

## UMBC UGC Instructions for New Course Request Form (revised 4/2016)

**Course number & title:** Enter the number and title of the course at the top of the page. Contact the Registrar's Office to confirm that the desired course number is available.

**Date submitted:** The date that the form will be submitted to the UGC.

**Effective date:** The semester the new course is in effect, if approved.

**Contact information:** Provide the contact information of the Chair or UPD of the department or program housing the course. If the course is not housed in a department or program, then provide the same information for the head of the appropriate academic unit. (See UGC Procedures) If another faculty member should also be contacted for questions about the request and be notified about UGC actions on the request, include that person's contact information on the second line.

**Course number:** For cross-listed courses, provide all the numbers for the new course.

**Transcript title:** Limited to 30 characters, including spaces.

**Recommended Course Preparation:** *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s) and that 100 or 200 level courses may have them.*

Here fill in what previous course(s) a student should have taken to succeed in the course. These recommendations will NOT be enforced by the registration system. Please explain your choices in the "rationale" (discussed below).

**Prerequisite:** *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s)* Here fill in course(s) students need to have taken before they enroll in this course. These prerequisites will be enforced through the registration system. Please explain your choices in the "rationale" (discussed below).

**NOTE:** Please use the words "AND" and "OR", along with parentheses as appropriate, in the lists of prerequisites and recommended preparation so that the requirements specified will be interpreted unambiguously.

**NOTE:** Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.

**# of credits:** To determine the appropriate number of credits to assign to a course please refer to the [UMBC Credit Hour Policy](#) which articulates the standards for assignment and application of credit hours to all courses and programs of study at UMBC regardless of degree level, teaching and learning formats, and mode of instruction.

**Maximum total credits:** This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.

**Grading method(s):** Please review the [grading methods document](#) (this link can be found on the UGC forms page) before selecting a grading option. Please do not select all three grading options by default.

**Proposed catalog description:** Provide the exact wording of the course description as it will appear in the next undergraduate catalog. Course proposals should be a) no longer than 75 words, b) stated in declarative sentences in language accessible to students, and c) avoid reference to specific details that may not always pertain (e.g., dates, events, etc.). Course descriptions should not repeat information about prerequisites (which are always listed alongside the course description)."

**Rationale:** Please explain the following:

- a) Why is there a need for this course at this time?
- b) How often is the course likely to be taught?
- c) How does this course fit into your department's curriculum?
- d) What primary student population will the course serve?
- e) Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?
- f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).
- g) Explain the reasoning behind the P/F or regular grading method.
- h) Provide a justification for the repeatability of the course.

**Cross-listed courses:** Requests to create cross-listed courses must be accompanied by letters of support via email from all involved department chairs. Proposals for new courses or the addition of a cross-listing to an existing course must include as a part of the rationale the specific reason why cross-listing is appropriate. Email from all involved department chairs is also required when cross-listing is removed and when a cross-listed course is discontinued. Please note that Special Topics courses cannot be cross-listed.

**Course Outline:** Provide a syllabus with main topics and a weekly assignment schedule which includes complete citations for readings with page numbers as appropriate. Explain how students' knowledge and skills will be assessed.

*Note: the UGC form is a Microsoft Word form. You should be able to enter most of the information by tabbing through the fields. The document is protected. In the rare case that you need to unprotect the document, use the password 'ugcform'. Beware that you will lose all the data entered in the form's fields if you unlock and lock the document.*

## UMBC UGC New Course Request: MCS 366

Date Submitted: August 30, 2018

Proposed Effective Date: Spring 2019

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### COURSE INFORMATION:

Course Number(s)	366
Formal Title	Podcasting
Transcript Title (≤30c)	Podcasting
Recommended Course Preparation	MCS 101
Prerequisite <b>NOTE:</b> Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	
# of Credits Must adhere to the <a href="#">UMBC Credit Hour Policy</a>	3
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3 <small>This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.</small>
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

### PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

This course instructs students in sound-gathering, interviewing, script writing, and audio editing, contextualized in the history of audio journalism and storytelling. Students will learn to think critically about the media they consume and the ethics of telling other people's stories. By the end of the semester students will research, write, record, and edit a documentary-style audio story. Professional writers and audio producers will visit for guest lectures and coaching

### RATIONALE FOR NEW COURSE:

Since 2014, podcasting has become one of the fastest-growing areas in the media industry. Increasingly, organizations large and small have turned to audio storytelling as another way to reach and engage their audiences, constituencies, clients, and publics. MCS students and alumni are increasingly finding that experience in writing, recording, editing and producing podcast, radio, and other audio work is a valuable skill on the job market. Perhaps more importantly, students are finding that innovate forms of audio storytelling provides them with an exciting new canvas on which to explore ideas. Finally, podcasting has become an important source of contemporary literature and knowledge. Learning to think critically about how they're put together provides students with important insights for engaging with this popular and influential new cultural form.

