence presenter or quarter hour news producer, or content editor of East London Lines. The news products consist primarily of news programme pieces demonstrating depth and technique in radio news origination and reporting.

### **Professional Internship**

The course requires radio journalism vocational placement throughout the year, preferably during vacation time. These can be organised through the Broadcast Journalism Training Council, and the BBC with advice from the Radio Tutor, but primarily as a result of student initiative. BBC newsroom placements are achieved through on-line application using the BJTC course link on the BBC Work Experience page. The students are obliged to take up three weeks of vocational placement in a radio editorial environment preferably within the year of the course. Consideration is given to professional work and internship undertaken prior to the course and after it.

Broadcast Journalism Training Council recognition means that half the students are eligible for placement in BBC newsroom and half are eligible to take up placements in independent radio and broadcasting newsrooms. Because the field is competitive with other courses no news editor is going to seriously consider a student for internship unless a professionally produced CV and showcase CD/mini-disc of radio journalism are provided. The students must use their own initiative to preserve qualitative work produced during the Radio Journalism teaching days to contribute to their 'showcase reel' for distribution to news editors.

### **Radio Journalism Professional Skills taught in the course of teaching and learning sessions**

What is the story? Sources of information. Processes of news origination. News intake resources. Finding and securing the story. Methods of filing. Radio news products: Introduction to The news copy story. Actuality or the News Cut. The Voice Report, The News Wrap. The Q/A. The news programme piece.

Investigative techniques of news origination. Evaluating townscape and geography. Lateral sources of intelligence.

Methods of journalistic interviewing: Interrogative, inquisitive, oblique: information gathering, approaching bereaved people, interviewing 'victims', dealing with aggressive authority.

Radio Journalism and risk assessment. Covering demonstrations and civil disorder. Covering violent conflict, civil war and conventional wars between states.

Covering Local and Central Government. Using the Internet for research and background.

Covering the Legal system. Covering Non government organizations (NGOS).

Covering the business world and finance. Covering trade unions and industry.

The journalists' notebook, written and electronic. The contacts file. Establishing liaison with public emergency services, local authorities, quangos, pressure groups, political parties, and commerce. The forward planning file: Amiplan. The Press Association and Agence France Press. News service computer bulletin boards. 'Cuttings' and Google, and CD ROM. Using the library.

News-desk operations. Copy tasting, copy writing, writing news from telephone contacts and check-calls. Writing from press releases. Packaging of networked services. Evaluation and re-writing of news wires. Packaging of background reports. Compilation of news bulletins and news programmes. Structure of editorial command. News Editor, Bulletin Editor, Intake Editor, and news desk operator. Coping with the pressure of deadlines.

Radio News Presentation. Methods of interpretation. Skills drills. Pacing and Phrasing. Vocalisation of authority and emotion. The Personality and the Voice.

Defining and operating roles of leadership and responsibility: Radio News Editor, Radio News Programme Producer, Radio News Forward Planning, Radio News programming studio management, Radio News Reporting, Radio News Presentation.

Radio/sound journalism in the multi-media context. Sound journalism and digital images in web content. The audio-slideshow.

Ethical issues specific to radio news.

Exercising editorial judgment in terms of cultural horizons: Local markets and constituencies, the marketing profile, national markets and constituencies, international markets and constituencies. Constructing audience as the audience constructs you. Ofcom and BBC broadcasting regulation.

### **Additional Support teaching.**

Speech and voice presentation classes are taken by Anita Elias in group sessions organised during the Spring term.

### **Learning Tips**

1. It is important to maintain a consistent application to skills acquisition. It is recommended that you allocate time to work on voice presentation, writing and news and current affairs knowledge each day. Handout exercises and drills are provided during the course.
2. The key to developing as a journalist/researcher is acquiring and maintaining your contacts file. Every contact you make on every kind of story builds up your personal intelligence file on a wide range of subjects and issues.
3. Be prepared to make mistakes and learn from them. The professional radio journalist anticipates what can go wrong in terms of technical operation and makes realistic decisions to achieve the art of the possible. Do not be afraid of redoing interviews that have not recorded properly and being humble if things have not gone well.
4. You need to be brave and bold in over-coming inhibitions and any residual shyness in contacting and approaching people who are strangers to you. After continual practice you will discover that 9 out of 10 people are pleased to speak to you and social interaction as a journalist is an enjoyable and fulfilling process.
5. You need to develop a thick skin to deal with prejudice and fear of speaking to journalists that arises on occasion.
6. Confidence building is achieved by persistence, discipline and a sense of humour.
7. The effective journalist never gives up in the pursuit of the story.
8. It is important to learn how to control stress and to channel it constructively to achieve good performance and qualitative content. Never allow any sense of internal panic to transmit to your interviewees or colleagues involved in live programme production.

### **Exchange Skills with Television and Online.**

In view of the growing tendency for large media corporations to converge the function of their journalism across multi-media, the MA Radio course does include skills training in television and online. Four sessions in digital video reporting are provided in a course during the last 4 weeks of the Spring term. Multi-media journalism skills training is developed in the earlier part of the Spring term to prepare the students for the editorial management of East London Lines over the first 5 weeks of the Summer term.

Online journalism skills are consolidated during the Summer term with the synergy between the BJTC assessed news days and news production on the East London Lines project.

**East London Lines:** Creating a community, a learning opportunity and a future for young journalists.

In June 2010 a new rail line connected the people of Croydon with the buzzing night-life of Shoreditch, and the people of Dalston with jobs right across the eastern side of the City. At Goldsmiths staff and students created a new form of communication that introduced these people to their neighbours and showed them the new possibilities opening up for them.

East London Lines is pledged to ensure this new community is connected, not only by rail, but also in virtual space via a website created, staffed and run by Goldsmiths journalism students under the eye of experienced journalism lecturers. It provides a service in text, video and radio, to all the communities flanking the new line. It delivers news as well as

previews, reviews, interviews and features about the cultural events that are accessible to those living within reach of the line. It offers the opportunity to local businesses to communicate directly with this new, connected, community via listings, links and specialist, targeted advertising. It provides, for Transport for London, a means of communicating directly with passengers via a direct news feed, so that they can be alerted to any changes in the service.

In May/June 2010 MA Radio students provided coverage of the local and General Elections, the completion of the line's opening from Dalston to Croydon and their intensive work doubled the level of visitors as well as providing greater depth and variety to the news stories covered and their technical presentation in sound, text, digital photography and video. In the Summer of 2011 MA Radio students continued developing content and style of coverage with reporting on Britain's first referendum on a voting system.

### Course Bibliography

Core Course textbooks: *International Radio Journalism: History, Theory & Practice*, by Tim Crook, 1997, London: Routledge and *Multimedia Journalism: A Practical Guide*, by Andy Bull, 2010, London & New York: Routledge.

#### Additional recommended texts:

*The Universal Journalist* by David Randall (2007 3<sup>rd</sup> edition) London: Pluto Press.

*The Elements of Journalism* by Bill Kovach & Tom Rosenstiel, (2003) London: Atlanta Books and the Guardian.

*Essential Reporting: The NCTJ Guide for Trainee Journalists* by Jon Smith (2007 reprinted 2011) London et al: Sage.

*Essential Radio Journalism: How to produce and present radio news* by Paul Chantler and Peter Stewart (2009) London: A&C Black (Highly recommended)

*Essential Radio Skills- How to Present and Produce a Radio Show* by Peter Stewart (2006) London: A&C Black. (Highly recommended)

*Radio Journalism: Journalism Studies: Key Texts*, by Guy Starkey & Andrew Crisell (2009) London et al: Sage

*Writing for Broadcast Journalists* by Rick Thompson (2005) London: Routledge.

*Interviewing for Radio* by Jim Beaman (2010 2<sup>nd</sup> edition) London: Routledge.

*Programme Making for Radio* by Jim Beaman, (2010), London: Routledge.

*Creating Powerful Radio* by Valerie Geller, (2009) London, New York: Focal Press, an imprint of Elsevier.

*Producing for Web 2.0: A Student Guide*, by Jason Whittaker (2009) London & New York: Routledge.

*The Newspapers Handbook* by Richard Keeble (4<sup>th</sup> Edition 2005) London & New York: Routledge.

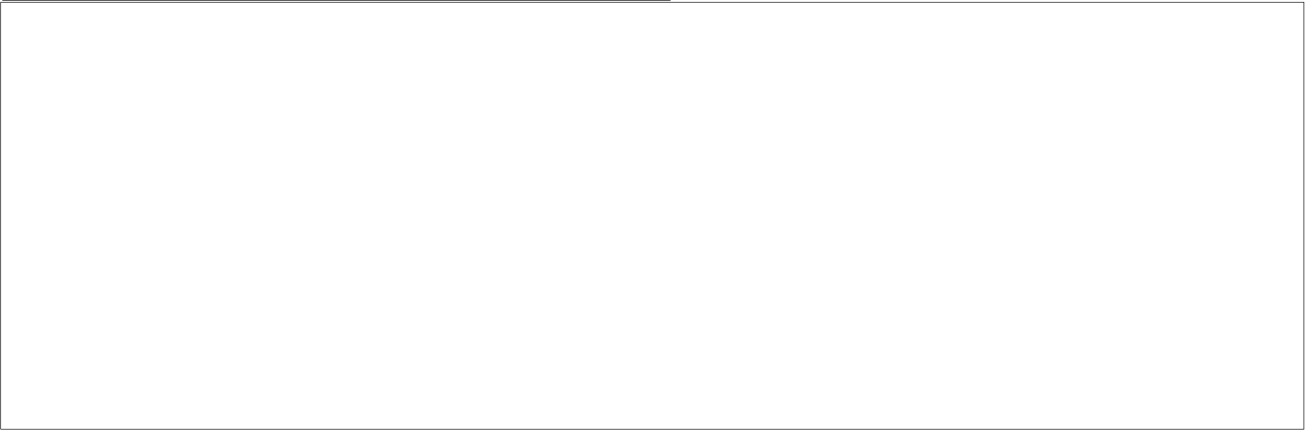
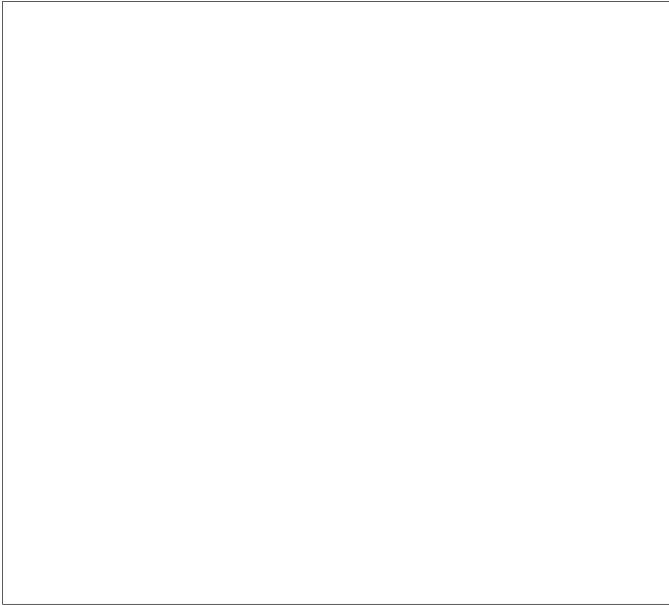
*Radio Production* by Robert McLeish, (1994 Third Edition), Boston and London et al: Focal Press.

*Investigative Journalism- Context and Practice* by Hugo de Burgh (2nd Edition 2008) London, New York: Routledge.

*Key Concepts in Journalism Studies* (SAGE Key Concepts series) by Bob Franklin, Martin Hamer, Mark Hanna, Marie Kinsey, John Richardson, (2005), London: Sage Publications

*Presenting on TV and Radio* by Janet Trewin, (2003), London: Focal Press

*The Broadcast Voice* by Jenni Mills, (2004), London: Focal Press.



### **Creative Radio MC71012A**

**(Autumn, Spring and Summer)**

10 sessions in Autumn Term on Tuesdays between 10 a.m. and 4 p.m. with Alan Hall.

Essential course textbooks: *Radio Drama: Theory & Practice*, by Tim Crook, 1999, London: Routledge, *The Sound Handbook* by Tim Crook, 2011, London & New York: Routledge, *Reality Radio: Telling True Stories in Sound*, edited by John Biewen and Alexa Dilworth, 2010, Chapel Hill, North Carolina: The University of North Carolina Press. The Course Reader published and printed by the college. The companion course VLE site is at: <https://learn.gold.ac.uk/course/view.php?id=875> Enrolment key is Plowright

#### **Learning Outcomes**

1. Familiarity with a wide range of creative techniques and practices of radio production and the means by which they may be realised as a result of your own production of a portfolio of creative programming to a professional standard;
2. A critical approach to your own practice, which involves describing the qualities of your own work and its cultural significance;
3. A foundation ability in professional aspects of technical operation and confidence and knowledge of the potential and application of digital technology for editorial and creative programme operations;
4. Knowledge of the skills needed for radio drama performance, direction and sound design;
5. A high level of creative skills to research, write and produce documentary and fictional audio programming to a high standard in the broadcasting and online media platforms. These include the application of methodological and evaluation skills in your original research of stories and their backgrounds; the use of relevant critical, analytical and empathetic skills in creative production management; the development of a personal approach to your practice; the ability to apply a high level of presentational skills and to communicate creatively, accurately where appropriate with ethical reflection respecting and understanding contemporary regulatory standards with style and clarity;
6. Appropriate knowledge of audio production techniques in the context of pre-recorded production of creative genres including audio drama, feature and documentary programming.

#### **Course Structure and teaching and learning methodology**

The course is taught by a series of workshop and seminar sessions whereby the students develop creative radio programming skills through practice. There are 10 sessions in Autumn Term on Tuesdays between 10 a.m. and 4 p.m. with visiting creative radio programme-maker Alan Hall. The first term is devoted to developing the practice of audio montage and the students have to complete a five-minute programme in this genre by the end of the term to comprise the first item of their Creative Radio portfolio.

During the second half of the Spring term Alan Hall continues the workshop and tutorial sessions on five full weekday sessions on Mondays between 10 a.m. and 4 p.m. The students will be taught to develop their creative audio production skills in the ten-minute form and with a variety of structural genre that can include montage or linked narrative. The Creative Radio course during the Summer term (8 weeks) is devoted to instruction workshop and tutorial development of the student's individual 15 minute programme that again can be in any creative genre of audio programme, including radio journalistic documentary. Currently the Summer course is taught by the MA Radio convenor, Tim Crook, who specialises in providing tutorial support for audio dramatic productions. He begins the sessions with a group workshop of ideas and project proposals. The students are supported in the completion of their creative features by Senior Studio Manager, Neil Bull who also offers technical support throughout the Summer term during office hours. (10 a.m. to 4 p.m.) The MA course seeks to enable the students to experiment and explore the medium of radio while utilising the substantial developments in digital technology in recent years. The students are



expected to learn creative sound production techniques, the principles of story telling and be able to decide the appropriate genre and method for creative expression for their programmes. The 15-minute creative radio programme is accompanied by a one thousand word self-analysis so that the student can demonstrate 'a critical approach to your own practice, which involves describing the qualities of your own work and its cultural significance.' The self-analysis does not carry a constituent mark within the assessment of the 15 minute programme but it does inform the internal and external examiner's understanding of the student's motivation, methodology and insight into the achievement of ambition and originality.

The nature, form, audience and styles of creative radio programming have undergone considerable changes since 1991. Multi-track sound editing on desktop and laptop computers has transformed the practice methodology and smaller portable hard disc recorders have had a similar impact on the ease and methodology of recording sound. The radio drama genre has reduced in length and transformed to an online presence through podcasting and interactive developments in the narrative involvement of listeners. The creative radio documentary has developed links and synergies with installation sound art and the concept and practice of 'soundscape.'

### **Method of Assessment**

A portfolio of One five minute, and One ten minute and One fifteen minute Radio Programme, submitted to the deadline of the end of the Autumn, Spring and Summer terms.

The first 'feature' will be 5 minutes duration in the montage style, and the second 'feature' 10 minutes duration, which can engage the wide variety of styles of audio feature structure. Those students interested in audio drama production will be supported with tutorial support from Tim Crook. The course is designed to prepare students for the research and production of the final programme (15 minutes in duration).

### **Weighting:**

A portfolio:-

One 5 minute production (weighted at 5% of the overall 30%),

One 10 minute production (weighted at 5% of the overall 30%)

One 15 minute programme, accompanied by a one thousand word self analysis (programme weighted at 20% of the overall 30%)

### **Creative Radio Course themes**

#### **Creative Radio Professional Skills taught in the course of teaching and learning sessions**

Portable recording units: digital technology. Unidirectional, omni-directional and stereo microphones. Interviewing practice in the College and local community.

Editing in radio. The principles of editorial achievement. Editing as a preliminary exercise. The Mission to Explain. Determining edited notions before interviewing. Speed, accuracy and ethics. Peer standards. Creative potential of subversive approaches to editing. Risks of distortion and propagandising. The creative dynamics of the imagination in radio.

Directions of narrative communication and understanding. Dramatic and communicative Purposes of streams of sound:

The Word.

Music.

Sound effects.

Actuality and post-modern sampling of archive and previously communicated human expression.

The imagination of the listener.

Introduction to multi-tracking. Creative juxtaposition. Mood. Conflicts in parallel streams of sound communication.

The tradition of narrative. Story-telling through sound. Action and performance through sound. The first minute is crucial. Characterisation in radio drama. Imperatives of the writer. Plot structure and development. Changing character through plot and story-line. Sub-plots and ancillary narratives. Evaluating scripts. The critique. Sound Design. Use of sound effects and music. Location recording. Use of the studio. Appropriate allocation of microphones. Fundamentals of directing. Casting appropriately. Handling the actors.

The dynamics of entertainment and communication in the short feature. Structure and development of content. Application of the values of variety, strong, charismatic character, the opening gambit, and the employment of narrative tags. Models in short feature production: BBC Radio Four, Commercial radio, US public radio, and Music format pacing.

The use of music in the short feature. Montage construction. Sound Art/Ars Acoustica and the avant-garde in radio. The creative purpose in surreal and non-naturalistic sound. The design of the stereo field.

Echo and sound processing applications. Post-modernist editing. Repetition and reversal.

Applications in digital multi-track production. One software system is currently taught: Wavelab, version four presents all of the characteristics standard in contemporary digital sound editing software.

### Course bibliography

Core Course textbooks: *Radio Drama: Theory & Practice*, by Tim Crook, 1999, London: Routledge and *Reality Radio: Telling True Stories in Sound*, edited by John Biewen and Alexa Dilworth, 2010, Chapel Hill, North Carolina: The University of North Caroline Press, and *The Sound Handbook* by Tim Crook, 2011, London & New York: Routledge.

### Further Recommended Reading

*Writing for Radio* by Vincent McInerney, (2001), Manchester: Manchester University Press.  
*Writing for Radio: How to create successful radio plays, features and short stories* by Shaun MacLoughlin, (1998), Oxford: How To Books Ltd.  
*Writing for Radio* by Rosemary Horstmann, (1991), Second Edition, London: A & C Black.  
*Radio Scriptwriting*, edited by Sam Boardman-Jacobs, (2004), Bridgend, Wales: Seren.  
*The Radio Drama Handbook* by Richard J. Hand & Mary Traynor (2011) New York: Continuum.  
*Writing and Producing Radio Dramas* by Esta De Fossard, (2005) London et al: Sage  
*The Poetry of Radio: The Colour of Sound* by Seán Street, (forthcoming 2012) London & New York: Routledge.  
*Writing Audio Drama: Radio, Film, Theatre and Other Media* by Tim Crook (forthcoming 2012) London & New York: Routledge.

