

# POST 120: Audio Podcasting and other Media

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## Course Description

This course is an introduction to the uses and practical applications of sound for multimedia. Students will study various uses of sound and music on the Internet from creative to professional websites. Using free or inexpensive hardware and software, students will learn to create and edit podcasts and attach audio files to programs and web pages such as Facebook, iTunes, Keynote, PowerPoint and other sites. The course will cover both Mac and PC applications so all students will be able to work on projects from their home computers. The course will also cover current legalities of digital media.

## Course Objectives

By the end of the course, students will be able to:

- Assess the strengths and weaknesses of various podcasts in terms of its technical and storytelling aspects.
- Record clean, professional-sounding dialogue at home using a USB microphone.
- Edit, mix, and export professional, Internet-ready original podcasts.
- Successfully navigate the basic functions of recording and editing software.
- Upload and create an original podcast feed using podcast aggregators.
- Have a basic understanding of the mechanics behind how sound works, and what effect that has upon recording dialog for podcasts.

## COURSE INFO

All Assignments must be submitted to D2L

## INSTRUCTOR INFO

**Derek Katzer**  
dkatzer@depaul.edu

## OFFICE HOURS

Monday  
10:00 AM – 11:30 AM  
Zoom (Link on D2L)

# Learning Outcomes

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POST 120: Audio Podcasting & Other Media is included in the Liberal Studies program as a course with credit in the Arts and Literature domain. Courses in the Arts and Literature domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze creative works, investigate the relations of form and meaning and through critical and/or creative activity to come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take course in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

In **POST 120** Students Will:

- Listen to a variety of podcasts and analyze them in terms of quality style, format, and Genre
- Learn how to operate a USB microphone and utilized a DAW (Digital Audio Workstation)
- Investigate current trends in Digital Rights Management, P2P Networking, Internet Privacy/Regulation, Copyright, and Intellectual Property Rights
- Write, record, and edit several original podcasts that will demonstrate effective storytelling and technical expertise
- Learn the role of audio and podcasts in social media, presentations, and online feeds

## **How Learning Outcomes Will Be Met**

1. Papers 1-2 focus upon the analysis of a variety of podcasts in order to understand what makes the podcasts work in terms of: Content, Style, format, and genre. This will help improve the quality of the podcast that is created within the class.
2. Projects 1-6 will be staged with varying length to incorporate the techniques required for creating a professional quality podcast. This includes covering the process of: Editing dialog, balancing the mix, utilizing plugins (EQ, Compression, Noise Removal), and the practicality of microphone placement for recording. Through the continued refinement of their podcast the student will gain competency in the art of storytelling and working with a Digital Audio Workstation.
3. Paper 3 is a deeper response paper. This will require students to reflect on the art, design, and technical aspects of podcasts based upon their own experiences over the past quarter.

# Writing Expectations

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The papers will adhere to MLA format for writing style.

## **How Writing Expectations Will Be Met**

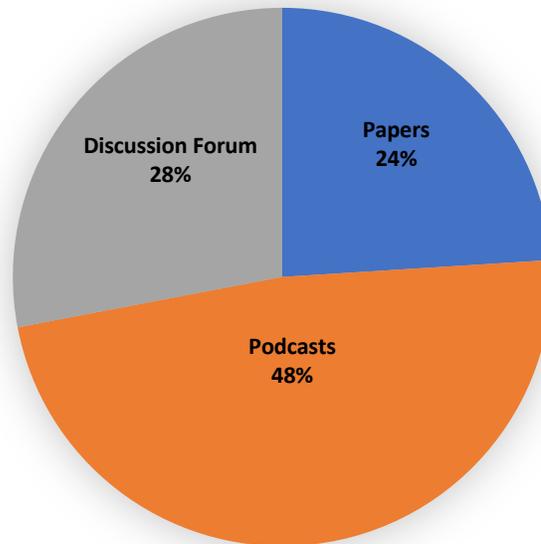
**Papers 1 - 2** are response papers. They are required for the student to begin to think critically about podcasts. Through writing about the podcasts, the student will learn to understand how they work, and use that analysis to improve their own recordings.