ATTACH COURSE SYLLABUS (mandatory):

**Radio & Podcasting Syllabus**  
**UMBC • MCS 366 • Fine Arts 404 & 418 •**

**Overview**

Welcome podcast junkies, NPR nerds, and story-lovers! In this course, you'll learn a little about every aspect of radio and podcasting, and how to become a better storyteller. You'll think critically about the media you consume and the ethics of telling other people's stories, consider what makes for good radio subjects and sources, develop your personal voice and style, and learn practical skills that will be key to making your own podcast or scoring a radio internship. We'll have lessons on sound-gathering, interviewing, script writing, and audio editing, and we'll contextualize it all in the history of audio journalism and storytelling. Over the semester, you'll produce a documentary-style audio story of the kind you hear on Serial, This American Life, or Radiolab, and you'll create and edit the piece as if you're working for an actual show. This class is about embracing creative risks and working collaboratively to solve problems. We're not aiming for technical perfection, just for managing tech challenges while pursuing thoughtful approaches to storytelling. Professional journalists will visit for guest lectures and coaching. The class will have the collaborative atmosphere of a newsroom where students share expertise, and pitch and workshop stories together.

**Who we are**

Our diversity is our strength, and the class community and collaborative environment we create will make all the difference to the quality of your learning experience and the stories you create. All are welcome here, and you must treat everyone in this community with respect, even if you disagree with them. If there is anything you would like me to know about how you identify or how you learn, please reach out any time. If you have special needs and need support, please let me know and I'll be glad to offer it. As storytellers, we are responsible to the people who entrust us with their experiences and intimate thoughts. I have a zero tolerance policy for plagiarism, fabrication, and dishonest or unethical reporting of any kind, and such academic misconduct will result in disciplinary action. This course is taught by independent producer Mary Wiltenburg on Wednesdays from 4:30-7 pm in Fine Arts room 404 and computer lab 418. My office hours in Fine Arts 423 are by appointment: [mwilten@umbc.edu](mailto:mwilten@umbc.edu).

**Important to know**

- **Attendance:** Because this course meets so infrequently, and because the majority of the work we do is in class rather than for homework, the attendance policy in this class is strict. Everyone is allowed one excused absence per semester; beyond that you need a doctor's note

for an absence to be excused, and unexcused absences deduct from your grade. Three significant tardies or early departures add up to an absence.

• **Assignments and Grading:** We'll have a variety of group and solo assignments that are all building blocks to producing your own documentary radio story by the end of the semester. Grades will be determined by your attention to details in following each assignment prompt. The production assignments will have rubrics delineating the requirements of a successful project. Homework assignments will be given in class on Thursdays, and elaborated on by email and on Blackboard. If you miss class, it is your responsibility to check the syllabus, and if necessary reach out to a classmate or your instructor, to get the details on the assignment you missed. Work handed in late is eligible for half credit. Final Grades will be assessed according to this formula:

Class Participation (in-class work, attendance, promptness)	20%
Group Scene Project	10%
Vox Pop Project	10%
Story ideas for Final Project	5%
Transcribed Interviews	5%
First Draft Script	5%
Edited Script	5%
Near Final Cut	5%
Final podcast project:	25%
Final reflection essay or audio reflection:	10%

### What you'll need

Most of what we study will be podcasts and radio stories, and therefore, free! You'll also need the graphic novel *Out on the Wire: The Storytelling Secrets of the New Masters of Radio* (available in the bookstore for \$18 or on Amazon for \$12), a cell phone, and headphones or earbuds. MCS will provide professional-grade microphones, and the cables to connect them to your phones; the department also has a limited number of Zoom audio recorders to check out, and more are available at the library. We'll upload, edit, and mix sound using Adobe Audition software, available in computer lab 418, and at these other spots on campus: Engineering 333 and 336A (open sporadically; see posted calendars), and AOK library (iMacs on the 2<sup>nd</sup> and 7<sup>th</sup> floors, and in the Digital Media Library). We'll store audio files in Google Drive, but you might also want to get a flash drive to back yours up. We'll communicate through Blackboard and email, so please check both.

## Week-by-week schedule

### Week 1 • 2/1/ • Hello

#### In class:

I'll introduce myself, and play a bit of [the story](#) that got me hooked on journalism. We'll quickly discuss the five types of radio sound, then you'll pair up and head out onto campus for your first recording assignment. When you're back we'll do introductions, fill out self-evaluation surveys, and I'll take an inventory of everyone's gear. Then we'll listen to [an episode](#) of The Memory Palace podcast, and talk about what stories hold your ear and why.