**Media Law and Ethics. (Autumn and Spring) MC71058A**

For the MA Practice Programmes: Radio, Journalism and Television Journalism, and MA Digital Journalism.

**Course Structure**

The Course will be taught by a series of 10 core lectures. Nine by the course tutor, one by Angela Phillips, followed by 5 seminar/lectures by the course tutor, directed to preparation for the 3 hour unseen examination held in the Spring term.

**Autumn term.**

Course convenor: Tim Crook.

Core lectures on Tuesday evenings between 4 p.m. and 5.30 p.m.

Course will also be supported by a course reader, interactive exercises, digital hand-outs and course materials provided on the resource at [learn.gold.ac.uk](http://learn.gold.ac.uk).

There is one set book that covers the media law and ethics curriculum *Comparative Media Law & Ethics* by Tim Crook, published by Routledge 2009. It has an extensive companion website and key knowledge/skills resources are available in text and for MP3 audio downloads onto your Blackberries, iPhones or MP3 players. This includes a reading of the entire Chapter 12 on Intellectual Property Law and copyright. All the updates on media law and ethics are on open access at <http://www.ma-radio.gold.ac.uk/cmle>. In addition you have exclusive access to a range of back-up resources for the course at <https://learn.gold.ac.uk/course/view.php?id=493> Your exclusive enrolment key is Aristotle.

**Spring Term.**

Revision sessions to prepare for the 3 hour unseen examination on Wednesday evenings between 5 and 6.30 p.m. during the first 5 weeks of the term.

Emailed updates on developments in media law and ethics will continue throughout the year.

The content of the lectures is provisional. Subjects are likely to be moved around to adapt to contemporary developments in case law and legislative changes.

**Core Lectures**

**Lecture One. Tim Crook.**

**Course overview.** Why we have to be professional and knowledgeable about media law and ethics. The four key areas of applied skills: protection of reputation (libel and defamation); privacy (dignity, honour, 'personality rights' and human feelings, state security and corporate confidentiality); contempt (protecting criminal justice and civil law enquiries, ensuring right to fair trial and preventing media prejudice, breaching court orders); intellectual property (copyright and moral rights, 'fair dealing' for the purpose of current affairs reports, review and criticism, the different liability between literary/performance and image rights, and complying with licensing).

Why at Goldsmiths we have a comparative and international approach, focusing on the differences between US and UK media law, and the significance of European law influences from the ECHR (European Court of Human Rights in Strasbourg) and ECJ (Court of Justice of the European Union in Luxembourg).

A brief overview of the reason we have media law and ethical regulation: Moral and Political Philosophy. The Historical Development of Media Law. Religious and Philosophical roots of controlling the dissemination of information. Social and political development of customs and laws relating to communication. Plato, Aristotle, Epicureanism, Stoicism, Cynicism, Judeo-Christian ethics, Utilitarianism, Baruch Spinoza, Emanuel Kant, Jeremy Bentham, John Stuart Mill, Karl Marx, Subjectivism and Objectivism. Understanding Natural Law, Positivist Law, Rights Law, Critical and Racial Legal Studies, and the significance of feminist theory in relation to media jurisprudence.

**Lecture Two. Tim Crook.**

**Introduction to Defamation law and Contempt Issues. Attacking reputation and creating prejudice.** Definitions. Explanations. Case Law. Defences in defamation. Contempt for journalists and their defences. What are the implications for journalists of the successful prosecution by the Attorney General in 2011 of 'tabloid' popular newspapers for their coverage of the police enquiry into the murder of Joanna Yeates in Bristol and the demonizing of her landlord, retired teacher Christopher Jefferies? How does media conduct in these events cross between contempt and libel? What are the similarities with the coverage of the Portuguese police enquiry into the disappearance of Madeleine McCann and the demonization of British ex-patriot Robert Murat? What are the implications of the English administrative court taking a serious view of the impact of online media prejudice in AG v Associated Newspapers and News Group Newspapers in 2011? Developments in statutory concepts and precedents- The defamation bill 2011- joint House of Lords and House of Commons select committee enquiry; recent cases concerning libel online, transnational jurisdiction, and Twitter. Key developments such as 'Innocent Dissemination' (1996) and the House of Lords ruling in 'Turkington' (2000). Analysing the development of the UK 'Reynolds' defence and its comparison with the US Supreme Court case of Sullivan v New York Times. The implications of the 2006 House of Lords ruling in Jameel v Wall Street Journal. The case of George Galloway MP v Daily Telegraph. Comparing UK Libel Law with US Libel Law.

**Lecture Three. Angela Phillips.**

**Ethical Judgments and Professional Codes for Media Practitioners.** BBC Editorial Guidelines. UK Ofcom code regulating television and radio content. Taste and decency in broadcasting and print. Regulating privacy for print and broadcast journalists. The operation of the Press Complaints Commission and its code of ethics. Ethical regulation is of enormous significance in professional media work. Newspaper/online and magazine employment contracts often include clauses requiring reporter/journalists to comply with the PCC code. All BBC employees are obliged to comply with their externally published editorial guidelines and the statutory regulator for all UK broadcasters (radio and television) Ofcom applies a content code with the sanctions of reprimand, fines and the suspension of broadcasting licences. But the potential injustice and problems of 'ethical' regulation is being tested in the courts; hence the analysis in course materials of the case of British 'shock jock' radio presenter Jon Quant. The importance of ethical standards in journalism and media communication is emphasized by the fact that the course reader's first item is the British NUJ's code of ethics. The National Union of Journalists was the first British organization to advance framework of ethical guidelines and has supported the idea of the importance and respect for individual ethical conscience for journalists and reporters working in media institutions. Angela Phillips engages in an interactive discussion workshop seminar and references the value of creating and publishing journalism that is intelligence, thoughtful of others and grounded in research, ethical and intellectual consideration.

**Lecture Four. Tim Crook:**

**State Security and Secrecy, or Spooks and scribblers.** Britain's involvement in the US Bush administration defined 'War on Terror' after the 9/11 terrorist incidents in America has brought into sharp focus the balance between freedom of expression and the concept of 'national security.' Central to this topic has been the legal struggle by Al Qaeda suspect Binyamin Mohammed against Britain's intelligence agencies and the Foreign Office. This is also in the context of litigation and enquiries into the conduct of UK intelligence officers and service people into their complicity in torture and abuse of civilians and combatants. These processes have caused tension between the judiciary and executive about the line to be drawn in relation to 'open justice.' Is executive and legislative oversight of intelligence and special forces involvement in the treatment of prisoners of war, civilians in conflict, and terrorist suspects (through extraordinary rendition) sufficient? Whilst MI5 and MI6 depend on the Official Secrets Act as a shield against scrutiny, in the USA the CIA, FBI and other agencies have used the PATRIOT Acts and previous provisions of 'state secrets privilege' and 'material witnesses' to maintain a cloak of secrecy on their enquiries and investigations into 'terrorism,' and other threats to the USA. All of these issues generate a debate on the influence of the intelligence agencies and espionage on notions of media freedom and issues of censorship in the 'global war on terrorism.'

This topic is supported by teaching resources on: Confidence and injunctions; Confidentiality and the administration of justice; Confidentiality and criminal investigations; Confidentiality and National Security. Other resources analyse key Official Secrets Act prosecutions such as: Jonathan Aitken, the ABC trial, Sarah Tisdell, Clive Ponting, David Shayler, Katherine Gunn, Derek Pasquill, David Keogh, and Leo O'Connor. Media law and politics as illustrated by the death of Dr David Kelly and the Hutton Enquiry. How was 'national security' used by the New Labour government, headed by Prime Minister Tony Blair, to determine the issues in the death of Dr David Kelly and the subsequent Hutton Enquiry?

#### **Lecture Five. Tim Crook.**

**Media Ethics debates: bribes, phone-hacking and cronies.** The 2011 Metropolitan police enquiries into *News Of The World* journalists' and private detective unlawful interception of mobile phones and the bribing of police officers for information represent the most serious moral panic, ethical and legal crises for British popular journalism in living memory. With the arrest of journalists up to the position of senior group executive and editor/managing editor, there is the possibility of criminal charges and prosecution in Crown Court trials. The 'Hackgate' scandal, propelled and generated by the investigative journalism of Nick Davies at the *Guardian* and legal advocacy of solicitor Mark Lewis generated a traditional 'moral panic' in politics and culture with the revelation that the mobile phone of a child abduction and murder victim, Milly Dowler, had been 'hacked' and messages deleted so that people working for the *News Of The World* could hear more messages sent into the missing girl's electronic mailbox. This is a complex and intense intersection of media law, ethics, politics, and power. What are the criminal offences being investigated? What has been the role of journalism training in media law and ethics, media regulation and moral imperatives in these scenarios? What has been the significance of the voluntary closure of Britain's biggest selling Sunday newspapers by a foreign media baron in response to the 'moral panic'?

This debate is contextualised by the three strands of teaching and study in the Goldsmiths media law curriculum and set book *Comparative Media Law & Ethics*: media ethicology (moral philosophy of journalists); media jurisprudence (political and legal philosophy of journalists) and media ethicism (journalistic belief systems or their ideologies). The tension between idealism and materialism. The relevance of moral consequentialism and the role of the journalist as courtier. The course provides resources and study materials for three significant case histories exploring legal, cultural and ethical issues relevant to journalistic conduct: The case and trial of black anti-Slavery activist Robert Wedderburn- accused of blasphemy and seditious libel. The case and trial of campaigning editor W. T. Stead of the *Pall Mall Gazette*. The case and trial of Emile Zola and 'J'accuse'- resisting the forces of Anti-Semitism.

#### **Lecture Six. Tim Crook**

**Privacy: my right to visit brothels, snort cocaine, commit adultery and indulge in S & M without the scrutiny of your public interest.** It might be argued that the continuing conflict between 'privacy' and 'freedom of expression' rights represents the most acute battle in British media law over the last 50 or even 100 years. It commenced with the enactment of the UK Human Rights Act 1998 from October 2000 which meant that the European legal standard of balancing 'freedom of expression' with 'privacy' was introduced into the country's legal system. It has meant the British tabloid media have been losing the power to publish 'kiss'n tell' stories from the private lives of public figures and celebrities and the more serious media such as the *Guardian* and the BBC have been finding investigative enquiries into what they regard as 'public interest' issues blocked by prior restraint injunction. The *Trafigura* case generated a political row about 'superinjunctions' extended and developed when it emerged that powerful international celebrities in the world of sport, banking and politics could obtain gagging injunctions to conceal morally questionable aspects of their private lives. And the English judges' approach to the developing 'privacy' law and imposition of injunctions has been challenged and rendered meaningless by the use of Twitter and social networking on the Internet. Central to the issue is what is and who determines the public interest? Is it what always interests the public or what should be decided as a matter of public interest by 'responsible' elites: democratically elected politicians, independent judges and the great, the good, the beautiful, or the ugly?

This topic covers and provided resources on the comparison between USA and UK. Historical development of the legal concept. Analysis of case histories: Naomi Campbell v Daily Mirror Group. Mosley v News of the World. The John Terry injunction and further injunctions relating to premiership football stars. Impact of European Court of Human Rights jurisprudence. The development of UK privacy through primary and secondary law. The role of moral panics in galvanizing the ideology of privacy. Equivocating the trump card in civil and constitutional rights.

**Lecture Seven. Tim Crook.**

**Media Law and the world: ethnocentrism, criminological tourism and rose-tinted spectacles.**

The international dimension of media law focusing on the control of the right to communicate and receive information transnationally and within the 'families of legal jurisdiction'- common law, civil law, socialist law and Islamic law. The topic varies in its focus year by year in relation to the media law jurisdictions of the sovereign states of Japan, India, China, Saudi Arabia and France. What are the key distinctions, similarities, and comparisons between the defamation, contempt, national security and privacy laws of these jurisdictions? To what extent does the qualifier of freedom of the media depend on the rule of law being subject to secular and democratic constitution, political ideological power, or religious authority and power? How important are the cultural, historical and social contexts? To what extent are we realizing global transnational freedom of expression rights manifested in the warehousing of information provision in cyberspace? The Wikileaks scenario is an important case history as is the Icelandic Modern Media Initiative and other projects to provide 'safe harbour' for information hosting that transgresses the media law of one or several sovereign legal jurisdictions. Iceland's legislative and constitutional initiative is a reaction to the realization that banking confidentiality supported by court order generated secrecy that prevented its citizens fully appreciating the conduct of its biggest bank that would eventually result in the catastrophic financial collapse of 2008. Establishing a safe haven for media freedom in the world means that it has to contemplate the setting up of technological cyber frontiers that can resist information warfare and Internet cyber-attack. The transnational issue over contrasting standards of freedom of expression value is also highlighted by the pressure imposed on Google, Yahoo, and Blackberry by authoritarian governments seeking access to encryption codes, and the identity of cyber pseudonymous communicators. For example the English judiciary maintains an injunction on the identity of a premiership footballer despite his unmasking in Westminster Parliamentary proceedings and the Attorney General and the footballer's lawyers supports the identification of Twitter account users who named him in their thousands. Legal proceedings were taken out via the California state jurisdictional courts. However, in Scotland the footballer was identified by the mainstream media because his lawyers did not seek and obtain the equivalent of an injunction, known as an interdict, in the Scottish legal system. The AG argues that each and every individual Twitter publisher in England and Wales is liable for contempt of court. In the USA, that benefits from the First Amendment constitutional protection for free speech, US newspapers are successfully protecting the identity of anonymous speakers on their Internet news websites by engaging the shield laws introduced to protect journalist sources.

**Lecture Eight. Tim Crook**

**The Legal Problematizing of Journalism and the Commodification of Information. Alternative title: 'Criminalizing journalists and information is property'.**

English media law has a developing tradition of injunction power against media publication that is far beyond that entertained or supported by other common law jurisdictions such as the USA or Scotland. This includes 'censorship' bans on publication of court proceedings that are also retrospective as well as contemporaneous and in future time. The English courts have also developed the concept of the classes of injunction that are binding on all media as unnamed third parties with or without service, *contra mundum* (against the world, everybody and everywhere for all time until the court decides to change the terms of the application following representations), and the superinjunction, which is a prohibition on dissemination or communicating to anyone the very existence and terms of the original injunction. Not only is the court order used as a gagging arm of the intelligence services via the

Official Secret Acts on matters concerning 'national security', but it is being increasingly used to silence the media as part of 'crime control' rather than open justice provision. The concept of the all-encompassing 'Mary Bell' order has been extended to other categories of notorious and convicted criminal on their release from prison including child killers such as Mary Bell herself, Jon Venables and Robert Thompson and relatively minor miscreants associated with notoriety such as Maxine Carr. The legal system is applying censorship provisions in anticipation of an expectation of violent deviant behaviour by persons unknown. In the process, terrorist suspects are receiving continuing statutory and common law anonymity secrecy protection. But the topic also explores the actual and potential consequences. Social witch hunts of women suspected of being Maxine Carr and vigilante action against 'Islamist terrorist suspects' by far right extremists leads to misogyny, and racist persecution of victims of mistaken identity.

The idea of protecting and concealing/controlling media information due to legal commodification as property in copyright and intellectual property rights jurisprudence is a further exploration of this topic. Copyright and IP determines what can be included or afforded as media content. The UK Copyright Designs and Patents Act 1988 has been substantially changed and reformed by European Union directives and legislation so that property rights in information products have been extended from 50 years *post mortem auctoris* (after the death of the author) to 70 years pma. Commodification of information and trade in intellectual property is substantially affected by global and transnational agreements from the Berne Convention of 1886 to TRIPS (Agreement on Trade Related Aspects of Intellectual Property Rights 1994), WIPO (The World Intellectual Property Organisation in Geneva- a UN organization). In the result journalists and media communicators only have limited legal 'licenses' to use a wide range of categories of information and multi-media in their publications- these are defences such as 'fair dealing' (UK) and 'fair use' (US) for criticism and review or news and current affairs reporting. The tension is in securing income and remuneration for writers/artists/journalists/photographers/composers/musicians/performers against the receiving and expression rights of people in society. Associations of publishers and producers in all media lobby and litigate to assert and extend commodification of their 'products' particularly in the new information world of global cyberspace. The tension is represented by the successful campaign for music composers, performers and publishers to extend the duration of copyright in the European Union from 50 years to 70 years, and the *creative commons* movement that seems to widen and extend the research use/personal and file to file sharing rights of individuals. The transnational and global dimensions of this struggle have led to the arrest and attempted extradition to the USA of British student Richard O'Dwyer for alleged copyright infringement by offering links to other websites carrying unlicensed streams of tv shows and films on his website TVShack. Other cause celebres include: The Pirate Bay case in Sweden- currently being fought through a legal appeals process where three young administrators and an investor in the BitTorrent tracker site were sentenced to one year in jail and millions of dollars in fines (site is still operational at <http://www.thepiratebay.org/>); the UK acquittal of David Rock from Cheltenham, arrested in 2007 from running TV-Links.co.uk, another website offering links to streams of pirated films etc; the acquittal in 2010 of Alan Ellis who ran OiNK that helped users to find music to unlawfully download from other sources- his lawyer argued before a jury that the site was no different to Google in the way it published public domain links in cyberspace; and the action in Minnesota USA by Capitol Records against unlawful music track downloader Jammie Thomas ordered to pay damages of \$1.5. The US Supreme Court has ruled in favour of the media product industries on the issue of websites that avowedly facilitate illegal downloading and streaming in the 2005 case of Metro-Goldwyn-Mayer Studios, Inc., et al. v. Grokster, Ltd., et al.

#### Lecture Nine. Tim Crook.

**Can journalists kill with words and can soldiers kill journalists with impunity? Answer: as long as they are on the winning side or it can be construed as an accident.** What is the position of the journalist and media communicator in the context of International Humanitarian Law during armed conflict and International Human Rights Law during social conflict in peacetime? This topic investigates how IHL and IHRL protects journalists and makes them culpable. In terms of IHL

journalists have to reference the Geneva conventions, and International Criminal Court established by the 1998 treaty of Rome and inspired and developed by the ad hoc tribunals set up to pursue the prosecution of individuals for war crimes and crimes against humanity during the conflicts in the former Yugoslavia and Rwanda. Those tribunals also derived jurisprudence and international legal authority from the unprecedented Nuremberg and Tokyo tribunals set up to prosecute figures in the German Nazi and Japanese militaristic regimes of the Second World War. This is a topic that looks at perhaps the most acute construction of rights and duties for journalists. It explores the ethics and laws of journalism in war. In fact should we be talking about 'war journalism' or 'peace journalism'? In this topic we seek to define, evaluate and determine the *modus operandi* for criminally prosecuting the notions of 'Information Terrorism' and 'Hate Journalism.' In international and transnational law we have a number of international law texts that we can reference: The United Nations Charter on Human Rights 1948; the European Convention on Human Rights and Fundamental Freedoms (1950) and the International Covenant on Civil and Political Rights (1966) These debates lead to an exploration of the ethics of propaganda for journalists during times of conflict. How does the Geneva Convention apply to the deployment of the munitions of the mind?