**Paper 3** is a longer form response paper. This will require to reflect more deeply about what goes into podcast creation, how it works as an artform, and specifically how their perceptions have changed over the past quarter.

# Grading

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## Grade Breakdown



### Podcast Breakdown

Podcast 1: 4%  
Podcast 2-5: 6% Each  
Podcast 6: 20%

### Papers Breakdown

Paper 1-2 6% Each  
Paper 3 12%

### Grade Points:

<b>A</b>	<b>A-</b>	<b>B+</b>	<b>B</b>	<b>B-</b>	<b>C+</b>
100-93	92-90	89-88	87-83	82-80	79-78
<b>C</b>	<b>C-</b>	<b>D+</b>	<b>D</b>	<b>D-</b>	<b>F</b>
77-73	72-70	69-68	67-63	62-60	59-0

**Late work is not accepted.** In case of illness, please let me know.

**Corrupted files, incomplete files, incorrect files, and submissions to an incorrect assignment dropbox will result in a zero.**

# Discussion Forums

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The discussions forums are weekly assignments, unless otherwise specified in the homework section, to encourage interaction between students in this class.

The assignments will be graded according to the following rubric:

<b>Requirements</b>	<b>Grade</b>
1 Post 2 Replies	100
1 Post 1 Reply	85
1 Post 0 Replies	75
0 Post 1 Replies+	65
0 Post 0 Replies	0

## **What is a Podcast?**

Overview of the class, audacity software installation, and open a discussion about net neutrality.

## **Homework Due Week 2**

Install Audacity (3.0.0) – Scroll down and download version 3.0

<https://www.fosshub.com/Audacity-old.html>

Listen to the following podcasts via iTunes, Google Play, Sticher, Pocket Casts, etc:

Radiolab: **Mixtape: Jack and Bing**

Underunderstood: **More Than Just a Friend**

Levar Burton Reads: **Immersive Remix: “The Paper Menagerie”**

(Headphones recommended for optimal experience)

**Paper 1 - Response Paper 1:** What are your initial thoughts after listening to these podcasts? Which ones did you like and which ones did you dislike?

## **Paper Requirements:**

500 Word Minimum

Formal Response Paper Format: Intro, Body, and Conclusion Paragraphs

**Complete Survey:** Post 120 Terms and Conditions

**Discussion Board:** Who are you and why are you taking the class?

## **Audio Basics**

Learning the basics of audacity and reflecting on more podcasts

## **Homework Due Week 3**

**Tutorials:** Audacity Tutorials 1 - Basics

Listen to the following podcast episodes:

Lore: **REMASTERED Episode 8 - The Castle**

Content Warnings: Death, Violence, Kidnapping, Abortion

Twenty Thousand Hertz: **Auditory Icons**

Song Exploder: **Rick Astley - Never Gonna Give You Up**

**Paper 2 - Response Paper 2:** What are your initial thoughts after listening to these podcasts? Which ones did you like and which ones did you dislike?

### **Paper Requirements:**

500 Word Minimum

Formal Response Paper Format: Intro, Body, and Conclusion Paragraphs

**Discussion Board:** Out of all the podcasts you have listened to which one is your favorite and why? Which one is your least favorite and why?

### **Recording your First podcast**

Working within audacity to record and export your first podcast! Learn about microphone placement, accessories, and formulating a podcast plan

### **Homework Due Week 4**

**Tutorials:** Audacity Basics 2

**Project 1** – (Record and edit one minute of Dialog. You are the talent!)

### **File Submission Requirements:**

Record at: **48khz/24bit**

Compression: **MP3**

Ratio: **192 Kbps**

Length: **1 Minute Minimum**

**Discussion Site:** How was your experience recording your one-minute of dialog?

## **Deep Dive into Audio Specifics**

This week will be exploring further into what compression, bit depth, sample rate, and fidelity means regarding audio files.

## **Homework Due Week 5**

**Project 2 - Self Portrait** (Record and edit a three-minute self-portrait. You may use music and/or sound effects but are not required to do so).