### Week 2 • 2/8/ • Stories All Around You

#### Due today:

- Listen through the tape your group gathered, and note your favorite bits
- Listen to the "[Food Fight](#)" episode of the podcast "Revisionist History" by Malcolm Gladwell
- Watch the "How to make a podcast" tutorial at the Adobe Audition [website](#)

#### In class:

We'll discuss the "Food Fight" episode you listened to, and talk about the difference between a topic and a story. We'll workshop story ideas from a few volunteers, then you'll pair up and act as each other's editors, refining ideas for your final podcasting projects. Back in the larger group, we'll crowdsource more advice on these. Then we'll finish the day in the computer lab, editing the tape you collected last week into 1-minute scenes.

### Week 3 • 2/15/ • Storytelling

#### Due today:

- Finish your group scene, export it as a .wav file, and put it in your group's Google Drive folder

#### In class:

While you load the Storycorps App on your phones, we'll listen to [two great](#) examples of interviews from that podcast. Then you'll pair up, interview one another, and tell a 2-minute story to the group about the classmate you interviewed. Finally, we'll read the children's book *Where the Wild Things Are*, and listen to the end of [a great interview](#) between its author, Maurice Sendak, and Fresh Air host Terry Gross.

### Week 4 • 2/22/ • Do Talk To Strangers

#### Due today:

- Listen to a Terry Gross interview of your choice at [this link](#), with particular attention to the dynamic between her and the interviewee, and what sorts of questions she asks

#### In class:

We will discuss the Terry Gross interviews you listened to, and watch Planet Money founder Alex Blumberg's advice on [eliciting stories](#) and [choosing good interviewees](#). Then we'll discuss what a vox pop is, listen to [an example](#), and head out to start gathering interviews for your vox pop assignment (please see detailed instructions in Blackboard or Google Drive). Finally, we'll come back to the lab and hear your group audio scenes, discuss lessons learned, and start loading the vox interviews you gathered into Google Drive/Audition.

### **Week 5 • 3/1/ • Racism and Radio**

**please note the time & location change: 4-6:30 pm, meeting in AOK Library Gallery**

#### **Due today:**

- Read the Introduction to "The Sonic Color Line"
- Complete your Vox Pop project, label it with your name, and put it in the Google Drive by class time. (Please see Blackboard or the Google Drive folder for complete instructions.)

#### **In class:**

We will attend a [guest lecture](#) by visiting NYU professor Jennifer Lynn Stoeber, author of *The Sonic Color Line: Race and the Cultural Politics of Listening*. After that we'll discuss her talk, and share our own experiences with names, language, culture, prejudice, and what it means to be an American. We'll also consider the idea of podcasting as a radical act, and a medium many people are now using to correct cultural misconceptions, share previously untold stories, and hear voices previously underrepresented in the mainstream media.

### **Week 6 • 3/8/ • Filling in the Gaps**

#### **Due today:**

- Read "Out on the Wire" pages 14-76 (that's the chapters "Radio: An Illustrated Guide" and "Amuse Yourself: Ideas").
- Be ready to hand in to me in class your story ideas for your final project, written in one of the three formats described in your reading on pp 57-60

#### **In class:**

We'll continue to explore podcasting as a vehicle for good conversations about race and identity, starting with [an interview](#) of actor LaVar Burton about changing his name to Bob as a kid, and continuing with a collection of interviews about being multiracial in America. Finally, thanks to some Story Speed Dating, we'll refine your story idea, and a wish-list of interviewees and tape to gather, for your final podcast.

### **Week 7 • 3/15/ • After Parkland**

#### **Due today:**

- Tune in to the news about today's national school walkout, in whatever form you usually get your news. Jot down some notes about details, scenes, or images that stand out to you, either from photos, print stories, video clips, or, of course, audio.

- Please read the following two short newspaper articles: [this New York Times story](#) about some Parkland kids' first day back at school after the shooting, and [this one](#) about how much student activism is coming out of Douglas High School, as opposed to after Columbine.

**In class:**

We'll share impressions and look at [maps and images of the walkout](#). Then we'll [hear from](#) some of the kids in the stories you read, and we'll compare the impact of the print and audio accounts. We'll hear [a powerful meeting](#) between the president and mass-shooting survivors, and contrast the testimony of a Parkland kid with that of a mom who became an activist after her son was killed at Sandy Hook. Finally, I'll give 1-on-1 feedback on your story ideas, and pair you up with the classmate who'll be your editor/producer this semester, to talk through project next steps.