#### **Lecture Ten. Tim Crook.**

**Free press, fair trials. Open justice or distorted justice?** In the final lecture and topic of the course we come almost full circle to a consideration of the ethics and laws applying to journalists covering the sensationalist juridical theatre of police enquiry and judicial trial; a function that could be considered as old as 'modern' journalism itself. In a toxic mix of exciting narrative, service to circulation, social, political and moral panic what are the challenges to the temptations and responsibilities of creative, exciting and entertaining reportage? How perspicacious and clear are the boundaries between fiction and fact? When do adjectives, adverbs, factual reporting and interpretative supposition generate contrasting values over communication that 'interferes' with the administration of justice. We focus of a variety of tragic, moving, politically and socially intense case histories that gestated language suffused with fear, hate, prejudice, hostile attitudes and vituperative comment: Michael Fagan (1982), Hawley Harvey Crippen (1912), Leo Frank (1913), Bruno Hauptmann (1933), Dr. Sam Sheppard (1955), O.J. Simpson (1994) cases. We explore an understanding of these trials and associated media coverage as socio-anthropological *liminal* events. How do we apply the moral and political philosophical responsibilities? Are the consequences the sole result of media prejudice or the exercise of social and cultural prejudice, institutional corruption and incompetence?

#### **Course bibliography**

As already indicated there is one core course textbook: *Comparative Media Law and Ethics* by Tim Crook, 2009, London & New York: Routledge. This is supported by its companion website <http://www.ma-radio.gold.ac.uk/cmle> This book is essential for the course and underpins the syllabus and curriculum examined by a three hour unseen paper. You will be provided with a course reader, which contains important background reading materials. As previously mentioned extensive resources support and develop the topics in the college's virtual learning environments at <https://learn.gold.ac.uk/course/view.php?id=493> (enrolment key Aristotle)

Further Recommended Reading:

##### **UK Media Law**

*McNae's Essential Law for Journalists* (2009 20<sup>th</sup> Edition) by David Banks and Mark Hanna, Oxford: Oxford University Press.

*Law for Journalists* by Francis Quinn (2011 3<sup>rd</sup> Edition) London: Pearson Longman.

*Media & Entertainment Law* by Ursula Smartt (2011) London & New York: Routledge.

*Media Law* (5<sup>th</sup> Edition 2008) by Andrew Nicol and Geoffrey Robertson: Harmondsworth: Penguin Books.

*Journalism Ethics and Regulation* by Chris Frost (3rd Edition 2011) London: Pearson Longman.

*Free Speech: A Very Short Introduction*, by Nigel Warburton, (2009) Oxford: Oxford University Press



*Privacy: A Very Short Introduction*, by Raymond Wacks, (2010) Oxford: Oxford University Press.  
*Ethics for Journalists* by Richard Keeble (2<sup>nd</sup> Edition 2008) London: Routledge.  
*The Ethical Journalist* by Tony Harcup (2007) London: Sage.  
*Reputations Under Fire* by David Hooper (2000) London: Warner Books.  
*Law and the Media* by Sara Hadwin and Duncan Bloy, 2007, London: Sweet & Maxwell.  
*Media Law* by Duncan Bloy (2006) London: Sage Course Companions.  
*Politics UK* edited by Jones, Kavanagh, Moran and Norton (7<sup>th</sup> Edition 2010) Person Longman.  
*Local Government in the United Kingdom* by David Wilson and Chris Game (5<sup>th</sup> Edition 2011) London: Palgrave Macmillan.  
*Messages- Free Expression, Media and the West from Gutenberg to Google* by Brian Winston (2005) London: Routledge.

#### **US Media Law**

*Communications Law- Liberties, Restraints & the Modern Media* by John D. Zelezny (6<sup>th</sup> edition 2010) London, New York: Wadsworth/Thomson Learning.  
*Media Law and Ethics* by Roy L. Moore & Michael D. Murray (3<sup>rd</sup> revised edition 2007, 4<sup>th</sup> edition forthcoming 2012) New York: Lawrence Erlbaum Associates Inc.  
*Electronic Media Law and Regulation*, by Creech, Kenneth C., (2007 5<sup>th</sup> Edition) Oxford & New York: Elsevier.  
*The Law of Journalism and Mass Communication* (2009 2<sup>nd</sup> Edition) Washington D.C. USA: CQ Press.

#### **Comparative and International Media Law**

*International Libel Privacy Handbook: A Global Reference for Journalists, Publishers, Webmaster and Lawyers* edited by Charles J. Glasser Jr. (2<sup>nd</sup> edition 2009) New York: Bloomberg Press.  
*Carter-Ruck on Libel and Privacy* edited by Cameron Doley and Professor Alastair Mullis (6<sup>th</sup> Edition 2010) London: LexisNexis

#### **Recommended Journals**

*The Journal of Media Law*, edited by Eric Barendt, Thomas Gibbons, & Rachael Craufurd Smith, (established 2009) Oxford: Hart Publishing.  
*Media Lawyer*, edited by Mike Dodd, (established 1994) London: The Press Association.

The course also recommends you visit and report the UK legal system and structures of local, regional and national government. While doing the course you should attend and produce journalistic copy from the following locations:

- 1) Magistrates Courts,
- 2) The Crown Court,
- 3) The Royal Courts of Justice in the Strand- for hearings of criminal and civil appeals, and a variety of High Court cases,
- 4) The Coroner's court for inquests.
- 5) Employment Tribunals and the Employment Appeal Tribunal.
- 6) Public enquiries.
- 7) Meetings of local authorities such as London Borough Councils, and the Greater London Assembly.
- 8) A visit to the Palace of Westminster to observe live hearings of the House of Commons, House of Lords, Commons select committees is recommended. In addition you should take any opportunity to view the BBC's Parliamentary Digital television channel that relays live and pre-recorded sequences of these institutions.
- 9) Students from the UK nations of Wales, Scotland and Northern Ireland should also visit and attend assembly and parliamentary sessions in their respective capitals of Cardiff, Edinburgh and Belfast.

I would recommend chapter 14 on 'Court Reporting' from *Essential Reporting: The NCTJ Guide for Trainee Journalists* by Jon Smith (2007) London et al: Sage pages 173 to 192 as a useful guide to the practicalities of reporting court and other public body hearings. The three hour unseen examination

consists of three sections: knowledge, applied media law, and discursive essays. Past examination papers and their marking scheme and substantial revision resources are sign-posted and made available on the course learn.gold VLE site. The unseen exam is required by the practice programmes' accreditation organizations so that a pass standard demonstrates a minimum professional ability to recognize and apply media law in British journalism.

**Radio Studies- A Cultural Enquiry. (Autumn 2011, Spring 2012) MC71011A**

**Learning Outcomes**

1. An advanced critical understanding of contemporary approaches to analysing the practice and history of radio communication;
2. An advanced critical understanding of radio as a cultural phenomenon.
3. The demonstration of an advanced critical academic approach to radio media history and or contemporary practice;
4. An advanced understanding and ability to carry out academic research on a topic related to the cultural studies enquiry into historical and contemporary radio practice;
5. An advanced ability to originate and develop a critical academic discourse in essay form of the cultural studies of radio practice.

**General Scope of the Course**

The history and contemporary practice of radio are analysed within the discipline of Cultural Studies in order to prepare the students for the assessment outcome of an academic essay with a minimum of 4,000 and maximum of 5,000 words. 20 film viewing and audio archive listening/discussion seminars and handouts during the Autumn and Spring terms analyse a selection of topics and issues.

These sessions attempt to take an international approach to the cultural history and contemporary practice of radio drama, journalism, documentary, music programming and radio journalism. The overall aim is to investigate how radio broadcasting institutions and the content of their programmes served the imagination of their host cultures and societies.

The course is built around a structure of Key concepts: Radio media language, Radio representation, Radio audience, Radio Ideology, Radio Institution, Radio Narrative and Radio genre.

Radio Media Language explores the following topics: Radio Audiences, Representations, Semiotics, Narratives and genres, Sound, Recording and Action, the Kinesics and Prosemics of Sounds, Deconstructing Radio/Sound and New Media, Radio Texts in Context.

Radio Media forms explores the following topics: Commercial Radio, Radio and Public Sector Broadcasting (PSB), Reality Radio, Radio Situation Comedy, Radio Soap Operas, Independent Radio Production, Mainstream Radio Drama, Radio Documentary, Radio Advertising and Marketing, Radio News Broadcasting.

Radio Media Issues explores the following topics: Effects theory, reception theory, uses and gratifications, narrative theory, representation and regulation, radio news values, radio audience profiling, radio advertising, radio and postmodernism, radio genre theory, radio star theory and auteurs, radio gender studies, radio Marxism, radio distribution and exhibition and radio pluralism.

Radio Media Debates explores radio documentary forms, radio censorship, radio media ownership, radio and globalisation, radio new media and the information society, radio cyberspace and identity, radio and popular music, radio crime and violence, radio politics and propaganda, radio sport and the radio media, and radio women.

**Teaching and Learning methodology.**

The primary method of teaching will be by illustrated seminar. The students will be provided with a course reader and access to a substantial range of multi-media archive and research resources on the college's virtual learning environment <http://www.learn.gold.ac.uk>. This Intranet resource directly supports the pool of seminar topics by way of extensive audio-visual and text materials. Students are able to book tutorials to assist them with the development of their essay plans and actual essay scripts. The students will be tutored on the skill of arguing an issue concerning radio or critically analysing an aspect of history or contemporary radio practice. The students select their own title and agree it with the course tutor.

**Course tutor: Tim Crook.**

The course consists of one and a half hour lecture/seminars held on Wednesday afternoons between 2 and 3.30 p.m during the Autumn term and between 2 and 3.30 p.m. on Wednesday afternoons during the Spring term. These are some of the themes covered throughout the year:

**Broadcasting House.** The physical environment of radio production and culture. The link between architecture and cultural power in radio.

**British Radio Journalism.** History and Cultural Issues.

**US Radio Drama.** History and Cultural Issues.

**BBC Radio Programming.** History and Cultural Issues.

**The Radio Drama Debates of 1923-1935.** Val Gielgud, R.E Jeffrey, Reginal Berkeley, Compton Mackenzie, Tyrone Guthrie, Lance Sieveking, Hilda Matheson, and Eric Maschwitz.

**BBC Local Radio.** History and Cultural Issues.

**World Radio Drama.** History and Cultural Issues.

**BBC Radio.** History and Cultural Issues.

**Radio Biographies.** Three men: Giles Cooper- radio playwright, Alistair Cooke- journalist and producer, Frank Gillard, journalist, executive and historian.

**Desert Island Discs.** The evolution of entertainment programming into an expression of cultural credentialing and political emblematisation.

**The Electrophone Age.** The first wired sound network linking Victorian and Edwardian listeners with theatres, and opera houses. This was the foundation of radio broadcasting.

**Mabel Constanduros.** The talented writer and performer who founded the tradition of family sitcom on British radio.

**Other topics that may be covered:**

The Ambiguity and Paradox of multi-cultural representation at the BBC.

Coverage of the Holocaust and historical representations of past history through anniversary programming.

Orson Welles. His contribution to the cultural history and practice of Radio Drama.

Samuel Beckett. His contribution to the cultural history and practice of Radio Drama.

Radio Biographies. Five women: Hilda Matheson, Olive Shapely, Elizabeth Welch, Mary Hope-Allen and Una Marson.

Dianarama. Mourning Carnival through Radio. The radio journalism of the death of Diana, Princess of Wales and her funeral.

Radio in War. Preparing the ground. The Italian invasion of Abyssinia. The Spanish Civil War and Munich. The Second World War. 'White and Grey' propaganda.

Radio in War. The Second World War. 'Black' Propaganda.

George Orwell. Writer, Cultural thinker and Broadcaster.

Norman Corwin's 'Undecided Molecule'- Cultural significance and subversion.

A case history on the radio journalism of the Second World War- Normandy and Captain J. H Crook. Measuring the distance between reality and representation.

The Radio Studies course is supported by the provision of multi-media resources and handouts. The college library has a large and expanding section on radio monographs, textbooks and journals. Some of the earliest texts include Hilda Matheson's 1933 book on 'Broadcasting', Lance Sieveking's 1933 publication 'The Stuff of Radio' and the 1935 translation of Rudolf Arnheim's book on 'Radio' published by faber and faber. Several copies of US, Australian and British publications on the history and cultural issues of radio are kept on the shelves. There are two academic journals committed to 'Radio Studies':

The **US Journal of Radio Studies** published by the Broadcast Education Association, and the **'The Radio Journal- International Studies in Broadcast and Audio Media'** published by Intellect.

These should be available from the College library, or the University of London Senate Library. [Many articles may be accessible via the College's Internet subscriptions]

The course is supplemented by the showing of films and documentaries that investigate and illustrate many of the themes of the course. These may be shown during the Autumn and Spring term sessions, or additional showings can be organized by arrangement with the course convenor.

Radio Studies is an international and cross-cultural narrative and many references are made to the history of North American radio. The library has a range of significant texts covering this area.

Issues of representation feature very strongly in the history of US radio. The civil rights struggle and American version of apartheid meant that during the so-called 'Golden Age' African Americans were denied access to the expanding horizon of radio journalism and drama between 1920 and the early 1960s.

Furthermore representation of black and non-white Americans was derisive, belittling and stereotypical. Richard Durham was able to construct a radio drama series in Chicago between 1948 and 1950 that provided a positive and inspirational frame of African American history and achievement. Mark Norman's book charted the rise of radio entrepreneurs from the African American community who took control of the means of production and transmission.

The students are obliged to produce an academic essay of between three and five thousand words arguing an issue concerning radio or critically analysing an aspect of history or contemporary radio practice. The students select their own title and agree it with the course tutor.

As a student at the college you are also able to obtain books on inter-library loans. You have access to the University of London library at Senate House. You can also join the British Library at St Pancras and the Public Records Office at Kew. With support from the course tutor it is also possible to arrange appointments to examine papers at the BBC's written archives at Caversham in Berkshire. The British Sound Archive (BSA) is based at St Pancras. It is possible to order archive programmes (if available) for listening by appointment.

The Goldsmiths Library also has a full collection of the 'Radio Times' (hard copy) and the 'Listener' on Microfiche. The Times and Guardian/Observer digital archive may be accessible via the College electronic library.

As a student on the course you should make a habit of taking out books on radio and reading short extracts every day. This will widen your knowledge and understanding of the course themes and give you space and time to select your essay topic and develop its argument. If you are distant in time from your previous experience of higher education or you feel your academic studying and essay writing skills are somewhat rusty, it is recommended you acquire or loan 'The Arts Good Study Guide' by Ellie Chambers and Andrew Northedge, 1997, Milton Keynes: The Open University.

**Sound Story-telling and Narrative Intertextuality (Spring 2012) MC71070A**

A course for MA Script-writing and MA Radio and optional for other postgraduates in the Department.

**Course module Convenor: Tim Crook Senior Lecturer.**

Course Textbook: *Radio Drama: Theory & Practice* by Tim Crook, 1999, London: Routledge.

*Writing Audio Drama: Radio, Film, Theatre and Other Media* by Tim Crook (forthcoming 2012) London & New York: Routledge.

**Introduction to Area of Study- Rationale and Scope of the Course**

This course explores the common aspects of sound narrative in different practice media, and critically investigates to an advanced standard how audiogenic techniques transfer intertextually between radio, prose, theatre, and film. Lecture/seminars, handouts and Web resources will look at the complex debates and issues encountered through the practical experience of adapting scripts between visual and sound storytelling,

As a result the students are encouraged to comprehensively appreciate the practical and theoretical concerns of narrative intertextuality between different story-telling media. Current debates about sound narrative and sound design in visual media are generating a rich vein of publication and creative output.

**Learning Outcomes**

A comprehensive understanding of the radiophonic qualities of storytelling through adaptation from prose, film, and theatre into radio

An advanced appreciation of the articulation of voice in terms of adapter's originality

An advanced understanding and application of techniques for the maintenance of the original integrity of the source script

A proven - ability for complex problem solving in the adaptation of material for radio, and for an intended audience

An advanced ability to apply the techniques of dramatic structuring in the scripting of a radio adaptation

**Learning Methods.**

The course is taught by a series 10 two-hour lectures/seminar supported by handouts, and access to a dedicated learn.gold resource for the course. There is a course reader provided and the course convenor will endeavour to provide access archive recordings of illustrative and historical radio drama productions. The students will be able to receive feedback on their script development with the availability of tutorials. Feedback is also available via email. (The themes outlined as lecture descriptions are liable to change and adjustment)

**Lecture One.**

Existing theory in narratology of sound. Aristotle, Todorov, Propp, Bakhtin and Barthes. Michel Chion and T H Pear.

Primary texts:

Aristotle: *Poetics*.

Todorov: *The Fantastic and The Typology of Detective Fiction*.

Propp: *Morphology of the Russian Folktale*.

Bakhtin: *Rabelais and his World, The Dialogic Imagination*.

Barthes: *S/Z*

T.H Pear: *The Voice and Personality*

Michel Chion: *Audio-Vision*. Who were the key writers cited and how did their work become significant intellectually and culturally with practitioners.

**Lecture Two.**

Sound Design and the Imagination. Theories concerning the Imaginative Spectacle. *The Art of Illusion* by Gombrich and its relevance to designing sound in radio and film. Furlong's *Philosophy of the Imagination*. Merleau-Ponty's *Phenomenology of Perception*. Exploring the practical techniques of Diagesis and Non-Diagesis. Monophonic, Stereophonic and Surround Sound attributes and dynamics in narrative.

**Lecture Three.**

*Under Milk Wood* by Dylan Thomas: The radio play, the theatre play and the film. Analysing and applying theoretic principles of sound story telling in an intertextual arena. Identifying relative strengths and weaknesses of the text's production in each medium. Exploring issues of intertextuality in script content, meaning and production.

**Lecture Four.**

*Unman, Wittering and Zigo* by Giles Cooper: The radio play, the theatre play and the film. Exploring the nature of author popularity and fashion. Why has Cooper become obscure? Analysing and applying theoretical principles of story telling in relation to each artifact. Identifying relative strengths and weaknesses of the text's production in each medium. Exploring issues of intertextuality in script content, meaning and production.

**Lecture Five.**

*Spoonface Steinberg* by Lee Hall: The radio play, the theatre play and the film. Looking at the political economy of a text's market economic merchandizing. Why was the impact of the text's radio production more resonant than in other media? How a text has more cultural meaning in time, space, and social context. Analyzing and applying theoretical principles of storytelling. Identifying relative strengths and weaknesses of the text's production in each medium. Exploring issues of intertextuality in script content, meaning and production.

**Lecture Six.**

*Things Fall Apart* by Chinua Achebe: The novel, the radio dramatisation and the film. Apart from the analysis framework established in the first two lectures are there alternative cultural narratologies to apply through sound transvection between African and Western cultures? How do global forces in media production vary the cultural resonance and reception of a text's production and reading. The novel remains far more resonant than the award-winning BBC radio dramatization and the film, which has only been produced and seen in Nigeria.

**Lecture Seven.**

Sound storytelling in everyday life. The audio and visual theatre of Dianarama- mourning, funeral and aftermath of the death of Diana, Princess of Wales. Analysing aspects of social behaviour, sound and visual media coverage by applying theoretical principles of story telling. Exploring dramaturgical performance and social anthropological principles of breach, crisis and resolution and how these rituals were 'performed' in sound and vision.