### **File Submission Requirements:**

Record at: **48khz/24bit**

Compression: **MP3**

Ratio: **192 Kbps**

Length: **3 Minutes Minimum**

**Tutorials:** Audacity Basics 3 - Common Editing Mistakes, Effects for Beginners, and selecting and aligning

**Discussion Boards:** Lay out the plan for your first podcast. Use bullet points to organize your thoughts. Give feedback to your classmate's plans

### **Podcast Delivery and Audio Critiques**

What formats are used for podcast delivery, what is an RSS feed, and what is Metadata?

### **Homework Due Week 6**

**Tutorial:** Music Editing

**Project 3 – Podcast 1** (three-minute minimum with introductory music and credit music. You may use sound effects but are not required to do so.)

### **File Submission Requirements:**

Record at: **48khz/24bit**

Compression: **MP3**

Ratio: **192 Kbps**

Length: **3 Minutes Minimum**

Special Requirements: **Intro and Outro Music**

**Reading:** The Podcast Consumer Revealed 2019

**Discussion Site:** What did you notice listening to the self-portraits? Has the quality of your classmates' recordings improved? What issues did you have while recording the self-portrait?

## **Copyright and Fair Use**

Exploring the nature of copyright on digital media, and the implications of the fair use laws

## **Homework Due Week 7**

**Project 4 – Podcast 2** (3 minute minimum with introductory music and outro music. You may use music and/or sound effects but are not required to do so).

### **File Submission Requirements:**

Record at: **48khz/24bit**

Compression: **MP3**

Ratio: **192 Kbps**

Length: **3 Minutes Minimum**

Special Requirements: **Intro and outro Music**

**Discussion Site:** What has been the most difficult aspect of podcast creation for you thus far?

## **Paper Due Week 9**

**Paper 3 - Response Paper 3:** Choose a podcast of your choice and listen to at least three episodes. Define its function, content, and use of creative expression, length, audio quality and audience. With what you've learned thus far about podcast creation what of your own perception has changed? Why did you choose this podcast?

### **Paper Requirements:**

750 Word Minimum

Formal Response Paper Format: Intro, Body, and Conclusion Paragraphs

### **Podcast Hosting and Advanced Editing**

Investigate podcast hosting services and advanced tutorials to further polish your podcasts.

### **Homework Due Week 8**

**Project 5 – Podcast 3** (3 minute minimum with introductory music and credit music. You may use sound effects but are not required to do so).

File Requirements:

Record at: **48khz/24bit**

Compression: **MP3**

Ratio: **192 Kbps**

Length: **3 Minutes Minimum**

Special Requirements: **Intro and Outro Music**

**Readings:** NPR Audio Guide

**Discussion Site:** After reading the NPR Audio guide what improvements do you think you'll make to your recording environment, if any?

## **Improving your podcast mix**

The finishing stages of your podcast is the mix. This week mixing is further explored and expounded upon for use in the final project.

## **Homework Due Week 9**

**Paper 3 - Response Paper 3:** Choose a podcast of your choice and listen to at least three episodes. Define its function, content, and use of creative expression, length, audio quality and audience. With what you've learned thus far about podcast creation what of your own perception has changed? Why did you choose this podcast?

### **Paper Requirements:**

750 Word Minimum

Formal Response Paper Format: Intro, Body, and Conclusion Paragraphs

**Discussion Site:** What podcast did you choose to write about and why?

## **FINAL PROJECT Due Week 11**

**Project 6 - Final Podcast** (Final Project, 5 minute minimum with introductory music and credit music. You may also use sound effects but are not required to do so).

File Submission Requirements:

Record at: **48khz/24bit**

Compression: **MP3**

Ratio: **192 Kbps**

Length: **5 Minute Minimum**

Special Requirements: **Intro and Outro Music**

## **SFX and Podcasts**

Further critiques on previous submitted podcasts. Examine the use of SFX in podcasts and how to properly mix/utilize them for a recording.

## **Homework Due Week 10**

**Discussion Boards:** Lay out the plan for your final podcast. Use bullet points to organize your thoughts. What has changed from your first podcast plan? What do you think of your classmates' plans?

