**INTRO to Audio!!!**

**Part of the Multi-Platform Storytelling Course**

Fall 2012

Assistant Visiting Prof. Jesse Hardman

Room 436

Fridays-**9:30**-4:50

jhardma@journalism.cuny.edu

# Quick Introduction

42nd and 8th Street **Awad**
43rd and 8th Street **Forhecz**
40th and 6th Street **Givens**
42nd and 6th Street **Khuwaja**
39th and 6th Street **Lemoine Ulloa**
37th and 8th Street **Misick**
36th and 9th street **Mitaru**
35th and 6th Street **Pellegrin**
42nd and 9th Street **Petree**
39th and 9th Street **Rajamani**
38th and 6th Street **Rinehart**
37th and 6th Street **Rothman**
36th and 8th Street **Scanlon**
43rd and 8th Street **Stoneham**
43rd and 7th Street **Valente**

# What did you hear?

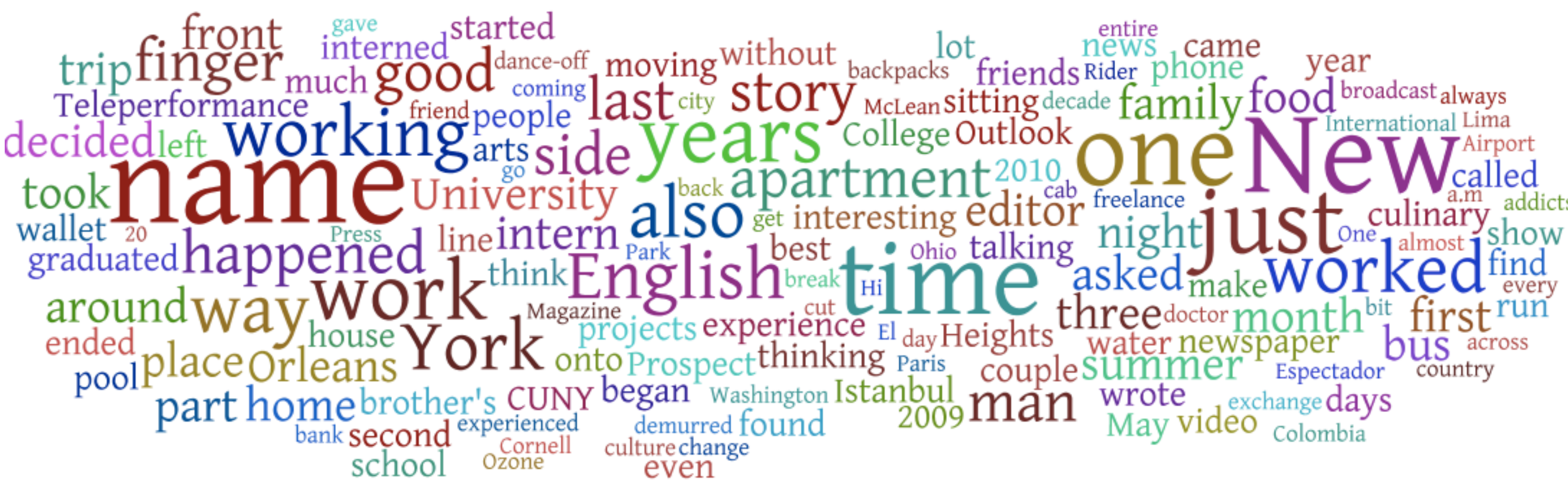
What are the Sounds of Midtown Manhattan-?

# Who am I?

# Good Choice

CUNY GRADUATE SCHOOL OF JOURNALISM
SEARCH
Or browse members, groups, or blogs
Home
About
Academics
Admissions
Career Services
Faculty
Contact Us
Research Center
Donate
INSIDESTORY
CUNY GRADUATE SCHOOL OF JOURNALISM
SUMMER 2012 Vol. 6, No. 3
WWW.JOURNALISM.CUNY.EDU
Interactive Reporting Program Adapts to Rapidly Changing Times
Hot off the presses: Read the latest issue of the CUNY J-School newsletter, Inside Story
Academics
Subjects
Course Descriptions
Entrepreneurial Journalism
Summer Internship
Admissions
FAQs
Info Sessions
Tuition & Fees
How to Apply
Request Info
Fan us on Facebook