**Lecture Eight.**

Comparisons, Parallels and Conclusions.

To what extent does the analysis in the foregoing case histories accentuate or diminish the relevance of those theoretical writers on principles of story telling and narrative in fiction, facting and 'representation of reality' i.e. news and current affairs? Extending the consideration of media events to include the death, mourning and legend of Eva Peron and how the extended narratives have transcended news ritual contemporary to her life and death have emerged in film.

**Lecture Nine.**

Exclusive genres of sound narratology. Derek Jarman's *Blue*. Andrew Sach's radio drama without word: *Revenge*. *Ars Acoustica* and the links between narratology and musicology. The theoretical and empirical links between colour and sound. Sound and visual dramaturgy. The journey between radio and theatre. Case histories: *Hello? Still Stationery, Restless Farewell and Freefall*.

**Lecture Ten.**

Music in radio drama and film. Does musical narrative represent mood enhancement or can it be a device of emplotment. Focusing on the career of Bernard Herrmann. Case histories: Mercury Theatre on the Air, Citizen Kane, Psycho and Taxi Driver. The work of Walter Murch in *Touch of Evil*, *The English Patient* and *Apocalypse Now*. Analysing the techniques of musical narrative in opera. To what extent have they an application and tradition in audio and filmic drama.

**Timetable**

Course is by ten lecture/seminars in the spring term- held on Wednesday mornings between 11a.m. and 1 p.m.

**Learning Assessment Criteria**

The students produce a half hour dramatised radio adaptation of a source text, which can be film, prose or theatre. In this examined artefact of scriptwriting the students will be assessed for their ability to create a sequence of storytelling that demonstrates a comprehensive understanding of radiophonic techniques of adaptation, maintaining an advanced expression of original creative voice in the adaptation of the source material, and an advanced execution of retaining the original integrity of the source script.

The dramatization will also be assessed for the adaptor's ability to solve complex problems in the process of adaptation for an intended audience and demonstrate to an advanced degree the techniques of dramatic structuring in the process of radiophonic adaptation. You are also assessed on the quality of your presentation of the script in terms of layout.



**ASKING THE RIGHT QUESTIONS – Research in Practice AUTUMN 2011 MC71116A  
WEDNESDAYS 11.00 A.M. to 1.00 P.M. in Screen 1, Media Research Building (Compulsory core course)**

This course aims to equip students with the critical, analytical and practical skills to research and construct stories for public consumption. This involves three elements: *the procedural* – asking the right questions of whom, when and where; *the political* – knowing the organisational context in which the story has emerged, the constructs in which it will be seen, and the ways in which it will be perceived; and *the personal* – knowing what you can or cannot bring to the story, and managing the human factors that will enhance or obscure your story.

The lectures in the first half of term concentrate on the British system, governmental and local, and in particular on the many different opportunities now available to online researchers. The second half of term concentrates on specialist territories that require particular understanding and research skills, from investigative journalism and statistics to politics and the law. In week 1 you will be assigned a subject brief – a 'beat' – a research report on which must be undertaken, written up and handed in at the end of Week 5 (**Friday 4<sup>th</sup> November 2011**). In Week 7, you will be set a further research task that will be deliverable before the beginning of the Spring Term (**Friday 6<sup>h</sup> January 2012**). Each of these amounts to 50% of this course assessment.

**Outcomes:**

By the end of this lecture series you should:

- Understand the British political system, both national and local, and how to access and interrogate its representatives
- Have a working knowledge of research resources online and elsewhere, knowing how to access and validate them while recognising unreliable sources
- Know how to understand complexity in issues as diverse as fraud & statistics, and have the competence to render them comprehensible to a lay audience
- Have evolved a healthy scepticism about 'official sources' and know how to interpret press statements, public pronouncements and the latest figures

**1. Sources and Systems (5th October)**

**PETER LEE-WRIGHT**

- The evolution of a political press and broadcast industry and their relations with established methods of government information and regulation.
- Recognising the way stories are spun and how they play for the different interests and how to unpick them for the audience.
- The development of research processes, areas of expertise and specialist knowledge.
- Negotiating and managing essential access to places and people, and building contacts.
- ALLOCATION OF TEAMS & BRIEFS FOR THE BEAT REPORT EXERCISE.

KEY TEXT: Morrison, James (2011) *Essential Public Affairs for Journalists* (2<sup>nd</sup>ed.) Oxford University Press

and accompanying website <http://www.oup.com/uk/orc/bin/9780199592005/>

ALSO SEE: Goldacre, Ben (2009) *Bad Science* London: Fourth Estate

Kampfner, John (2010) *Freedom For Sale: How We Made Money and Lost Our Liberty* Pocket Books

Philo, Greg & Berry, Mike (2011) *More Bad News from Israel* Pluto Press

Walsh, Declan (2011) *Insh'Allah Nation: A Journey through Modern Pakistan* Bodley Head

**2. Interrogating the Political Agenda (12th October)**

**PETER LEE-WRIGHT**

- How our systems of government operate, set the agenda, with what objective, and how best to approach them?
- Dealing with local and national government offices, corporations & press officers, and establishing credibility.
- Understanding the political mind and politicians' problematic dependence upon the media
- The role of the political correspondent: Keeping in with government while staying impartial and managing political contacts across the parties

VISITING SPEAKER: TBA

TEXTS: Adams, Sally & Hicks, Wynfors (2009) *Interviewing for Journalists* (2<sup>nd</sup> ed.) Routledge  
Edwards, David & Cromwell, David (2009) *Newspeak in the 21<sup>st</sup> Century* Pluto Press  
Fogg, Christine (2005) *Release the Hounds: A Guide to Research for Journalists and Writers* Allen & Unwin  
Franklin, Bob & Carlson, Matt (Eds.) (2010) *Journalists, Sources, and Credibility: New Perspectives* Routledge

### 3. Online Research for Journalists (19th October)

**MURRAY DICK**

- Celebrity Safari – how to track down the elusive talent
- Searching the Invisible Web – the online tools available for all
- Search strategies for the Web – using metadata creatively
- Contributor finding – members of the public, experts and academics: how to find and validate the right people for your journalistic needs
- Functional sources – from archive to music, free feeds to wire services, fact checking to sound effects, the cornucopia of online resources

TEXTS: Ibbotson, Trevor & Rudin, Richard (2002) *An Introduction to Journalism: Essential Techniques and Background Knowledge* Focal Press  
Löffelholz, Martin & Weaver, David (Eds.), (2008) *Global Journalism Research: Theories, Methods, Findings, Future* Blackwell Publishing

### 4. Freedom of Information (26th October)

**TIM CROOK**

- The principles and operation of the Freedom of Information Act
- Its applications and limitations: how to use it and where it does not work
- Some success stories – including the Westminster expenses scandal

TEXTS: Crook, Tim (2009) *Comparative Media Law & Ethics*, London & New York: Routledge.  
Brooke, Heather (2006 2<sup>nd</sup> edition) *Your Right to Know: A Citizen's Guide to the Freedom of Information Act*, London: Pluto Press.  
Brooke, Heather (2011) *The Silent State: Secrets, Surveillance and the Myth of British Democracy*, London: Windmill Books.  
Brooke, Heather (2011) *The Revolution will be Digitised: Dispatches from the Information War*, London: William Heinemann  
Carey, Peter, & Turle, Marcus (2008 2<sup>nd</sup> revised edition) *Freedom of Information Handbook*, London: The Law Society.  
Morrison, James (2011) op.cit. pp 575-96

**5. Economics for Beginners (2<sup>nd</sup> November)**

**PETER LEE-WRIGHT**

- Tracking the intricacies of business and banking
- Maintaining sources and contacts without compromise
- Presenting figures and complexity to a lay audience

VISITING SPEAKER: **Paul Mason, Economics Editor, BBC *Newsnight* TBC**

TEXTS: Mason, Paul (2010) *Meltdown: The End of the Age of Greed* London: Verso

Tett, Gillian (2009) *Fool's Gold: How Unrestrained Greed Corrupted a Dream, Shattered Global Markets and Unleashed a Catastrophe* London: Little, Brown

Parker, R. (1997) *Journalism & Economics: The Tangled Webs of Profession....* See:

[http://www.hks.harvard.edu/presspol/publications/papers/discussion\\_papers/d25\\_parker.pdf](http://www.hks.harvard.edu/presspol/publications/papers/discussion_papers/d25_parker.pdf)

**MONITORING WEEK – NO LECTURE ON WEDNESDAY 9<sup>TH</sup> NOVEMBER**

**6. Foreign Reporting: Impartiality in the Middle East (16th November)**

**PETER LEE-WRIGHT**

- Acquiring the skills and diplomacy required for working as a foreign correspondent
- The problems of reporting where both sides regard impartiality as opposition and where one side has vastly superior forces and news management skills
- Reporting for news networks predisposed to one narrative, with an audience less interested in the complexity of foreign affairs

VISITING SPEAKER: **SIMON MCGREGOR-WOOD, former ABC Middle East Bureau Chief**

TEXTS: Philo, Greg & Berry, Mike (2011) *More Bad News from Israel* London: Pluto Press

<http://www.worldpress.org/Mideast/2248.cfm>

<http://www.mererhretoric.com/blog/media-bias/anti-israel-journalism/>

**7. Investigation and Information (23rd November)**

**PETER LEE-WRIGHT**

- The principles and practices of investigative journalism
- The conception of the Bureau of Investigative Journalism, trust-funded in the American fashion to do work uneconomic for strapped news organisations.
- Examples of stories that have resulted, from NHS whistle-blowers to the Zac Goldsmith electoral expenses row.
- How it compares in practice to US constitutional rights & EU ways of work.

VISITING SPEAKER: **GAVIN MACFADYEN, Director of Centre for Investigative Journalism and co-founder, the Bureau of Investigative Journalism**

TEXT: John Mair, Richard Lance Keeble (2011) *Investigative Journalism; Dead or Alive?* Abrams

Also See: <http://onlinejournalismblog.com/2011/08/23/has-investigative-journalism-found-its-feet-online-part-1/> [http://www.bbc.co.uk/blogs/theeditors/2011/07/investigative\\_journalism\\_in\\_th.html](http://www.bbc.co.uk/blogs/theeditors/2011/07/investigative_journalism_in_th.html)

<http://www.thebureauinvestigates.com/>

**8. Lies, Damn Lies and Statistics (30<sup>th</sup> November)**

**PETER LEE-WRIGHT**

- The evolving role of datajournalism, mining the reams of newly available Government data and assessing Wikileaks
- Where news stories are based upon "new research findings" of a statistical kind - percentages, polls and projections – how to assess figures & findings
- Use and abuse - how to identify the selective distortion of statistical information and its conflation of non-comparable indicators
- The issues where partial presentation indicates a partisan stance, often on politically volatile subjects like crime and immigration

VISITING SPEAKER: **SIMON ROGERS**, Editor, *Guardian Datablog & Datastore*, 'Statistical Journalist of the Year' 2010 TBC

See: <http://journalistsresource.org/reference/research/statistics-for-journalists/>  
<http://www.straightstatistics.org/article/journalism-under-influence>

**9. Security Issues (7th December)**

**TIM CROOK**

- Managing the tricky balance between freedom of information and security
- The system of voluntary agreement to suppress stories subject to a Defence Advisory Notices (D-notices)
- How to work with the Ministry of Defence and the armed forces

VISITING SPEAKER: **AIR MARSHALL ANDREW VALLANCE**, Secretary of the D-Notice Committee (TBC)

Crook, Tim, (2009) *Comparative Media Law & Ethics*, London & New York: Routledge  
See: [http://www.powerbase.info/index.php/Defence\\_Advisory\\_\(DA\)\\_Notice\\_System](http://www.powerbase.info/index.php/Defence_Advisory_(DA)_Notice_System)  
<http://www.bbc.co.uk/news/uk-politics-14572768>

**10. Reporting Poverty & Distress (14<sup>th</sup> December)**

**PETER LEE-WRIGHT**

- How to approach the reporting of disasters and poverty, evading the news tendency to 'tragedy tourism'.
- Framing pictures and stories that respect and empower subjects rather than endorse their victimhood.
- Dealing with violence; protecting colleagues and sources.
- What is the bottom line for journalism and where is it going?.

TEXTS: Coté, William & Simpson, Roger (2000) *Covering Violence: A guide to ethical reporting about victims and trauma* New York: Columbia University Press  
McLaughlin, Greg (2002) *The War Correspondent* Pluto Press  
Seaton, Jean (2005) *Carnage and the Media: The Making and Breaking of News About Violence* Allen Lane

**NB Lectures liable to change at short notice due to availability of speakers**

**Asking the Right Questions: Assessment criteria.**

**Marking criteria on the 3 news story pitches for 'Asking The Right Questions' and the 'Beat Report'.**

The three news story pitches should be & will be assessed upon how well they fulfil these objectives:

- 1 timely (i.e. not after the event)
  - 2 clearly news (i.e. have some relevance to the news agenda of the day).
  - 3 related to the given beat and geographical area
  - 4 of interest to the ELL audience.
- (25% of the course mark)

The Beat Report should provide and will be assessed upon how effectively and comprehensively it addresses these four objectives:

1. An overview of your subject (national and local). This should be brief and focussed on important current trends and subject areas.
  2. Specific information about your subject in the local area(s) also with an assessment of trends.
  3. A contact list of useful people with a line on each explaining why they are useful and how likely they are to be good for interview.
  4. A reference list giving the URLs (or any other information) of organisations you have contacted. Please don't down-load material - it is enough to know that it is there, where it can be accessed, and why it might be useful.
- (25% of the course mark)

Method of submission: Three story outlines should be email to [t.crook@gold.ac.uk](mailto:t.crook@gold.ac.uk), midnight, Friday 4th November 2011 and the relevant beat report uploaded to its wiki on the Journalism Beat page of VLE, [learn.gold](http://learn.gold). A further email to [t.crook@gold.ac.uk](mailto:t.crook@gold.ac.uk) should include a pdf or word document of the contribution you as an individual student made to the relevant Beat report.

The other 50% of the ATRQ course mark is devoted to an assessment of the Journalism Research Project. For MA Radio students this is a proposal for a BBC radio network independent commissioning round so that it discloses journalistic research (using at least one topic area of ATRQ course) to contribute to the production of a programme of at least 10 minutes in length. This means it could, though does not have to be, the research and pitch for your 10 minute Creative Feature that you do in the Spring Term.

Method of submission: To the Department Friday 6th January 2012, - NAB 302 10 am -2.00pm

Main Research Project Assessment for MA Radio Programme 2011-12.

Programme-making proposal for a BBC National Radio network (choice: BBC Radio 1, 2, 3,4,5,6, 7, BBC Asian Network, BBC World Service or BBC 1Xtra)  
Duration: 10, 15, 30, 45 minute or 1 hour.

Requirements:

a) Pitching the programme:- No more than 1 page of A4. Title of programme, programme blurb/promo that would 'sell' the programme to listeners in the Radio Times. Why is it unique, original and of interest to listeners? What is the focus and angle in the subject? What is the appeal of the talent included in the programme? What is the style and creativity in the programme that makes it special for radio? How will it resonate and generate additional media coverage beyond the broadcast on the BBC national

network? What makes your programme a 'must' for the network's audience?

b) Research for the programme:- No more than 1 page of A4. What is the research that drives the content of your programme? This needs to engage at least one of the techniques of research explored in the ATRQ course. Outline with specific detail the information you have collected from Online, media, library archive, book publication, field-work, data-base and interview resources.

c) Contributors and talent:- No more than 1 page of A4. Who are the people that will provide the voices for your programme and why have they been selected? What is it that makes them relevant and supportive of the subject? Why are they effective in the radio/sound medium? Include in this section the sourcing of any other sound you will use; particularly if this includes archive, scripts or music.

d) Narrative Structure of your programme:- No more than 1 page of A4. Describe your programme in detail in terms of its unfolding narrative sequence. What will your listener be hearing? How does the beginning of the programme draw in and keep the listener's attention? What are the surprises and sustaining internal narrative drives within the programme that develop the story? What are your cliff-hanging questions within the programme and make your listener want to listen throughout the programme? How does your programme end and what makes your programme's end effective and memorable?

e) Cost, resources and programme making schedule:- No more than 1 page of A4. How much will your programme cost? Include an outline of the charges for research, interviewing, presentation, use of studio. What equipment will be needed for the recording, editing and completion of your programme? How long will it take to make your programme? Set out a schedule for research/interviewing, auditioning, casting, studio recording, location recording, and postproduction.

**Courses Without Assessment.**

***Narrative in Practice and Theory (Optional)***

Convened by Judy Holland

This course is for both screen practitioners whose creative work involves narrative and for screen studies students interested in theoretical issues arising from the narrative process. We look at broad issues - what narratives are, how they differ from non-narratives, what forms they may take (fiction and non-fiction), and what functions they serve in our own and one or more other societies. We look at elements of narrative creation: character, conflict, structure, plot. And we look at the ways in which different aspects of screen productions, particularly editing and sound design, contribute to narrative impact. The speakers are a mix of practitioners who work in the screen industries and theorists who study narrative in traditional, alternative, cross-cultural and new media forms. Examples are drawn from a range of fiction and non-fiction sources depending on the speakers' own interests, and include short films, documentary and feature films, tv drama and news, games and online media.

***Shorthand (Optional)***

The Teeline shorthand tutor is Margaret Hales. The course is offered to MA Radio students who are expecting to work in the United Kingdom and have English as a first language. Those with English as their second language and who expect to develop their careers abroad in another language should **not** do the course.

The main teaching sessions are on Monday evenings between 5 to 7 pm followed by a session on Tuesday lunchtime between 1 and 2 p.m. The students must try and do all lessons in the first term when the theory will be taught. Speed drill sessions will be held during the Spring term on Mondays [5-7 p.m.] and Thursdays [1-3 p.m.] It should be understood that late students must not turn up for class as this caused disruption and undermines the learning process for those who have turned up on time.

This course will be supported with learn.gold.ac.uk sound and skills drills resources that you will be able to use outside the class times to develop your shorthand skills. *Teeline for Journalists* (Paperback) by Dawn Johnston published by Heinemann Educational Secondary Division (2006) ISBN: 0435471600 is the shorthand course textbook. There is also a Teeline interactive resource on learn.gold. The enrolment key is 'Pepys'- the name of England's famous 17<sup>th</sup> century diarist.

***Voice training. (Compulsory)***

The voice-training course with Anita Elias in the Spring term 2012 requires you to attend two 2-hour sessions with Anita Elias with an option to do two further follow-up sessions. Learning Outcomes: 1) An understanding of the use of the voice in expressing speech; 2) An understanding and appreciation of exercises to improve voice production in speech and vocal performance; 3) An understanding of how to build confidence in the enhanced expression voice and speaking.

The sessions are to be held over six weekly sessions starting Thursday 26th January 2012 (third week of term) and run on succeeding Thursdays (but not monitoring week): Thursday 2nd February, Thursday 9th February, Thursday 23rd February, Thursday 1st March, Thursday 8th March. There will be two shifts

11 to 1 p.m. and 2 until 4 p.m.