**Spring Break • 3/22/ • No Class!**

**Week 8 • 3/29/ • The Power of Silence**

**Due today:**

- Bring with you the audio interviews you've gathered over break. At this point, you should have done at least a significant (30+ minutes) initial interview with each of the 2 main subjects of your story.
- Read "Out on the Wire" pages 79-106 and (that's the chapter "The Heat of their Breath: Character and Voice").

**In class:**

Now that you're in the thick of your interviewing, we'll talk about the power of silence, in life and reporting. We'll hear accounts and [performances](#) from the March for Our Lives this past weekend, and we'll consider Emma Gonzales's [powerful example](#), and what lessons we might take from it as interviewers. We'll practice asking open-ended questions, and write some for your upcoming interviews. Then you'll pair up with your producer, and work together to choose the best moments from your interviews so far. Finally, we'll go to the lab and start logging and cutting the tape you've gathered, and assembling the transcribed pieces into what will soon be your story script.

**Week 9 • 4/5/ • Build it**

**Due today:**

- Bring the remainder of your interviews, done and transcribed
- Read "Out on the Wire" pages 109-143 (that's the chapter "Keep or Kill: Story Structure").

**In class:**

Today we'll take an on-campus field trip to WMBC, UMBC's campus radio station, to see the work they do. We'll cut your tape and structure your stories. And we'll have our first quiz on the reading. ;)



**Week 10 • 4/12/ • Celebrating 10 Years of MCS**

**please note the time & location change: 4-6:30 pm, meeting in AOK Library 7th floor**

**Due today:**

- Email me your first-draft script by class time. I'll have feedback to you by Monday.
- Come ready to schmooze. If you have cards, bring em. (And if you don't, may I suggest printing some up cheaply with [Vistaprint](#) or similar.)

**In class:**

We'll attend MCS's 10th anniversary celebration, featuring an alumni panel, remarks by Freeman Hrabowski, food and drink, and a networking social. Come ready to chat up UMBCers old and new – and who knows, maybe land your next job, internship, or mentoring opportunity!

**Week 11 • 4/19/ • Sue Mladenik's Bone**

**Due today:**

- Read the [article excerpt](#) from "She doesn't want to share her grief with a nation," here in Blackboard under Course Materials
- Homework amnesty! Deadline extended for first-draft scripts, and a free pass to hand in missed work.

**In class:**

We'll tackle a complex 9/11-related reporting dilemma together. We'll also check in about missed work, and have individual story coaching sessions after class.

**Week 12 • 4/26/ • The Sausage Gets Made**

**Due today:**

- Send your first-draft scripts to me if you haven't already
- Come ready to discuss the last several chapters of reading

**In class:**

We'll discuss lessons from our reading, and take your scripts and tape to the next level.

**Week 13 • 5/3/ • Nearly There!**

**please note the location change for tonight's class: we'll meet at the usual time at UMBC's New Media Studio, Sherman Hall 202**

**Due today:**

- Email me your edited script by class time, and bring a copy to read aloud. (As you edit, take breaks where you read the script out loud to yourself and play your actual tape cuts, while

timing the whole thing on your phone. By the time you hand in this draft, it should be under 12 minutes.)

- Come with your tape cuts loaded into a Garageband/Audition file and ready to play for the class
- Read “Out on the Wire” pages 169-202 (that's the chapter "Your Baby's Ugly: The Edit").

**In class:**

We'll listen to your story rough-cuts with your editors and as a group, refine your tape and scripts, and practice script performance so you're comfortable recording and mixing your own narration before next class.

**Week 14 • 5/10/ • Finishing Touches**

**Due today:**

- A near-final cut of your story, including narration, interview tape, and ambient sound (it's okay if you don't have the music done yet). Please decide on the 1-2 minutes of it that's giving you the most trouble, and be ready to play it for the group and get help.
- Read “Out on the Wire” pages 147 to 165 (that's the chapter "The Deep Sea: Sound").

**In class:**

Last day of class! We'll workshop final things you're struggling with in your stories, and crowdsource advice. We'll complete end-of-term surveys, and I'll hand back the ones you filled out at the start of term, so you can see the contrast, and reflect on it in your final essay. We'll think back on the class, its highs and lows, and on your advice about how to improve it.

**Week 15 • 5/17/ • Final Listening Party**

**Due today:**

- Final podcast project, due at 4 pm on 5/17. A 5-8 minute produced audio piece, including narration, recorded interview sound, ambient sounds/sound effects, and music.
- Final reflection essay or audio reflection, due by noon on 5/18. A 2-3 page written, or 2-minute audio, reflection on what you learned over the course of the semester, what surprised you, what the process of making a podcast was like for you, and how you challenged yourself.

**In class:**

We'll eat, drink, listen to everyone's stories, and celebrate making it through!