# Who are you?



front
gave
interned
started
trip
finger
much
good
dance-off
moving
without
backpacks
lot
friends
entire
news
Rider
phone
came
year
Teleperformance
friend
coming
people
last
city
story
McLean
sitting
decade
family
food
broadcast
always
decided
left
working
arts
side
years
College
Outlook
International
Lima
go
one
New
Airport
took
name
University
back
apartment
2010
cab
freelance
called
a.m
addicts
wallet
20
Press
line
intern
also
get
interesting
editor
night
just
culinary
One
almost
show
graduated
happened
Park
best
Ohio
talking
find
think
English
break
Hi
time
asked
make
worked
every
around
way
work
Magazine
cut
three
doctor
month
bit
first
run
ended
house
projects
experience
El
day
Heights
water
newspaper
bus
across
pool
place
Orleans
York
onto
Prospect
thinking
Paris
couple
summer
Espectador
country
part
home
brother's
CUNY
began
Washington
Istanbul
man
wrote
exchange
days
bank
second
experienced
demurred
found
2009
May
video
Colombia
Cornell
culture
change
school
Ozone
even

# Who are You?

$20 2009 2010 3 addicts airport apartment arts asked assistant back backpacks bank beauty began bit blog break brian broadcast brother bus
business cab called campus case change city college colombia coming communications cornell country couple culinary culture cuny cut
dance-off day days decade decided demurred doctor editor el ended english entire espectador exchange experience experienced family
find finger food found freelance french friend friends front gave good graduate graduated graduating guide hand happened
heights home hometown hoping house included ins interesting intern international interned internship istanbul journalism journalist jump
khuwaja late learned left lehrer life lightly lima line living long lot magazine make man managed mclean media men mom month moving
multimedia new news newspaper night observer occurred ohio older open orleans outlook ozone paris park part past people period person
phone place plan police pool press pretty professionally projects prospect pursue pushed put radio recent recently reporter reporting rider robbed
room run sarah school short shoved show side sister sitting standing started stay stolen story summer talking teaching
teleperformance things thinking time tip told track training trinity trip tutor university video voicemails wallet washington water website
week wnyc work worked working writer writing wrong wrote year years york

# Radio Experience?

Have any of you worked in radio before?

Produced audio?

Recorded sound?

**WHEN YOU COME TO CLASS-**

**TURN YOUR PHONE OFF!**

*Cell phone calls, emailing, texting, internet surfing, facebook, etc…*

- Do not engage in these activities while in class.
- Taking notes on laptops is permissible. Emailing and surfing the internet is NOT.
- I will let you know when it is time to be online.
- Don't answer your phone in class.

# Classroom

**Food**

Only healthy snacks, drinks.

You will get an hour lunch and two 15 minute breaks every class.

Stay healthy-stay awake.

Drink lots of water

# Classroom

Be Responsible for your possessions, especially your equipment.

Keep equipment and computers in relevant protective cases unless they are being used.

Door will be locked at lunch so you can leave valuables behind.

# Classroom

Bring two kinds of notebooks

1. The digital kind
2. The analog kind

BRING A PEN!!!!

# Grading

You will receive a letter grade:

**35% In-class exercises, participation and attendance**
**45% Voxpop, wrap, newscast**
**20% Technical skills: digital recording and audio editing skills**

| | |
|---|---|
| 97--100 | A+ |
| 93--96 | A |
| 90--92 | A- |
| 87—89 | B+ |
| 84--86 | B |
| 81--83 | B- |
| 77--80 | C+ |
| 74--76 | C |
| 70--73 | C- |
| 69 Below | F |

*Participation*

- Participation is part of your grade. That includes contributing ideas, answers, anecdotes, and more in class. **You are expected to be an engaged member of the class.** If you have issues with speaking in public, talk to me, and we can sort out an alternative.

# Participation

- Responding to my emails is part of participation.
- Don’t ignore emails from the following address:

  jhardma@journalism.cuny.edu

# Communication

I will be communicating with you via your CUNY email address--

*Attendance*

**Students are required to attend all classes.** In the event of a missed class, students are responsible for course material covered during the missed class and should make every effort to obtain notes and schedule changes from classmates. Absences due to illness or unforeseen circumstances must be officially excused by the school's student affairs office. **Unexcused absences will affect the student's final grade. Lateness beyond 10 minutes is considered an unexcused absence.**

*Journalistic Integrity*

- Any evidence of unethical behavior, dishonesty, **plagiarism**, etc will be reported to the appropriate university offices.

- Students are not permitted to interview friends and relatives due to obvious conflicts of interest. **If a situation arises in which the story calls for an interview with a mother, friend. etc… the student MUST have faculty permission.** Failure to notify the instructor before turning in the assignment will result in a lowered grade.

# Artificial Sounds

- Radio's version of plagiarism: Don't use any artificial sounds without permission from instructor. You are required to record all your own sound, unless special permission is granted.