## **FINAL PROJECT Due Week 11**

**Project 6 - Final Podcast** (Final Project, 5 minute minimum with introductory music and credit music. You may also use sound effects but are not required to do so).

File Submission Requirements:

Record at: **48khz/24bit**

Compression: **MP3**

Ratio: **192 Kbps**

Length: **5 Minute Minimum**

Special Requirements: **Intro and Outro Music**

**What's beyond Audacity?**

Introduction into more advanced DAWs, editing techniques and software.

**Homework Due Week 11**

**Project 6 - Final Podcast** (Final Project, 5 minute minimum with introductory music and credit music. You may also use sound effects but are not required to do so).

File Submission Requirements:

Record at: **48khz/24bit**

Compression: **MP3**

Ratio: **192 Kbps**

Length: **5 Minute Minimum**

Special Requirements: **Intro and Outro Music**

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# LA&S – Arts and Literature Policies

## **Learning Outcomes:**

### **Learning Outcomes and Writing Expectations ARTS AND LITERATURE**

1. Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced (i.e. they should be able to articulate and explain the “content” of that work and/or its methodology of production).
2. Students will be able to comment on the relationship between form and content in a work. How does the 14-line sonnet both enable and inhibit its practitioner, for example? What are the generic expectations of a particular form? How does an artist complicate, enrich, or subvert such expectations?
3. Students will be able to assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
4. Students will be able to contextualize a work of art. They will be able to do so with respect to other works of art in terms of defining its place within a broader style or genre. They will also be able to contextualize a work of art in terms of contemporaneous aesthetic, social, or political concerns, discussing how these might shape the work’s reception and how that reception might differ amongst various peoples and historical periods.

### **Writing Expectations:**

A minimum of 5-7 pages of writing for courses in the Arts and Literature domain (including studio courses) is required.

# Course Policies

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## Changes to Syllabus

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

## COVID 19 Policies

Keeping our DePaul community safe is of utmost importance in the pandemic. Students, faculty and staff are expected to **(1) wear a mask as required at all times while indoors on campus; (2) refrain from eating and drinking in classrooms;** (3) keep current with their COVID-19 vaccinations or exemptions; (4) stay home if sick; (5) participate in any required COVID-19 testing; (6) complete the online Health and Safety Guidelines for Returning to Campus training; and (7) abide by the City of Chicago Emergency Travel Advisory. By doing these things, we are Taking Care of DePaul, Together. The recommendations may change as local, state, and federal guidelines evolve. Students who do not abide by the mask requirement may be subject to the student conduct process and will be referred to the Dean of Students Office. Students who have a medical reason for not complying with any requirements should register with DePaul's Center for Student with Disabilities (CSD).

## Online Course Evaluations

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Please see <https://resources.depaul.edu/teaching-commons/teaching/Pages/online-teaching-evaluations.aspx> for additional information.

## **Academic Integrity and Plagiarism**

This course will be subject to the university's academic integrity policy. More information can be found at <https://resources.depaul.edu/teaching-commons/teaching/academic-integrity/Pages/default.aspx>.

## **Academic Policies**

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the [University Academic Calendar](#). Information on enrollment, withdrawal, grading and incompletes can be found at:

<http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx>

## **Incomplete Grades**

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. Information about the Incomplete Grades policy can be found at <http://www.cdm.depaul.edu/Current%20Students/Pages/Grading-Policies.aspx>

## **Preferred Name & Gender Pronouns**

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at

<http://policies.depaul.edu/policy/policy.aspx?pid=332>

## **Students with Disabilities**

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling them to access accommodations and support services to assist with their success. There are two office locations:

- Loop Campus – Lewis Center #1420 – (312) 362-8002
- Lincoln Park Campus – Student Center #370 – (773) 325-1677

Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gergory Moorhead, Director of the Center, privately to discuss how he may assist in facilitating the accommodations to be used in a course. This is best done early in the term. The conversation will remain confidential to the extent possible.

Please see <https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx> for Services and Contact Information.