Thursday 26th January 11 a.m. to 1 p.m. Group A Session 1

2 p.m. to 4 p.m. Group B Session 1

Thursday 2nd February 11 a.m. to 1 p.m. Group A Session 2

2 p.m. to 4 p.m. Group B Session 2

Thursday 9th February 11 a.m. to 1 p.m. Group C: Session 1

2 p.m. to 4 p.m. Group D: Session 1

Thursday 23rd February 11 a.m. to 1 p.m. Group C: Session 2

2 p.m. to 4 p.m. Group D: Session 2

Thursday 1st March 11 a.m. to 1 p.m. Follow-up session for students in groups A & B who

want/need more individual instruction. 2 p.m. to 4 p.m. Follow-up session for students in groups C & D who want/need more individual instruction.

Thursday 8th March 11 a.m. to 1 p.m. Second follow-up session for students in groups A & B who

want/need more individual instruction. 2 p.m. to 4 p.m. Second follow-up session for students in groups C & D who want/need more individual instruction. As you can see the course consists of 3 sessions. The first 2 are compulsory. The follow-up session is for those who have been identified as requiring, or wishing to volunteer for extra/special instruction.

#### Recommended bibliography

*Television and Radio Announcing*, (2008 11<sup>th</sup> edition) by Stuart Hyde, USA: Allyn & Bacon.  
*Voice & Speech In The Theatre*, (1993 2nd Edition) by Clifford J Turner, London: A&C Black.  
*Your Voice and How to Use It* (1990) by Cicely Berry, London: Virgin.  
*The Actor And His Text*, (1992) by Cicely Berry, London: Virgin.  
*The Art of Voice Acting: The Craft and Business Performing for Voice-Over*, (1999) by James R. Alburger, Boston, USA, Oxford, UK: Focal Press.  
*Presenting on TV and Radio*, (2003) by Janet Trewin, London, New York: Focal Press, an imprint of Elsevier.  
*The Art of Speaking*, (1970) by William R Gondin & Edward W. Mammen, London: Made Simple Books, W. H. Allen.  
*Voice-Overs: A Practical Guide*, (2000) by Bernard Graham Shaw, London: A&C Black.  
*The Broadcast Voice*, (2004) by Jenni Mills, London, New York: Focal Press, an imprint of Elsevier.  
*The Human Voice: The Story of a Remarkable Talent*, (2006) by Anne Karpf, London: Bloomsbury.

### ***Induction to British Culture: Media Studies, History and English Literatures (Optional)***

Course convenor: Tim Crook.

#### **Learning outcomes:**

An informed understanding of Media Studies, British history in the European and world contexts, and English literatures;

An introduction to British culture in the context of the humanities tradition;

An understanding of British humanities education at an introductory and critical level;

An ability and confidence to make connections about British culture in terms of its literature, historical traditions and background, and the academic disciplines of Media Studies.

Course convenor: Tim Crook. 15 one hour lectures. 9.30 a.m. to 10.30 a.m. on Wednesday mornings. Room 165 New Academic Building.

#### **Autumn Term.**

Week 6 Media Studies- Key Concepts: media language, representation, audience, ideology, institution, narrative and genre.

Week 7 Media Studies- Media Language: audience, representation, semiotics, narrative and genre, lights, camera and action, moving image, print texts, deconstructing new media, texts in context.



Week 8 Media Forms- public service broadcasting (PSB), reality TV, situation comedy, soap operas, Independent cinema, mainstream cinema, documentary, advertising and marketing, magazines, radio, newspapers, news broadcasting, video/computer games.

Week 9 Media Issues- effects theory, reception theory, uses and gratifications, news values, audience profiling, advertising, postmodernism, genre theory, star theory and auteurs, gender studies, Marxism, distribution and exhibition, pluralism.

Week 10 Media Debates- documentary forms, censorship, media ownership, globalisation, new media and the information society, cyberspace and identity, cult of the celebrity, computer games, popular music, popular music, crime and violence, politics and propaganda, sport and the media, women and film.

**Spring Term.**

Week 1 Poetry: Language, Rhythm and metre, Chaucer, Metaphysicals, Victorians, First World War and 20th Century

Week 2 British History 1783-1868: Pitt the Younger, Lord Liverpool and the Tories, The Great Reform Act 1832, Whig Reforms 1833-1841, Peel and the Conservative Party, the Chartists, and Social Conditions and Reforms.

Week 3 Novels: form and structure, settings, narrative technique, characters, language, 18th and 19th century novels, Austen and the Brontës, Dickens and Hardy, 20th Century novels, American and postcolonial novels.

Week 4 British History 1868-1997: Gladstone, Disraeli, Parliamentary reform 1867-1918, Salisbury and the Conservatives, Ireland 1868-1922, The Liberals 1906-1914, Votes for women, Foreign Policy 1902-1914, The rise of the Labour Party, Liberals in decline 1914-1922, Conservative inter-

Week 5 Plays: form and structure, stagecraft, dramatic dialogue, characters, Elizabethan and Jacobean drama, Restoration drama, 18th and 19th century drama, 20th century drama.

Week 6 European history 1789-1894: French revolution, France under Napoleon Bonaparte, The Vienna settlement 1815, France 1815-1848, France under Louis Napoleon, Italian unification, German unification, Bismarck's Germany, Bismarck's foreign policy.

Week 7 Shakespeare: biography and contexts, verse and prose, use of rhetoric, language and themes, stagecraft, history plays, comedies, tragedies, romances, critical studies.

Week 8 European History 1895-1945: cause of First World War, Results of the Great War, Nicholas II, Tsar of Russia, Russia 1917-1924, Fascism and Mussolini's Italy, The Weimar Republic, Hitler's Germany 1933-1945, the USSR under Stalin, International Relations in the 1930s.

Week 9 Literary contexts and interpretations: Medieval contexts, Renaissance contexts, Restoration, Augustan and Romantic contexts, Victorian contexts, 20th century contexts, opinions and interpretations, critical approaches.

Week 10 20th century world history: results of the Second World War, The Cold War, US domestic policy 1920-1945, US domestic policy 1945-1990, China under communism, the USA and Vietnam 1954-1975, Arab-Israeli Conflict 1948-2007, the end of European empires, Soviet Union Domestic Affairs 1941-1991, the end of the Cold War.

**Recommended bibliography**

Alexander, Michael (2007) *A History of English Literature (Palgrave Foundations Series)* London et al: Palgrave Macmillan.  
Barnard, Stephen (2000) *Studying Radio*, New York, London: Arnold, Hodder Headline Group.  
Benyahia, Sarah Casey, Gaffney, Freddie, White, John (2008 2nd Edition) *Film Studies AS: The Essential Introduction*, London & New York: Routledge.  
Benyahia, Sarah Casey, Gaffney, Freddie, White, John (2009 2nd Edition) *Film Studies A2: The*

- Essential Introduction*, London & New York: Routledge.
- Birch, Dinah ed., (2009) *The Oxford Companion to English Literature*, Oxford: Oxford University Press.
- Blanning, T.C.W. (2000) *The Oxford History of Modern Europe*, Oxford: Oxford University Press.
- Buckland, Warren (1998) *Film Studies*, London: Hodder & Stoughton.
- Burke, Peter and Briggs, Asa (2002) *A Social History of the Media- From Gutenberg to the Internet*, Cambridge: Polity.
- Chignell, Hugh (2009) *Key Concepts in Radio Studies*, London: Sage Publications.
- Collins, Richard & Evans, Jessica eds., (2006) *Media Technologies, Markets and Regulation*, Maidenhead, England: Open University Press.
- Couldry, Nick (2003) *Media Rituals: A Critical Approach*, London & New York: Routledge.
- Curran, James & Seaton, Jean (2009 7th Edition) *Power With Responsibility*, London & New York: Routledge.
- Evans, Jessica & Hesmondhalgh, David eds., (2006) *Understanding Media: Inside Celebrity*, Maidenhead, England: Open University Press.
- Gillespie, Marie & Toynbee, Jason eds., (2006) *Analysing Media Texts*, Maidenhead, England: Open University Press.
- Gillespie, Marie ed., (2006) *Media Audiences*, Maidenhead, England: Open University Press.
- Hartley, John (2011 4th Edition) *Communication, Cultural and Media Studies: The Key Concepts*, London & New York: Routledge.
- Hesmondhalgh, David (2006) *Media Production*, Maidenhead: Open University Press.
- Morgan, Kenneth O., (2010) *The Oxford History of Britain*, Oxford: Oxford University Press.
- Morley, David (1992) *Television, Audiences & Cultural Studies*, London & New York: Routledge.
- Nelmes, Jill ed., (1996) *An Introduction to Film Studies*, London & New York: Routledge.
- Rudin, Richard (2011) *Broadcasting in the 21st Century*, London: Palgrave Macmillan.
- Sanders, Richard (2004) *Short Oxford History of English Literature*, Oxford: Oxford University Press.
- Shingler, Martin & Wieringa, Cindy (1998) *On Air: Methods and Meanings of Radio*, London & New York: Arnold, Hodder Headline Group.

### ***English Language Support for Overseas Students.***

Those students with English as their second language are expected to attend the English language course run by Paul Stocks in sessions between 4.30 and 6 p.m. on Monday evenings. This is a course to improve spoken and written English- particularly at academic level. Paul is also prepared to run special examination preparation sessions prior to the Media Law & Ethics exam in February 2011. During the Spring term sessions are also held on Monday evenings between 4.30 and 6 p.m.

### ***Supporting your learning***

The Department recognises the importance of supporting your learning with high quality teaching on a predominantly small group lecture/seminar basis with significant levels of technical and tutorial support. This enables you to receive frequent feedback on many aspects of your performance during the programme.

However, you have tutorial access to all academic staff involved in course provision in addition to that timetabled in each course and you are strongly encouraged to seek immediate tutorial help should you encounter difficulties with your studies.

The MA Radio Convenor is also your Personal Tutor with whom you can discuss work or welfare-centred issues. In addition to working with established staff, you will come into contact with visiting professionals from the industry who regularly share their production expertise.

The Department has up to date media facilities and, where possible, aims to provide practice facilities, which emulate current industry use. You also have access to the College's award-winning Rutherford Information Services Building that houses book, computer, multimedia and audio-visual study resources. The College also provides a wide range of other student support services and details can be found on the College web site.

### ***Quality matters- Methods for evaluating and improving the quality and standard of learning.***

As part of the Department's Quality Assurance System, you take an active part in monitoring quality and standards by providing regular feedback, including questionnaires on the content, management and delivery of all courses.

You also feedback to the Programme's Monitoring System which consists of a staff student committee with the power to make recommendations about the quality and standard of programmes of study to the College's Academic Committee.

However, our departmental policy is to encourage the resolution of any problems as quickly as possible so that learning is not impeded. Tutorial access to course tutors and/or the Programme Convenor normally enables a speedy resolution to any such difficulties.

The Programme Convenor meets with all academic and technical support staff involved in the learning and teaching provision to evaluate feedback from both students and the External Examiner prior to the planning of each new programme and amendments are routinely made to course design.

As a matter of record, the Department was awarded 22/24 by the national Quality Assurance Agency in its assessment of the standard of learning and teaching within it. This is one of the highest marks awarded to a Media and Communications Department in Britain. Its teaching processes received the highest assessment possible during an external audit in 2005. The Department also achieved high gradings in the previous two Research Assessment Exercises making it one of the leading performing research Media and Communications Departments in the country.

## ***Postgraduate Employment, Awards, and Exhibition***

The students on the MA Radio programme have an excellent record of employment success in the all areas of the media and cultural industries. Former students are currently working at ITN, Channel Four News, BBC Television, BBC World Service, BBC Radios 1, 2, 3 and 4, On-Line services and a variety of independent and BBC local radio services throughout the United Kingdom. Students from overseas are also employed in public and commercial broadcasting organizations.

MA Radio students have also enjoyed success in securing domestic and international awards recognition for their student work. In 2002 three MA Radio Students, Christine Pawlowsky, Sarah Eustance, and Jason Caffrey were nominated for the Press Gazette Student Radio Journalist awards. Christine Pawlowsky was also nominated for the BJTC Radio Journalism award in 2002. In 2003, MA Radio Students Fiona Harris, Gareth Jones and Clare Barden were each nominated in the Press Gazette Student Journalism awards. The student group was also nominated for the team journalism award.

In 2000/2001 Agnes Kruger won the Linda Gage Radio Feature award. Fiona Harris won the award in 2002/2003. Sophie Black secured a finalist award for Best Radio Comedy at the International Radio Festival of New York in 2001. Ally Bamard won a finalist award for Best Human Interest Programme at the International Radio Festival of New York in 2005.

In 2005 Mike Wendling won the Press Gazette Student Radio Journalism of the Year Award and his fellow MA Radio Students Lucy Coward, Jessica Roscoe, and Kathleen McCaul were also shortlisted in this category. Kathleen McCaul also achieved short-listing in the categories of Best Scoop and Best Online journalism.

In 2005 Katharine Begg won the Linda Gage Student Radio Feature Award. In 2006 she won the BJTC Student Radio Journalist of the Year award.

At the Press Gazette Student Journalism awards in 2006, MA Radio students Tim Wheeler, and Matthew Lockwood were short-listed for Radio Journalism and Anna Norberg was shortlisted for Best Interview.

In 2006 MA Radio student Kelly McCarthy won a bronze medal at the International Radio Festival of New York for her final MA project that was broadcast on CBC.

In 2007 MA Radio student Katie Burningham won the prestigious Charles Parker radio documentary award. In the same year MA Radio students Ellie Richold, Manuel Rueda and Stephanie Mercer were short-listed in the Press Gazette Student Journalism Awards for Radio Journalism, Best Interview and Best Scoop respectively. Stephanie took the Press Gazette Student Television Journalist of the Year award because Goldsmiths entered a project she had started at her previous university (Staffordshire)- an investigation into child prostitution in the North East of England.

In 2008, MA Radio student (2006-2007) Evi Karathanasopoulou won the best short form radio journalism category in the BJTC Student Journalism awards. Matt Hill (2007-2008) won the Channel Four E4 radio bursary (6 months salaried employment) and 3 of his fellow students on that year's programme were short-listed for interview. In 2008 MA Radio student Gwyn Roberts (2007-2008) won the Press Gazette Student Journalist of the Year category for Best Feature Writing. He had also been nominated in the online category. It was the first time Press Gazette awards judges had recognized qualitative feature writing in radio news features. 2008 MA Radio student Ann Scantlebury won a silver medal at the International Radio Festival of New York for Best Drama Special for her MA final production- a 15-minute audio drama that was broadcast on Resonance FM. A ten minute audio drama podcast directed and produced by Matt Hill as part of his MA Radio coursework was short-listed in the 2009 UK Sony awards. MA Radio student Kate Cooper-Owen won Gold Award for Best Female Presenter in National Student Radio Awards. Her prize was presenting a one hour show on BBC Radio 1 between 5 and 6 a.m. on 4th April 2009. In 2010 MA Radio student Edwina Pitman won the Gold award in the UK Charles Parker Student radio documentary scheme, and another Goldsmiths MA Radio student, Katherine Godfrey, was highly commended. In 2010 Sofia Soldanha (MA Radio 2008-9) received the 'best new artist award' at the US Third Coast international radio documentary festival in Chicago.

Students are encouraged to develop and place their work on professional platforms. The community arts station in London Resonance FM has also been willing to broadcast student work. The advantage of placing material on air, even for no payment, is that this provides an enhancing feature for your curriculum vitae.

It should also be recognized that in the first year after graduation, particularly during periods of economic recession, seeking employment in an increasingly competitive employment market can be challenging.

The course tutor along with the College Careers Service do their best to advise on potential vacancies, CV and show-case reel presentation and strategies for securing work.

### ***Bibliography Course Textbooks and Recommended reading.***

#### **Radio How To with Theory**

- The Sound Handbook* by Tim Crook (2011) London & New York: Routledge.  
*International Radio Journalism. History, Theory and Practice* by Tim Crook (1998) London, New York: Routledge.  
*Radio Drama - Theory and Practice* by Tim Crook (1999) London New York, Routledge.  
*Interview for Radio* by Jim Beaman (2000) London: Routledge.  
*Reality Radio: Telling True Stories in Sound*, Edited by John Biewen and Alexa Dilworth, Chapel Hill, Durham, North Carolina: University of North Carolina Press.  
*The Radio Handbook* by Carole Fleming (3rd Edition 2009) London: Routledge.  
*Radio in Context* by Guy Starkey (2004) London: Palgrave Macmillan

#### **Radio How to without Theory**

- Essential Radio Journalism: How to produce and present radio news* by Paul Chantler and Peter Stewart (2009) London: A&C Black (Highly recommended)  
*Essential Radio Skills- How to Present and Produce a Radio Show* by Peter Stewart (2006) London: A&C Black. (Highly recommended)  
*Programme Making for Radio* by Jim Beaman, (2006) London: Routledge.  
*Creating Powerful Radio* by Valerie Geller, (2009) London, New York: Focal Press, an imprint of Elsevier  
*Radio Production* by Robert McLeish, (1994, Third Edition) Boston et al: Focal Press.  
*Australian Film, Television and Radio School. Guide to Radio Production* edited by Lois Baird (1992) Allen and Unwin Australia.

#### **Multimedia Journalism**

- Multimedia Journalism: A Practical Guide* by Andy Bull (2010) London and New York: Routledge

#### **Broadcast Journalism Practice and Theory**

- Broadcasting Journalism: A Critical Introduction*, edited by Jane Chapman and Marie Kinsey (2008) London: Routledge.  
*The Broadcast Journalism Handbook* by Gary Hudson & Sarah Rowlands (2007) London: Pearson Longman.  
*Broadcasting in the 21st Century* by Richard Rudin (2011) London: Palgrave, Macmillan.  
*Broadcast Journalism. Techniques of Radio and TV News* (2007) By Andrew Boyd, Peter Stewart and Ray Alexander 6<sup>th</sup> Edition, London: Focal Press  
*The BBC News Style Guide* by John Allen (2003) London: BBC Training & Development.  
*Basic Radio Journalism* by Paul Chantler and Peter Stewart, (2003) London: Focal Press.  
*Writing News For Local Radio* by Simon Ford (2007) Nottingham: Booklaw Publications.  
*Writing for Broadcast Journalists* by Rick Thompson (2004) London: Routledge.  
*Freelancing for Television and Radio* by Leslie Mitchell (2005) London: Routledge.  
*Investigative Journalism- Context and Practice* by Hugo de Burgh (2<sup>nd</sup> Edition 2008) London, New York: Routledge.  
*Key Concepts in Journalism Studies* (SAGE Key Concepts series) by Bob Franklin, Martin Hamer, Mark Hanna, Marie Kinsey, John Richardson (2005) London: Sage Publications.

#### **Use of Voice and Presentation in Broadcasting**

- Television and Radio Announcing*, (2008 11th edition) by Stuart Hyde, USA: Allyn & Bacon.  
*Presenting on TV and Radio* by Janet Trewin (2003) London: Focal Press  
*The Broadcast Voice* by Jenni Mills (2004) London: Focal Press.  
*Your Voice and How to Use It* (1990) by Cicely Berry, London: Virgin.

### **Media Law & Ethics**

#### **(Essential Text)**

*Comparative Media Law & Ethics* by Tim Crook (2009) London and New York: Routledge.