# Radio Journalism Ethics

**DO NOT--**

-Edit audio interview and change the meaning of a quote or use sound to change context of quote

-Use Artificial Background or Ambient sound when you can get sound from a field recording

-Record interviews without consent of person

*Deadlines*

- As a journalist, it is important to adhere to the deadlines set by your newsroom. The ability to work well quickly and under pressure is an indispensable skill. Missed deadlines will affect your grade for individual assignments and your overall final grade. Please take time to review the class calendar in its entirety and plan your semester accordingly.

*Data Loss and Working with the Marantz, Computer, and Software*

- This course requires the use of digital media for storing and transmitting required coursework. Learning good data management practices constitutes a portion of the class agenda. As such, **computer failure or other forms of computer data loss will NOT be accepted as a legitimate excuse for late work.**

- Working with computers is risky business. Some computers and software can behave unpredictably. Each student must act responsibly and **make back-up copies of data** at every convenient opportunity. The safest way to do this is to **copy data to a portable drive that can be stored in a secure location**. Simply making extra copies of files and storing them on the same hard drive is not enough. There is a **'zero-tolerance' position on this matter** due to the fact that lenience on this issue is far too easily abused.

# Assignments

- Aside from the first class,

  assignments are due Thursdays at **NOON**.

  If they are delivered after, a grade will be deducted.

# Assignments

1. Listening
2. Field Work
3. Reading
4. Website

# Website

When you are asked to write something for the website always include:

400 Words

Audio Link

Relevant photo if you can find one

# Assignments

Listening:

Compile a list of three radio outlets, listen to at least ten minutes of each.
**MUST INCLUDE--One local, One national, One podcast**

Field Work:

Bring in examples (record them if you can) of five FOREGROUND sounds you hear between leaving school and returning in the morning.

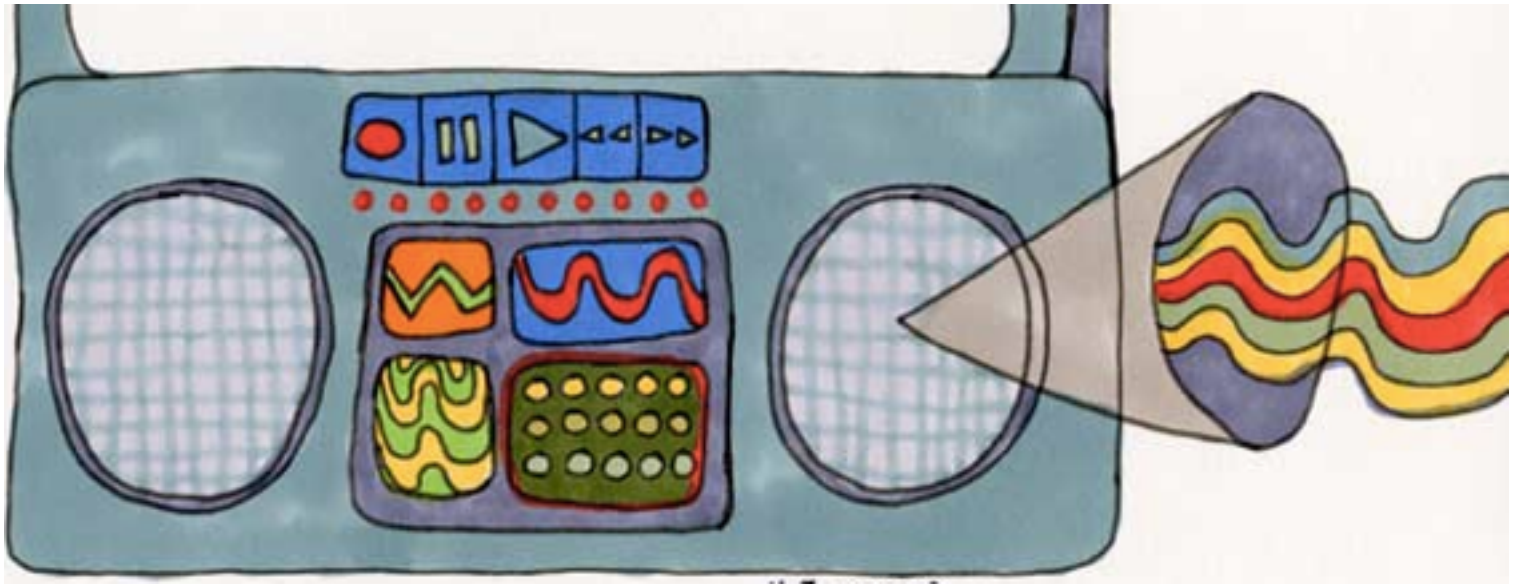
Readings:

-Writing for the Ear: A Personal Approach-Scott Simon, Dart Center

WEBSITE:

Write a few paragraphs about your listening assignment, include available links to the audio you heard. What did you hear? What did you like? What didn't you like? What got your attention?