#### **Recommended**

*McNae's Essential Law for Journalists*. (20<sup>th</sup> Edition 2009) by David Banks and Mark Hannah, Oxford: Oxford University Press, or

*Law for Journalists* by Francis Quinn (2011 3<sup>rd</sup> edition) London: Pearson Longman, OR

*Media Law* by Geoffrey Robertson and Andrew Nicol Q.C. (2008 Fully revised 5th Edition) Harmondsworth: Penguin.

*Media & Entertainment Law* by Ursula Smartt (2011) London & New York: Routledge.

*Law and the Media* by Sara Hadwin and Duncan Bloy (2007) London: Sweet & Maxwell.

*Journalism Ethics and Regulation* by Chris Frost (3rd Edition 2010) London: Pearson Longman, or

*The Ethical Journalist* by Tony Harcup (2007) London: Sage Or

*Ethics for Journalists* by Richard Keeble (2008, 2<sup>nd</sup> Edition) London: Routledge.

*Politics UK* edited by Jones, Kavanagh, Moran and Norton (7<sup>th</sup> Edition 2010) Person Longman.

*Local Government in the United Kingdom* by David Wilson and Chris Game (5<sup>th</sup> Edition 2011) London: Palgrave Macmillan.

*Messages- Free Expression, Media and the West from Gutenberg to Google* by Brian Winston (2005) London: Routledge.

*Reputations Under Fire* by David Hooper (2000) London: Warner Books

*Media Law* by Duncan Bloy (2006) London: Sage Course Companions

### **US Media Law**

*Communications Law- Liberties, Restraints & the Modern Media* by John D. Zelezny (5th Edition 2007) London, New York: Wadsworth/Thomson Learning.

*Media Law and Ethics* by Roy L. Moore & Michael D. Murray (3rd revised edition 2007) New York: Lawrence Erlbaum Associates Inc.

*Electronic Media Law and Regulation*, by Creech, Kenneth C., (2007 5th Edition) Oxford & New York: Elsevier.

*The Law of Journalism and Mass Communication* (2009 2nd Edition) Washington D.C. USA: CQ Press.

### **Radio Studies- Theory**

*Key Concepts in Radio Studies* by Hugh Chignall (2009) London & Thousand Oaks: Sage.

*Museum of Broadcasting Radio Encyclopedia in Three Volumes*, edited by Christopher H. Sterling (2004) Chicago, USA: Fitzroy Dearborn/Taylor Francis in association with the Museum of Broadcast Communications in Chicago.

*Communities of the Air- Radio Century, Radio Culture* (2003) Edited by Susan Merrill Squier, Durham and London: Duke University Press.

*Rebels on the Air- An Alternative History of Radio in America* (2001) New York & London: New York University Press.

*Crossing The Ether- British Public Service Radio and Commercial Competition 1922-1945* by Sean Street, (2006) Eastleigh: John Libbey Publishing.

*A Concise History of British Radio: 1922-2002*, by Sean Street, 2002, Exeter: Kelly Books.

*Understanding Radio* by Andrew Crisell (2nd Edition, 1994) London, New York: Routledge.

*Women & Radio*, edited by Caroline Mitchell, (2000) London, New York: Routledge.

*Interviewing for Radio* by Jim Beaman (2000) London, New York: Routledge.

*Radio in the Global Age* by David Hendy (2000) Cambridge, England: Polity Press.

*On Air- Methods and Meaning in Radio*. Martin Shingler and Cindy Wieringa. Arnold. 1998.

*Listening In- Radio and the American Imagination*, Susan J. Douglas, Times Books, Random House 1999.

*Legendary Pioneers of Black Radio*, Gilbert A Williams, Praeger, 1998.

*Voice- The Making of Black Radio*, William Barlow, Temple University Press, 1999.

*The Radio Station*. By Keith Krause. 2nd Edition. Focal Press 1989.

*Radio Rethink. Art, Sound, Transmission*. Edited by Diana Augaitis and Dan Lander. Book and CD. Published by Walter Phillips Gallery Canada 1994.

*Radio Texte (e)* Edited by Neil Strauss. Associate Editor Dave Mandle. Published by Semiotext, Columbia University 1993. All these books are stocked by the College library. *Radio Reader- Essays in the Cultural History of Radio*, Edited by Michele Hilmes and Jason Loviglio, (2002) London, New York: Routledge.

*Only Connect- A Cultural History of Broadcasting in the United States*, (2002) Michelle Hilmes, London & New York: Wadsworth.

### **Sound Storytelling and Radio Drama**

#### **How to:**

*The Radio Drama Handbook* by Richard J. Hand and Mary Traynor, 2011, New York: Continuum.

*Writing for Radio* by Vincent McInerney, 2001, Manchester: Manchester University Press.

*Writing for Radio: How to create successful radio plays, features and short stories* by Shaun MacLoughlin, 1998, Oxford: How To Books Ltd.

*Writing for Radio* by Rosemary Horstmann, 1991, Second Edition, London: A & C Black.

*Radio Scriptwriting*, edited by Sam Boardman-Jacobs, 2004, Bridgend, Wales: Seren.

*The Way to Write Radio Drama* by William Ash, 1985, London: Elm Tree Books.

*Radio Social Drama: Communicating Through Story Characters* by Pamela Brooke, 1995, New York: University Press of America.

*Writing and Producing Radio Drama*, by Esta De Fossard, 2005, London: Sage Publications.

*Radio Acting* by Alan Beck, 1997, London: A & C Black.

### **Theory and Academic Analysis**

*Theatre of Sound: Radio and the Dramatic Imagination* by Dermot Rattigan, 2002, Ireland: Carysfort Press.

*Radio Drama*, edited by Peter Lewis, 1981, London: Longman.

*Radio Drama*, by Ian Rodger, 1982, London: MacMillan.

*British Radio Drama*, edited by John Drakakis, 1981, Cambridge: Cambridge University Press.

### **World Wide Web and E-mailing**

The MA Radio course uses the Internet extensively and a significant amount of communication and teaching is undertaken by e-mail. The purpose is to introduce and consolidate electronic communications in the media workplace. If you are unfamiliar with the technology to begin with we ask you to be patient and persevere.

All the students are allocated a College e-mail address and the students must be prepared to receive communications and course-work by email. As a postgraduate student you have access to multi-media facilities in the Rutherford Information Services building.

Briefings and handouts are often provided by hardcopy distribution. Other handouts will be distributed by e-mail. However, email will not be used as an emphasized method of critical tutoring. Its main advantage is as a method of distributing information quickly and efficiently.

***The process of internship and work experience.***

Internship or work experience is a vital part of the MA Radio student's process of professional development. It is often the gateway to paid freelance and full-time employment. In Britain a culture has developed whereby work experience is unpaid. This is not the case in many other countries where industrial/employment culture regards such arrangements as exploitative.

BJTC accredited courses seek to ensure that Broadcast Journalism students have worthwhile periods of internship in BBC and independent radio newsrooms.

The normal period engaged is 3 weeks, although it is obvious that longer periods mean that both the internee and broadcast organisation derive more fulfilling benefits through effective embedding in the newsroom's unique practices and use of equipment and the growing confidence of the student.

The MA Radio course is flexible in recognising internships in 'journalistic work environments' rather than dedicated newsrooms set up to provide an output of news bulletins. Overseas MA Radio students and Home/EU students are able to undertake internships abroad. Internship periods undertaken prior to and after the taught terms of the course can be included in the '3 week certification' that accreditation requires.

'Certification' is achieved through the completion by internship supervisors of the report pro-forma set out in the following two pages. Simply photocopy and ask your internship organisation to complete this towards the end of your time with them. There is an electronic version that can be used and returned to the MA Radio convenor, which will be included in your digital course resources.



**Internship/Work Experience Report. BJTC accredited MA Radio Course, Goldsmiths College, University of London.**

Tim Crook, LLB(Hons), BA(Hons)Hum, BA(Hons) Open,  
Dip Lit, Dip Eur Hum, FHEA,  
FRSA, ACIEA, Cert Rad Journ, OWC.  
Head of Radio and Senior Lecturer in Media Law & Ethics,  
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To Whom It May Concern.

Work Experience/Internship for Full Time MA Radio Student.

Dear Sir/Madam,

The MA Radio course was the first in the UK to be given professional accreditation by the Broadcast Journalism Training Council and I and all the tutors are fully committed to training professional skills to the highest standard. We are therefore enormously grateful that your organisation has been generous enough to give our student an opportunity of working within your professional environment. In order for us to continue our work and to assist the student/trainee on her/his future career we would be enormously grateful if you could find time in your busy schedule to complete the following assessment. Please fill in as much as you are able. Even one observation per section would be of some use.

**Student/Trainee:**

Time with your organisation:

Duties performed:

**Assessment:**

Radio Writing Skills:

Radio Presentation Skills:

Editorial and Journalistic Judgement:

Technical and Production Skills:

Working within a team and under pressure:

Strengths and weakness:

Any recommendations for further training or tuition or further observations:

Your name, position and organisation:

Again I thank you in advance. Do not hesitate to contact me if I can be of any further assistance.

Yours faithfully,

Tim Crook.

### ***Recommendations for obtaining employment.***

The overall aim of internship is to acquire confidence, skill and abilities to make you marketable in terms of paid freelance employment. Your success in this context is likely to lead to a situation where you will either be offered or find it appropriate to ask about whether the radio station needs to employ freelancers on a shift basis and would they be in a position to offer you any work. Another method of developing contacts and marketing your work is through the generation of original stories, features and packages that you sell piece-meal to radio stations. Generating original journalistic coverage means that you should be able to sell the copy story and television fixing scenarios to a range of multi-media. Even if the story is not wanted a polite and confidence approach and offer will make news editors and producers aware of your existence and if they are interested in hearing of anything else you may have to offer a developing freelance relationship could be established.

Keep a record of what you have sold, whether it was on spec, was used, and invoice efficiently. Point out that you are a member of the NUJ and would expect standard negotiated professional rates. Find out from the NUJ what those are.

Applying for positions through advertisements is another though more bureaucratic and laborious method of obtaining work. You need to keep an eye out for positions in the *Radio Magazine*, *Press Gazette* and the *Guardian's* Media Jobs section. The *Press Gazette*, BBC and *Guardian* post media vacancies on-line. If you are seeking employment you should make a weekly check of these resources. If you are interested in teaching media, jobs.ac.uk advertises a variety of positions in Britain and abroad. The MA Radio course convenor occasionally transmits a 'Job Search' email bulletin. You can ask to be added to the mailing list.

You need to bear in mind that these positions are much sought after, and probably have a favoured internal candidate 'in the frame'. However, nothing is lost and much is gained by applying. An excellent written application and impressive interview performance will make you known to the media organisation. There is no harm in regularly touching base with an organisation you would like to work for as people are continually leaving jobs or going off sick. This means that a 'no' in January, could mean a 'yes' only a few months later.

As 'working in the media' is a wide and over-subscribed ambition is it vital that you psychologically prepare yourself and toughen yourself up for rejection. You need to adopt the professional insouciance of people in the acting profession who regularly apply for auditions and have learned to not take rejections personally.

When applying for internships or employment you should maintain the following standards of professional requirements:

- 1) Make sure your CV and covering letter are presented well, with accurate information, spelling and grammar.
- 2) Research your target organisation and the audience and area it provides a service to. You can normally listen to most BBC and commercial radio stations on the Internet.
- 3) If you have any contacts in the target organisation find out from people 'on the inside' so that you are prepared to present an attitude and intelligence suited to their needs. There is no harm in contacting them to ask whether you can visit the newsroom and sit in during a shift and meet people.
- 4) Dress appropriately for the organisation that is going to interview you.
- 5) Demonstrate punctuality and politeness.

## **MA Radio Programme Specifications.**

This specification is informed by The Framework for Higher Education Qualifications, The Goldsmiths' Learning and Teaching Strategy and The Aims and Objectives of the Department's Learning and Teaching. It was written by Tim Crook, Programme Convenor, in February 2002 and updated in September 2010.

### **Educational Aims**

This full-time one-year programme primarily aims to further your development as a media communicator through the acquisition of a wide range of radio journalistic and creative techniques and practices of sound production and the means by which they may be realised. Some of these production practices are in the multimedia and online context. Through practical exercises and experimentation the course encourages an understanding of a critical approach to your own radio practice. The programme enables you to produce a portfolio of radio and sound journalism and creative programming, to a professional standard and to be conversant with the wider ethical, legal, and cultural contexts of international radio practice. By the end of the programme of study you should be able to critically describe the qualities of your own work and its cultural significance.

As well as subject specific knowledge and skills, the practical and theoretical studies will help you to further develop a wide variety of transferable intellectual, organizational and communications skills that can be applied in a wide range of employment contexts.

Most postgraduates enter the field of freelance, contractual or full-time radio journalism and or production at local, regional and national level either in this country or abroad. A proportion of the students are already practicing professionals who have decided to do the course to widen their portfolio of production and journalistic skills and cultural practices. For those students who are engaging with radio at entry level, the course cannot be a substitute for several years of professional practice in the field. This means that at the end of the course such students will have been equipped with a framework of vocational skills and educational outcomes that will enable them to embed these in the context of radio professional practice.

### **Admissions Criteria**

You will normally have a first degree at 2/2 or 2/1 level and have been able to demonstrate your commitment to radio by way of professional experience, internship/work experience or participation in voluntary radio broadcasting in student, hospital or community or Restricted Service License (UK) level. Experience of journalism in other fields such as on-line, particularly where audio has been used, television, magazines and newspapers is also appreciated. You may also have had experience of broadcast communication in the field of public relations. Previous learning on practice radio courses is also appreciated. Applications supported by CD, mini-disc, or computer sound file containing examples of the applicant's previous radio work are welcome. Final selection is by interview during which the applicants may be asked to undertake writing, presentation and journalistic evaluation tests.

Mature students without a first degree, but a track record of professional media practice are considered and may be subject to a qualifying examination.

### **Learning Outcomes**

The programme's subject-specific learning outcomes centered around radio journalistic and creative practice, and sound online are devised as a result of continuing consultation with visiting tutors and other colleagues involved in professional practice and by staff who are at the forefront of their academic field of study. This process also includes accreditation and reference with the UK Broadcast Journalism Training Council (BJTC), Skillset, the National Union of Journalists, and the UK Radio Academy. The BJTC has regularly accredited the course since 1999. However, you should also develop a wide range of transferable qualities and skills necessary for employment in a

variety of contexts. The Quality Assurance Agency describes these qualities & skills as effective communications skills, 'the exercise of initiative and personal responsibility, decision-making in complex and unpredictable situations, and the independent learning ability required for continuing professional development'. The learning outcomes are subdivided in the categories of Knowledge and Understanding, Cognitive and Thinking Skills, Subject Specific Skills, and Transferable Skills.

## **1: Knowledge and Understanding**

**By the end of the programme you should be able to apply:**

1. Familiarity with a wide range of journalistic practices of radio production and the means by which they may be realised as a result of your own production of a portfolio of radio journalism to a professional standard.
2. Familiarity with a wide range of creative techniques and practices of radio production and the means by which they may be realised as a result of your own production of a portfolio of creative programming to a professional standard.
3. A critical approach to your own practice, which involves describing the qualities of your own work and its cultural significance.
4. Knowledge of the wider ethical, legal, and cultural contexts of international radio practice.
5. A foundation ability in professional aspects of technical operation and confidence and knowledge of the potential and application of digital technology for editorial and creative programme operations.
6. Knowledge of presentation for news programming.
7. Knowledge of the skills needed for radio drama performance, direction and sound design.
8. Sound judgement in editorial decision making; news selection and priority, documentary research and programme structuring, live programme production in the magazine and news and current affairs formats, and presentation of popular radio formats and in the online publication context of multi-media.
9. Understanding of the applications of freedom of expression in varying cultural and political contexts, with sensitivity to the ethical issues in news and general programme production and broadcasting.
10. A critical approach to radio media history and practice, a critical understanding of contemporary approaches to analysing the practice and history of radio communication, and a critical understanding of radio as a cultural phenomenon.
11. Knowledge and skills to avoid the transgression of defamation and contempt and other principal media laws primarily in the UK, the USA and with reference to other legal jurisdictions: an appreciation and ability to critically apply principles of ethical conduct in all fields of the media; a critical understanding of the cultural, social and political context of media law making and professional regulation; a critical appreciation of alternative international methods of media law and those factors contributing to self-regulation by media practitioners.
12. Understanding of the common aspects of sound narrative in different practice media: critical appreciation of how audiogenic techniques transfer intertextually between radio and film; practical experience of adapting scripts between sound and visual storytelling; theoretical understanding of narrative intertextuality between different story-telling media, and understanding past and current debates about sound narrative and sound design in visual media.
13. An advanced knowledge and understanding of research skills for journalistic and factual publication in the UK context through online and traditional archive examination of information resources, negotiation of freedom of information legislation for the purposes of information gathering, and applied methodologies in research in terms of their regulatory, ethical and legal context.

Learning and teaching methods and strategies to support these outcomes

The acquisition of outcomes 1, 2, 4, 5, 6, 7 & 8 is through two substantial radio journalism and creative radio courses. Both courses involve workshops, group exercises, news-days and seminars. Radio Journalism consists of 40 full day sessions across the Autumn, Spring and Summer terms. Creative Radio consists of 23 full day sessions across the Autumn, Spring and Summer terms.

In the radio journalism course you develop skills in news writing, voice report and news package production, live news bulletin editing and presentation, and news magazine programme and multi-media online production. In the creative radio course you will develop your creative radio authoring skills through the production of a short (5 minute) intermediate (10 minute) and full-length (15 minute) feature. You may choose the genre of feature and they vary from investigative journalistic, dramatized documentary, radio drama to sound art. Radio presentation skills are also supported by a voice-training course recommended by BJTC vocational accreditation. An optional course in shorthand is available to students who wish to practice radio journalism in English. These two courses are skills enhancing to the compulsorily examined courses, but do not have examination outcomes.

Learning outcomes 4, 9 and 11 are achieved through a programme of 10 lectures in a Media Law & Ethics course, supported by virtual learning environment resources, which are provided during the Autumn term. At the beginning of the Spring term five revision lectures/seminars are provided to prepare you for the three hour unseen examination and you will continue to receive email briefings on up-dated issues concerning media law & ethics as well as access to a public Internet resource that is the companion site for the course core textbook.

Learning outcome 13 is achieved through attending the programme of 10 lectures in the autumn course Asking The Right Questions and the completion of the assessment of a research report and research task.

Learning outcome 10 is provided through a course of 20 seminar/lectures on the cultural practice and history of radio: Radio Studies – A Cultural Enquiry. This course is supported by dedicated VLE resources throughout your period of enrolment on the programme. Individual tutorial support is available to support the achievement of all outcomes and you are encouraged to supplement your learning through selected reading, listening and viewing.

Learning outcome 12 is supported by a separate course of 10 writing workshops on the practice and theory of story-telling narrative intertextuality through sound held during the Spring term and shared with the MA in Scriptwriting and with the participating attendance of sound designers from the MA in Film Making.

#### **Assessment methods to test their achievement**

Assessment of outcomes 1, 2, 4, 5, & 6 is by the marking of the individual radio productions comprising a portfolio of 5, 10 and 15 programmes as part of the Creative Radio Course, and a separate portfolio of radio journalistic output consisting of radio reports, multi-media publication and self-analysis of significant editorial roles in live radio news programming as part of the Radio Journalism Course. Outcomes 4, 9 & 11 are assessed by a three-hour unseen examination paper held during monitoring week of the Spring term. An essay consisting of no less than 4,000 and no more than 5,000 words assesses outcome 10. Outcome 12 is assessed by a twenty-page script capable of producing half hour of audio dramatization of a source text from film, theatre, prose or documentary.

#### **2 Cognitive And Thinking Skills**

By the end of the programme you should be able to apply:

A high level of critical evaluation skills that enable you to deconstruct the process of media communication in the production context, to judge between your own ideas and those of others, and to make informed and reasoned creative decisions \*

Skills in the constructive process of self evaluation of the ways in which you use differing methodologies to maximise the creative contributions of the production team and to assess the strengths and weaknesses of the completed work \*

Conceptual knowledge and critical reasoning skills in complex **production** problem solving **under strict production deadline conditions** \*

1. Appropriate analytical and interpretation skills in the review of complex issues & problems \*

Written and oral communication and management/team strategies appropriate to the needs of each situation \*

A high level of organizational skills in the management of complex activities and processes \*

A high level of individually resourced research motivation that results in an **original** edited artifact.\*

### **Learning and teaching methods and strategies to support these outcomes**

The acquisition of most skills is achieved through both practical and more theoretically centred studies. Production based seminars and workshops aid the identification, practice and critical reflection of both conceptual and practical skills, which are further developed in your Creative Radio programmes and in your critical reflections of your role as the author and editor of radio programmes in the factual and fictional genres.

Theory seminars, the examined essay and unseen examination contribute significantly to the achievement of outcomes 1,3 and 4, and give further opportunities for the development of oral and written communication strategies.

### **Assessment methods to test their achievement**

All outcomes are assessed in the examination of your Creative Radio features and Radio Journalistic performance in the context of live, pre-recorded and multi-media publication. The application of written communication skills and analytical and interpretation skills are examined in the marking of your examined essay, radio adaptation and performance in the unseen three hour Media Law & Ethics examination, and the research report and tasks as part of the course in 'Asking The Right Questions.'

### **3 Subject Specific Skills**

By the end of the programme you should be able to apply these skills:

1. A high level of journalistic and creative skills to research, write and produce journalistic audio programming to a high standard in the broadcasting and online media platforms. These include the application of methodological and evaluation skills in your original research of stories and their backgrounds; the use of relevant critical, analytical and empathetic skills in interviewing and creative production management; the development of a personal approach to your practice; the ability to apply a high level of presentational skills and to communicate creatively, accurately with ethical reflection respecting and understanding contemporary regulatory standards with style and clarity;

2. A high level of creative skills to research, write and produce documentary and fictional audio programming to a high standard in the broadcasting and online media platforms. These include the application of methodological and evaluation skills in your original research of stories and their backgrounds; the use of relevant critical, analytical and empathetic skills in creative production management; the development of a personal approach to your practice; the ability to apply a high level of presentational skills and to communicate creatively, accurately where appropriate with ethical reflection respecting and understanding contemporary regulatory standards with style and clarity;

3. The application of well-developed interpersonal skills to shared multi-media production processes;

4. Written and oral communication and management/team strategies appropriate to the needs of each situation;

5. A high level of organizational skills in the management of activities and processes;

6. Appropriate knowledge of online news and news feature production including picture handling;

7. Appropriate knowledge of news and feature writing online and its accompaniment with audio and video production;

Appropriate knowledge of audio production techniques in the context of news programming, community radio including digital multi-track editing, portable recording processes, digital electronic news and programming management, live production in a variety of genre and formats produced for a variety of different demographic profiles, live radio presentation, self-drive radio programme presenting and production.

9. Appropriate knowledge of audio production techniques in the context of pre-recorded production of creative genres including audio drama, feature and documentary programming.

10. Basic sub-editing, picture handling, basic design and use of lay-out software for online multi-media publication;

11. Basic photography
12. Basic Video reporting and editing
13. Basic skills with appropriate web tools.

#### **Learning and teaching methods and strategies to support these outcomes**

The acquisition of these skills is achieved through both practical and theoretical studies and you will receive constant feedback on your performance via tutorials and individual feedback. Computer based skills are demonstrated by a technical adviser but you are expected to learn by the application of these skills to your own work. Team productions also aid the acquisition of these outcomes. Subject specific skills 1, 3, 4, 6, and 7 are achieved through the teaching and learning and assessment in the course Creative Radio. Subject specific skills 1,2,3,4,5,7,8, 9, 10 and 11 are achieved through the course Radio Journalism. Subject specific skills 1 and 3 are provided through the course Sound Story Telling, and Subject specific skills 1 and 4 are achieved in completing the course Asking The Right Questions.

#### **Assessment methods to test these outcomes**

All will be evaluated via individual and group work in Radio journalism and Creative radio practice, Sound Story Telling and Asking the Right Questions. More detail on assessment see below.

#### **4 Transferable Skills**

All the skills learned in sections 1, 2 and 3 above are transferable across a wide range of media and can be utilized in a wide range of employment. All are also transferable life skills, which will enhance the ability of students to operate as fully engaged citizens of a democracy.

Progression within the degree between postgraduate certification, postgraduate diploma and Master of Arts degree in Radio

#### **The Award of Postgraduate Certificate, Postgraduate Diploma and Masters qualifications**

The award of a postgraduate certificate in Radio can be achieved by reaching the pass mark in Creative Radio, MC71012A, 60 CATS points, or in the alternative achieving pass marks in Radio Journalism, MC71013A, 45 CATS points and Asking the Right Questions, MC71116A, 15 CATS points.

In the case of Creative Radio:-

This will encompass the achievement of the following learning outcomes:

1. Knowledge and Understanding:- 2 & 7

2. Cognitive and Thinking Skills:- 1 to 7

3. Subject Specific Skills:- 2,3,4,5 & 9

4. Transferable Skills: Duplication of above

In the case of Radio Journalism and Asking the Right Questions:-

This will encompass the achievement of the following learning outcomes:

1. Knowledge and Understanding:- 1,3, 5, 6 & 13

2. Cognitive and Thinking Skills:- 1 to 7

3. Subject Specific Skills:- 1,3,4,6,7,8,10,11, 12 & 13

4. Transferable Skills: Duplication of above

The award of a postgraduate diploma in Radio can be achieved by reaching the pass mark in Creative Radio, MC71012A, 60 CATS points, and Radio Journalism, MC71013A, 45 CATS points, and Asking the Right Questions, MC71116A, 15 CATS points, making a total of 120 CATS points.

This will encompass the achievement of the following learning outcomes:

1. Knowledge and Understanding:- All excluding 4,9,10,11 & 12

2. Cognitive and Thinking Skills:- 1 to 7

3. Subject Specific Skills:- 1 to 13

4. Transferable Skills: Duplication of above



The progression to a Masters qualification in Radio can be achieved by achieving the pass mark in the further courses: Media, Law and Ethics, MC71058A, 30 CATS points, Radio Studies - A Cultural Enquiry, MC71011A, 15 CATS points, and Sound Story Telling and Intertextuality of Narrative, MC71070A, 15 CATS points.

This will encompass the achievement of the following additional learning outcomes:

1. Knowledge and Understanding:- 4,9,10,11 & 12
2. Cognitive and Thinking Skills:-
3. Subject Specific Skills:-
4. Transferable Skills: Duplication of above

**Programme structure and requirements**

Attendance is mandatory for 6 courses: Radio Journalism, Creative Radio, Media Law & Ethics, Radio Studies, Sound Story Telling and Asking the Right Questions.

Compulsory Course	Code	Assessment outcome
<b>Creative Radio</b> 10 sessions during Autumn term and five sessions during second half of the Spring term. Week-day access to facilities during the Summer term. Full tutorial support will be provided on the first day of each week of the Summer term. 130 contact hours.	MC71012A	A portfolio of One five minute, and One ten minute and One fifteen minute Radio Programme
<b>Radio Journalism</b> 10 sessions on Local Radio Journalism in Autumn term. VLE resources are provided to accompany this course. Five sessions on national and international radio journalism are held in the Spring term. Six further sessions develop advanced radio journalism skills in the context of multi-media followed by a short four session course in digital video reporting. During the first five weeks of the Summer term, three sessions each week are devoted to running live rolling radio news broadcasting and the editorial management and focus on audio publication of the multi-media community news site East London Lines. At other times the students are expected to complete at least three weeks of work experience/internship in a radio news/journalistic environment and obtain a pro-forma assessment by the supervising news editor. 190 contact hours	MC71013A	A portfolio of audio and multi-media reports, and self-analysis of significant editorial roles
<b>Media, Law and Ethics</b> 10 lectures/seminars in Autumn term, 5 revision lectures/seminars and a 3-hour unseen exam in the Spring term. 80 contact hours.	MC71058A	One unseen 3 hour written paper
<b>Radio Studies - A Cultural Enquiry</b> By 20 seminars/lectures. The course is run during the Autumn and Spring terms and supported by VLE resources. 30 contact hours	MC71011A	One essay minimum of 4,000 and maximum of 5,000 words
<b>Sound Story Telling and Intertextuality of Narrative</b> 10 two hour workshops during the Spring term. 20 contact hours	MC71070A	20 page script suitable for 30 minute audio drama production adapted from film, prose, theatre or documentary source.
<b>Asking the Right Questions</b> 10 two hour lecture/seminars during the Autumn term. 20 contact hours	MC 71116A	Research Report and Research Task

**Optional courses.**

**The Voice Training Course.** Spring Term. You will each receive two - 2 hour session in small groups. Those students requiring additional teaching will receive further tutorial support.

**Shorthand.** Teeline shorthand up to 100 words per minute is taught. This course is not suitable for students with English as a second language and who are not expected to practice journalism in English.

**Introduction to British Culture.** Designed for those students with English as a second language or new to the Humanities. 15 one hour lectures over the autumn spring terms introducing Film Studies, Philosophy and Religious Studies, British History and English literatures.

**Transferable Credit, CATs equivalent and weighting of marking on assessment of individual compulsory courses**

**Curriculum**

Candidates are required to take six compulsory courses:

Course and code	CATS	Weighting of marks %
1 Creative Radio MC71012A	60	30
2 Radio Journalism MC71013A	45	25
3 Media Law and Ethics MC71058A	30	15
4 Radio Studies - A Cultural Enquiry MC71011A	15	10
5 Sound Story Telling and Intertextuality of Narrative MC71070A	15	10
6 Asking the Right Questions MC71116A	15	10

Shorthand and Voice Training are offered on this course as part of the BJTC accreditation. Although not a compulsory element as part of the MA, students are advised to take advantage of these courses.

**Particular support for learning**

Goldsmiths is committed to making any reasonable adjustment that allows, as far as possible, for equality of opportunity and access, and to ensuring that students are not substantially disadvantaged because of specific learning difficulties or disability.

Students will be encouraged to disclose information about any impairment or health condition that may affect their studies. This information will enable the university to arrange any support or advice that may be useful, and will not be used to judge students in any way. Further information about disability support at Goldsmiths can be found at <http://www.goldsmiths.ac.uk/disability/disability-team.php>.

The Media and Communications department recognises the importance of high-quality teaching and tutorial support. Non-native speakers of English will be encouraged to take classes at the English Language Unit, which provides both general language skills and specific support for Media courses. Native English speakers will also be encouraged to supplement their formal education with support from the English Language Unit to help them improve the quality and style of their written work. Information about the English Language Unit, Learning Resources and the subject librarian will be incorporated into the first compulsory course in the autumn term.

All students will be allocated a personal tutor and will be encouraged to make use of them throughout the programme to discuss any personal or academic matters that may affect their work in the department. The programme convenor, course convenors and course tutors all have weekly office hours, and will be available to discuss any issues arising throughout the course of study. Students may arrange an appointment with any member of staff via email or telephone. Programme information, a student handbook, and timetable details are sent to students in advance of the beginning of term. Specific information will be available on the Virtual Learning Environment (VLE), at both a departmental level and through the VLE resources dedicated to this programme.

Students will also develop and maintain a Personal Development Plan (PDP) during the course of study. This will record aspirations, plans and goals, record achievement against goals, and enable progress monitoring in order to achieve personal student aims. The course convenor will be available to discuss

PDPs with students. The PDP will be integrated within a general portfolio of all assessment feedback and marks via a central resource on the VLE.

In addition, Goldsmiths provides a wide range of support services for all students, including assistance with financial matters, disability support, counselling services and careers advice. Full details can be found on the College web site ([www.gold.ac.uk](http://www.gold.ac.uk)), and personal tutors will also be able to direct students to relevant contacts and support services.

### Quality assurance

As part of the Department's Quality Assurance System, students participate in the monitoring of the quality and standards of programme delivery by providing regular formal feedback, including questionnaires on the content, management and delivery of all courses. Students also provide feedback through the Programme Monitoring System, which consists of a staff-student committee with the power to make recommendations about the quality and standard of the programme to the College's Academic Committee.

### Postgraduate Employment and Exhibition

The students on the MA Radio programme have an excellent record of employment success in the all areas of the media and cultural industries. Former students are currently working at ITN, Channel Four News, BBC Television, BBC World Service, BBC Radios 1, 2, 3 and 4, On-Line services and a variety of independent and BBC local radio services throughout the United Kingdom. Students from overseas are also employed in public and commercial broadcasting organizations. MA Radio students have also enjoyed success in securing domestic and international awards recognition for their student work. Students are encouraged to develop and place their work on professional platforms. It should also be recognized that in the first year after graduation, particularly during periods of economic recession, seeking employment in an increasingly competitive employment market can be challenging. The course tutor along with the College Careers Service do their best to advise on potential vacancies, CV and showreel presentation and strategies for securing work.

### Assessment information

There are four possible results for students on the programme - pass, fail, merit or distinction.

A distinction is marked at 70% or above; merit at 60-69%, fail at below 50%.

In order to pass students are required to gain 50% in *all* units of assessment.

In order to be considered for the award of a merit, students would normally be expected to have been awarded a mark of at least 60% for Creative Radio and a mark of 60% in the majority of the remaining elements.

In order to be considered for the award of a distinction, students would normally be expected to have been awarded a mark of at least 70% for Creative Radio and a mark of 70% in the majority of the remaining elements.

### Criteria for grading assessed theoretical work

**Distinction 80-100%** This higher marking band represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. A mark of 80% or higher is awarded when a candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that is clearly highly original and innovative.

**Distinction:** a mark of 70-79% is awarded when candidates show evidence of extensive relevant reading and an impressive grasp of current major issues in the field. Candidates will have *very effectively* demonstrated their achievement of the appropriate course knowledge, understandings and skills outcomes. This knowledge will have been reviewed critically with insight and

independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning. The writing will be clear, well-focussed and cogent.

**Merit:** a mark of 60-69% is awarded when candidates show consistency and fluency in discussing and evaluating evidence and theories drawn from a wide range of sources. Candidates will have *effectively* demonstrated their achievement of the appropriate course knowledge, understandings and skills outcomes. They will demonstrate an ability to relate this reading to their topics, and will clearly have understood and assimilated the relevant literature.

**Pass:** A mark of 50-59% is awarded when there is clear evidence of knowledge and understanding, but where there may be limited development of ideas or critical comment. Candidates will have demonstrated a *satisfactory* level of achievement of the appropriate course knowledge, understandings and skills learning outcomes. There will be reference to relevant reading, though not necessarily critical evaluation. Within these limitations there will be indication that the candidate has grasped fundamental concepts and procedures in the field.

**Fail:** a mark of 30-49% is awarded when the candidate demonstrates an unsatisfactory application of appropriate knowledge, understanding and skills specified in the Learning Outcomes of the course.

**Bad Fail:** a mark of 10-29% is awarded when the assessed work demonstrates a significant overall failure to achieve the Learning Outcomes, and where there is no evidence of recognition of the question nor of how it might be responded to.

**Very bad fail:** a mark of 1-9% A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non valid attempt and unit must be re-sat).

**Non submission or plagiarised assessment:** a mark of 0% A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment

Criteria for grading assessed practice work

**Distinction 80-100%** This higher marking band represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. A mark of 80% or higher is awarded when a candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that is clearly highly original and innovative.

**Distinction 70-79%** Work of excellent overall quality. It will demonstrate the very effective application of appropriate knowledge, understandings and skills specified in the learning outcomes. It will consist of an original and ambitious project which has achieved its goals with a good to high level of technical competence. It will be informed both by the strength of its original idea(s) and an appropriate and distinctive structure. It will have been well-researched/planned and exhibit a highly developed critical awareness of the medium. It will be work that the Department would normally regard as appropriate to exhibit, publish or broadcast externally. **A mark of 80% or higher** is awarded when a candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that is clearly highly original and innovative.

**Merit 60-69%:** Work that overall achieves a high standard. It will demonstrate the effective application of appropriate knowledge, understandings and skills specified in the learning outcomes. The work will have achieved the majority of its goals and will demonstrate a significant degree of originality and ambition with a good level of technical competence. It will be based on an original idea and will be well-structured. It will show significant evidence of research/planning and demonstrate a critical awareness of the medium. It will be work that the Department would normally regard as appropriate to exhibit or publish or broadcast externally.

**Pass 50-59%:** Work of an overall satisfactory standard. It will demonstrate the satisfactory application of appropriate knowledge, understandings and skills specified in the learning outcomes. It will show degrees of originality and ambition and the achievement of its primary goal(s). Technically it will be competent in quality with a recognisable and successful overall structure. It will be based on a degree of research/planning and exhibit some critical awareness of the medium but with marked variations in the effectiveness of the use audio and visual elements. It will be work that the Department would normally consider appropriate for internal College & Departmental exhibition.

**Fail: a mark of 30-49%** is awarded when the candidate demonstrates an unsatisfactory application of appropriate knowledge, understanding and skills specified in the Learning Outcomes of the course.

**Bad Fail: a mark of 10-29%** is awarded when the assessed work demonstrates a significant overall failure to achieve the Learning Outcomes, and where there is no evidence of recognition of the question nor of how it might be responded to.

**Very bad fail: a mark of 1-9%** is practice work that does not even attempt to address the specified learning outcomes (shall be deemed a non valid attempt and unit must be re-sat).

**Non submission or plagiarised assessment 0%** A categorical mark representing either the failure to submit an assessment or a mark assigned for plagiarised practice work.

**Criteria for grading unseen examination (Media Law & Ethics)**

**Assessment Information**

**Grading Criteria for unseen examination.**

Quality of Presentation: In line with all academic marking practices, examiners will also be concerned with the structure and form of the written answers and their presentation in terms of attention to clarity of expression, clear printing, spelling and punctuation.

Mark	Grade	Descriptor	Generic Grading Descriptors	Specific Grading Criteria (Marking Criteria)
0%		Non submission or plagiarised assessment	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment	n/a
1-9%	F	Very bad fail	A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non valid attempt and unit must be re-sat).	n/a
10-29%	E	Bad fail	Represents a significant overall failure to achieve the appropriate learning outcomes	Work of very poor quality that demonstrates little or no originality and ambition and is extremely weak in content, language and structure.
30-49%	D	Fail	Represents an overall failure to achieve the appropriate learning outcomes.	Candidates have not satisfied the examiners that they have read and understood the essential texts of the course and when there is inadequate organisation of the work. There is evidence of considerable confusion, incoherence and unfocused comment on the relevant points that need to be made.
50-59%	C	Pass	Represents the overall achievement of the appropriate learning outcomes to a threshold level	Candidates will show clear evidence of knowledge and understanding but there may be limited development of ideas or critical comment. There will be reference to relevant reading, though not necessarily critical evaluation. Within these limitations there will be an indication that the candidate has grasped fundamental concepts and procedures in the field.
60-69%	B	Good (merit threshold)	Represents the overall achievement of the appropriate learning outcomes to a good level.	Candidates show consistency and fluency in discussing and evaluating evidence and theories drawn from a wide range of sources. They will demonstrate an ability to relate this reading to their topic, and will clearly have understood and assimilated the relevant literature.
70-79%	A	Excellent (distinction threshold)	Represents the overall achievement of the appropriate learning outcomes to an excellent level.	Candidates show evidence of extensive relevant reading and an impressive grasp of current major issues in the field. This knowledge will have been reviewed critically with insight and independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning and with language which is particularly clear, well-focused and cogent
80-100%	A+	Exceptional	Represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level.	A mark of 80% or higher is awarded when a candidate satisfies the requirements for a distinction, but to an outstanding degree in answering exam questions.

**Assessment criteria for portfolio of Creative Radio Features.**

**Distinction 80-100%:** This higher marking band represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. A mark of 80% or higher is awarded when a candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that is clearly highly original and innovative.

**Distinction 70-79%:** Work of excellent overall quality. It will demonstrate the very effective application of appropriate knowledge, understandings and skills specified in the learning outcomes. It will consist of an original and ambitious project, which has achieved its goals with a good to high level of technical competence. It will be informed both by the strength of its original idea(s) and an appropriate and distinctive structure. It will have been well-researched/planned and exhibit a highly developed critical awareness of the medium. It will be work that the Department would normally regard as appropriate to exhibit, publish or broadcast externally.

**Merit 60-69%:** Work that overall achieves a high standard. It will demonstrate the effective application of appropriate knowledge, understandings and skills specified in the learning outcomes. The work will have achieved the majority of its goals and will demonstrate a significant degree of originality and ambition with a good level of technical competence. It will be based on an original idea and will be well-structured. It will show significant evidence of research/planning and demonstrate a critical awareness of the medium. It will be work that the Department would normally regard as appropriate to exhibit or publish or broadcast externally.

**Pass 50-59%:** Work of an overall satisfactory standard. It will demonstrate the satisfactory application of appropriate knowledge, understandings and skills specified in the learning outcomes. It will show degrees of originality and ambition and the achievement of its primary goal(s). Technically it will be competent in quality with a recognisable and successful overall structure. It will be based on a degree of research/planning and exhibit some critical awareness of the medium but with marked variations in the effectiveness of the use audio and visual elements. It will be work that the Department would normally consider appropriate for internal College & Departmental exhibition.

**Fail: a mark of 30-49%** is awarded when the candidate demonstrates an unsatisfactory application of appropriate knowledge, understanding and skills specified in the Learning Outcomes of the course.

**Bad Fail: a mark of 10-29%** is awarded when the assessed work demonstrates a significant overall failure to achieve the Learning Outcomes, and where there is no evidence of recognition of the question nor of how it might be responded to.

**Very bad fail: a mark of 1-9%** is practice work that does not even attempt to address the specified learning outcomes (shall be deemed a non valid attempt and unit must be re-sat).

**Non submission or plagiarised assessment 0%** A categorical mark representing either the failure to submit an assessment or a mark assigned for plagiarised practice work.

**Please Note** – The Department recognises the particular importance of the application of effective interpersonal, organisational and time management skills in the creation of practical work, and wishes to safeguard the interests of the majority of students who do make every effort to develop and apply them in their work. To this end, marks may be deducted from the appropriate Project marks if the examiners are not satisfied that every reasonable effort has been made by a student to apply these skills in course sessions and in the creation of the project. Exceptional cases of this kind will be discussed by the Internal Examiners in the presence of the External Examiner.

#### **Media Law & Ethics Examination Marking Criteria**

**80 -100% A+** Exceptional Represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. A mark of 80% or higher is awarded when a candidate satisfies the requirements for a distinction, but to an outstanding degree in answering exam questions.

**70- 79% A** Excellent (distinction threshold) Represents the overall achievement of the appropriate learning outcomes to an excellent level. Candidates show evidence of extensive relevant reading and an impressive grasp of current major issues in the field. This knowledge will

have been reviewed critically with insight and independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning and with language which is particularly clear, well-focused and cogent

**60-69% B Good (merit threshold)** Represents the overall achievement of the appropriate learning outcomes to a good level. Candidates show consistency and fluency in discussing and evaluating evidence and theories drawn from a wide range of sources. They will demonstrate an ability to relate this reading to their topic, and will clearly have understood and assimilated the relevant literature.

**50-59% C Pass** Represents the overall achievement of the appropriate learning outcomes to a threshold level. Candidates will show clear evidence of knowledge and understanding but there may be limited development of ideas or critical comment. There will be reference to relevant reading, though not necessarily critical evaluation. Within these limitations there will be an indication that the candidate has grasped fundamental concepts and procedures in the field.

**30-49% D Fail** Represents an overall failure to achieve the appropriate learning outcomes. Candidates have not satisfied the examiners that they have read and understood the essential texts of the course and when there is inadequate organisation of the work. There is evidence of considerable confusion, incoherence and unfocused comment on the relevant points that need to be made.

**10-29% E Bad fail** Represents a significant overall failure to achieve the appropriate learning outcomes. Work of very poor quality that demonstrates little or no originality and ambition and is extremely weak in content, language and structure.

**1-9% F Very bad fail** A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non valid attempt and unit must be re-sat).

**0%** Non submission or plagiarised assessment. A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment

#### **Essay Marking Criteria within the unseen paper**

The marking criteria for theory essays are, in general:

the success with which the student has addressed the topic given in the essay title and whether there has been an answer given to the question.

the originality, ambition, scope and relevance of the essay in terms of the topic being addressed.

the structure and form of the essay.

the presentation of the essay in terms of attention to clarity of expression, clear print/handwriting, spelling and punctuation.

#### **Postgraduate Essay Marking for Radio Studies- A Cultural Enquiry.**

**Assessment criteria for examined outcome, an essay of between 4 and 5,000 words.**

**Distinction:** a mark of 70-79% is awarded when candidates show evidence of extensive relevant reading and an impressive grasp of current major issues in the field. Candidates will have very *effectively* demonstrated their achievement of the appropriate course knowledge, understandings and skills outcomes. This knowledge will have been reviewed critically with insight and independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning. The writing will be clear, well-focused and cogent. A mark of 80% or higher is awarded when a candidate satisfies the requirements for a distinction, but to an outstanding degree. Such work may be of publishable quality, and will be a significant contribution to debate within the field.

**Merit:** a mark of 60-69% is awarded when candidates show consistency and fluency in discussing and evaluating evidence and theories drawn from a wide range of sources. Candidates will have *effectively* demonstrated their achievement of the appropriate course knowledge, understandings and skills outcomes. They will demonstrate an ability to relate this reading to their topics, and will clearly have understood and assimilated the relevant literature.



**Pass:** A mark of 50-59% is awarded when there is clear evidence of knowledge and understanding, but where there may be limited development of ideas or critical comment. Candidates will have demonstrated a *satisfactory* level of achievement of the appropriate course knowledge, understandings and skills learning outcomes. There will be reference to relevant reading, though not necessarily critical evaluation. Within these limitations there will be indication that the candidate has grasped fundamental concepts and procedures in the field.

**Fail:** a mark of 30-49% is awarded when the candidate demonstrates an unsatisfactory application of appropriate knowledge, understanding and skills specified in the Learning Outcomes of the course.

**Bad Fail:** a mark of 10-29% is awarded when the assessed work demonstrates a significant overall failure to achieve the Learning Outcomes, and where there is no evidence of recognition of the question nor of how it might be responded to.

### **Radio Script Adaptation Marking Criteria for Sound Story Telling and Intertextuality of Narrative**

**Distinction 70% and above** Work of outstanding overall quality, which demonstrates the achievement of the course learning outcomes to a very effective extent. The work will demonstrate an advanced understanding of the radiophonic qualities of storytelling through adaptation, achieve a distinctive voice in terms of adapter's originality, and maintain to a high prose, film or theatre. The script demonstrates an excellent understanding of the intended audience, dramatic structure, and grasp of the subject. **A mark of 80% or higher** is awarded when a candidate satisfies the requirements for a distinction but to an outstanding degree.

**60-69%** Work that overall demonstrated the effective achievement of the learning outcomes. The work will have achieved the majority of its goals and will demonstrate a significant degree of originality and ambition. The adaptation approach will be based on an original idea and will be well-structured. It will show good use of audio elements to sustain the structure of storytelling.

**50-59%** Work of an overall satisfactory standard showing degrees of originality and ambition and the achievement of its primary goal(s). Technically it will be competent in quality with a recognisable and successful overall structure. It will exhibit some creative awareness of the radio medium but with marked variations in the effectiveness of the audio elements to sustain the involvement of the audience. It will demonstrate a satisfactory application of appropriate knowledge and skills specified in the learning outcomes.

**Fail 0-49%** Work of an overall unsatisfactory standard, demonstrating little originality or ambition. It is likely that its goals will not have been achieved to a satisfactory extent and its level of competence will range from adequate to poor with a weak structure. It will show evidence of a lack of understanding of the radio and generally ineffective use of audio elements to sustain the involvement of the audience. It will demonstrate an unsatisfactory application of knowledge and skills specified in the learning outcomes. It will be work that the Department would not normally regard as appropriate for any exhibition or publication.

### **Assessment criteria for practice-based work submitted in the Radio Journalism portfolio.**

**Distinction 80-100%:** This higher marking band represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. A mark of 80% or higher is awarded when a candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that is clearly highly original and innovative.

**Distinction 70-79% and above:** Work of excellent overall quality. It will demonstrate the very effective application of appropriate knowledge, understandings and skills specified in the learning outcomes. It will consist of an original and ambitious project, which has achieved its goals with a

good to high level of technical competence. It will be informed both by the strength of its original idea(s) and an appropriate and distinctive structure. It will have been well-researched/planned and exhibit a highly developed critical awareness of the medium. It will be work that the Department would normally regard as appropriate to exhibit, publish or broadcast externally.

**Merit 60-69%:** Work that overall achieves a high standard. It will demonstrate the effective application of appropriate knowledge, understandings and skills specified in the learning outcomes. The work will have achieved the majority of its goals and will demonstrate a significant degree of originality and ambition with a good level of technical competence. It will be based on an original idea and will be well-structured. It will show significant evidence of research/planning and demonstrate a critical awareness of the medium. It will be work that the Department would normally regard as appropriate to exhibit or publish or broadcast externally.

**Pass 50-59%:** Work of an overall satisfactory standard. It will demonstrate the satisfactory application of appropriate knowledge, understandings and skills specified in the learning outcomes. It will show degrees of originality and ambition and the achievement of its primary goal(s). Technically it will be competent in quality with a recognisable and successful overall structure. It will be based on a degree of research/planning and exhibit some critical awareness of the medium but with marked variations in the effectiveness of the use audio and visual elements. It will be work that the Department would normally consider appropriate for internal College & Departmental exhibition.

**Fail:** a mark of 30-49% is awarded when the candidate demonstrates an unsatisfactory application of appropriate knowledge, understanding and skills specified in the Learning Outcomes of the course.

**Bad Fail:** a mark of 10-29% is awarded when the assessed work demonstrates a significant overall failure to achieve the Learning Outcomes, and where there is no evidence of recognition of the question nor of how it might be responded to.

**Very bad fail:** a mark of 1-9% is practice work that does not even attempt to address the specified learning outcomes (shall be deemed a non valid attempt and unit must be re-sat).

**Non-submission or plagiarised assessment 0%** A categorical mark representing either the failure to submit an assessment or a mark assigned for plagiarised practice work.

## MA RADIO FINAL PRODUCTION ANALYSIS SUBMISSION GUIDELINES

This is a one thousand word document that expresses a self-analysis of your 15-minute programme. It supports the internal and external markers' appreciation of your work and assists them in applying the marking criteria to your work.

The deadline for submitting this document is Thursday 1st September 2011.

Please note that on Thursday 1st September the practice theory essay and sound story dramatisation examination scripts and this final production analysis have to be handed in between 10 a.m. and 2 p.m. The office will not be open at any other time on this day. If you are posting in your entries in make sure you ensure special delivery and allow time for delivery.

Deliver your Final Production Analysis (2 copies) to the Departmental Office in an envelope marked for the attention of Tim Crook, Head of Radio. You are advised to divide your written analysis into the following categories:

1. Editing and Post Production
2. Writing/Structure
3. Research/Journalism (For drama productions this criterion would apply to casting and selection of a script if not originated by the student.)
4. Direction/Production/Presentation
5. Creative Use of the Radio Medium

The other issues to be addressed in the document could relate to the influence of theory and your background reading and knowledge to the creation and completion of your programme.

You could consider analysing the development and realisation of your practical work and, where appropriate, your contribution to the creative process. You could consider the ways in which your theoretical understanding has directly or indirectly influenced your practical work.

The document would also benefit from any evidence of background reading and academic research that underpinned your approach to the origination and completion of your programme.

Although the document is not intended to be a traditional essay clearly the inclusion of any relevant notation and explanation in bibliography would leave the markers with a good impression.

The MA Radio course textbooks provide useful resources and reference points for critical vocabulary and notation in the construction of your analysis.

For journalism: *International Radio Journalism- History, Theory & Practice*, *Broadcast Journalism*, and *Radio Production* would be relevant texts.

For drama and creative features: *Radio Drama- Theory & Practice*, *Writing Radio Drama* and *Radio Acting*.

For the synergy of interdisciplinary practical and theoretical study of sound: *The Sound Handbook*.

There are many other useful texts in the Radio Section of the College library on the second floor of the library.

Remember that this document requires precision of writing. There is little need to exceed the recommended word limit of 1,000 words.

Clearly an explanation of your target audience and the style/genre of radio station that you have made your programme for would merit inclusion. To what extent have you achieved your objectives? Why did you change course during your research and production?

**BBC College of Journalism: Useful online resources**

Newsroom basics

<http://www.bbc.co.uk/journalism/skills/writing-styles/choosing-radio-clips-1/>

Audio Skills

<http://www.bbc.co.uk/journalism/skills/writing-styles/choosing-radio-clips-1/>

Video Skills

<http://www.bbc.co.uk/journalism/skills/writing-styles/choosing-radio-clips-1/>

Web skills

<http://www.bbc.co.uk/journalism/skills/writing-styles/writing-for-the-web/>

Journalism tutor

<http://www.bbc.co.uk/journalism/skills/writing-styles/journalism-tutor/>

Law

<http://www.bbc.co.uk/journalism/law/>

Ethics and editorial guidelines

<http://www.bbc.co.uk/journalism/ethics-and-values/>

Statistics and numbers:

<http://www.bbc.co.uk/journalism/skills/writing/numbers/>

**Specialist resources on:**

Reporting Politics

<http://www.bbc.co.uk/journalism/briefing/politics/political-correspondents/>

Reporting the military

<http://www.bbc.co.uk/journalism/briefing/military/reporting-the-military/>

Reporting the EU

<http://www.bbc.co.uk/journalism/briefing/reporting-the-eu/need-to-know/>

Reporting Religion

<http://www.bbc.co.uk/journalism/briefing/religion/roger-boltons-challenge/>

Reporting Science

<http://www.bbc.co.uk/journalism/reporting-science/>

Reporting Business

<http://www.bbc.co.uk/journalism/briefing/business/reporting-business/>

Reporting the Economy

<http://www.bbc.co.uk/journalism/briefing/politics/reporting-the-economy/>

**Detailed Media Law resources:**

Reporting Court Cases in England and Wales

<http://www.bbc.co.uk/journalism/law/courts-in-england/>

Reporting Court Cases in Scotland

<http://www.bbc.co.uk/blogs/collegeofjournalism/law/court-reporting-in-scotland/>

Contempt

<http://www.bbc.co.uk/journalism/law/contempt/>

Defamation

<http://www.bbc.co.uk/journalism/law/contempt/>

Copyright

<http://www.bbc.co.uk/journalism/law/copyright/>

Family Cases

<http://www.bbc.co.uk/journalism/law/family-cases/>

Reporting Terror

<http://www.bbc.co.uk/journalism/law/reporting-terror/>

Reynolds Defence

<http://www.bbc.co.uk/journalism/law/reporting-terror/>

War and Law

<http://www.bbc.co.uk/journalism/law/war-law/>

Contempt Today

<http://www.bbc.co.uk/journalism/law/contempt-today/>

**Essentials of Ethical Journalism**

Truth and accuracy

<http://www.bbc.co.uk/journalism/ethics-and-values/truth-accuracy/>

Truth in Theory

<http://www.bbc.co.uk/journalism/ethics-and-values/truth-accuracy/truth-in-theory.shtml>

Accuracy and Verification

<http://www.bbc.co.uk/journalism/ethics-and-values/truth-accuracy/accuracy-and-verification.shtml>

Fact and Opinion

<http://www.bbc.co.uk/journalism/ethics-and-values/truth-accuracy/fact-and-opinion.shtml>

Alan Little's Writing Masterclass

<http://www.bbc.co.uk/journalism/skills/writing/writing-masterclass/>

Writing about immigration and asylum

<http://www.bbc.co.uk/journalism/skills/writing/accuracy/immigration-and-asylum.shtml>

Impartiality

<http://www.bbc.co.uk/journalism/ethics-and-values/impartiality/>

Independence

<http://www.bbc.co.uk/journalism/ethics-and-values/independence/>

Public Interest

<http://www.bbc.co.uk/journalism/ethics-and-values/public-interest/>

Accountability

<http://www.bbc.co.uk/journalism/ethics-and-values/accountability/>

Sources

<http://www.bbc.co.uk/journalism/ethics-and-values/sources/>

**Trust and Editorial Choices**

<http://www.bbc.co.uk/journalism/ethics-and-values/trust-and-choices/>

Trust in radio editing

<http://www.bbc.co.uk/journalism/ethics-and-values/trust-and-choices/trust-in-radio-editing.shtml>

Trust and radio documentary

<http://www.bbc.co.uk/journalism/ethics-and-values/trust-and-choices/trust-and-radio-documentary.shtml>

Trust and Observational Documentary

<http://www.bbc.co.uk/journalism/ethics-and-values/trust-and-choices/trust-and-observational-doc.shtml>

Trust and impact

<http://www.bbc.co.uk/journalism/ethics-and-values/trust-and-choices/trust-and-impact.shtml>

Trust and live sport

<http://www.bbc.co.uk/journalism/ethics-and-values/trust-and-choices/trust-and-live-sport.shtml>

Trust and live news

<http://www.bbc.co.uk/journalism/ethics-and-values/trust-and-choices/trust-and-live-news.shtml>

Trust and television documentary

<http://www.bbc.co.uk/journalism/ethics-and-values/trust-and-choices/trust-and-tv-documentary.shtml>

Trust and phone-ins

<http://www.bbc.co.uk/journalism/ethics-and-values/trust-and-choices/trust-and-phone-ins.shtml>

Honesty and filming

<http://www.bbc.co.uk/journalism/ethics-and-values/trust-and-choices/honesty-in-filming.shtml>