# http://radionews2012.journalism.cuny.edu/

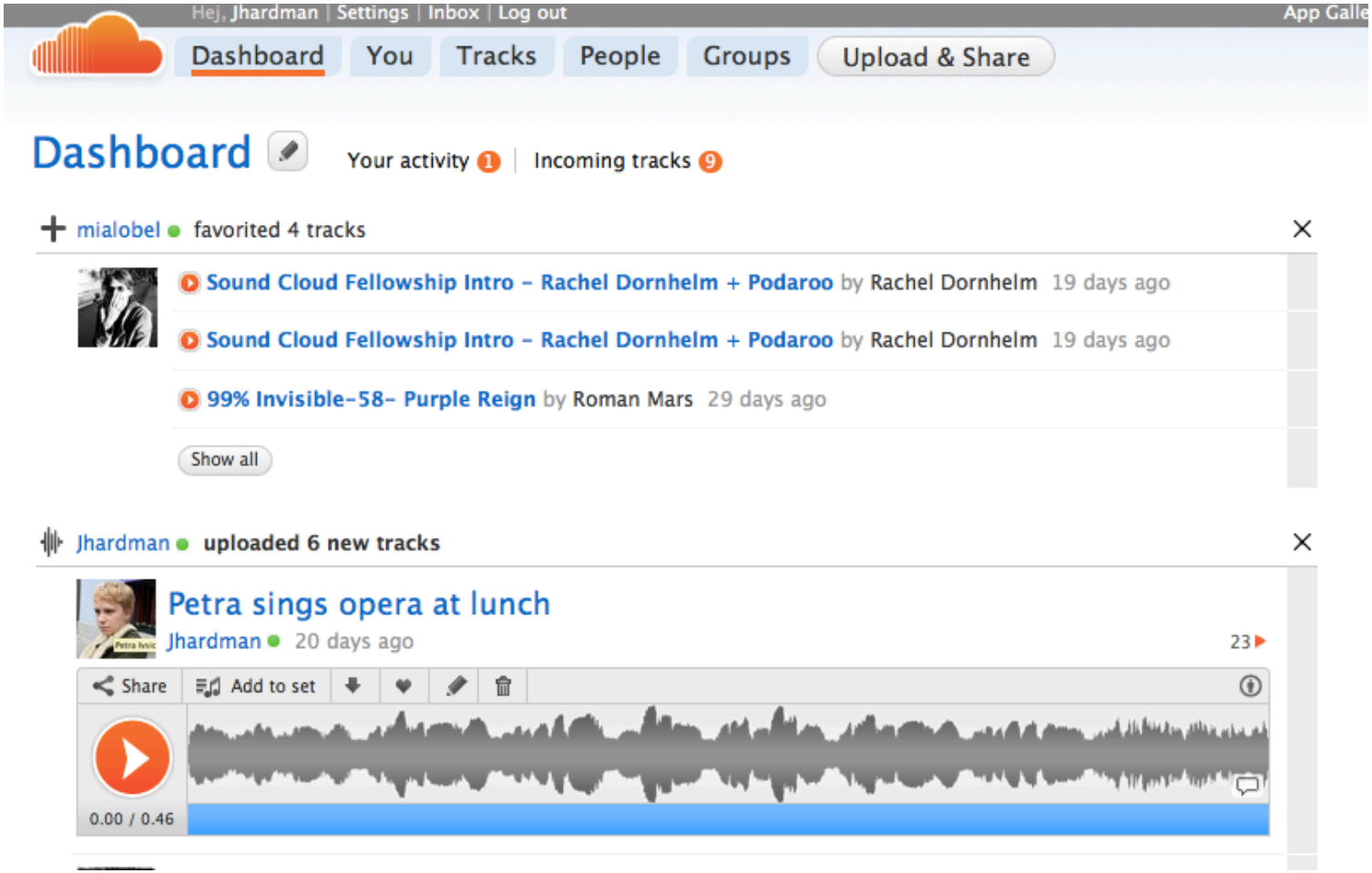


# Website

The Website will be your touchstone for:

1. Readings
2. Listening Assignments
3. Homework
4. Posting your audios
5. Lecture Notes

# Soundcloud


Hej, Jhardman | Settings | Inbox | Log out
App Galle
Dashboard
You
Tracks
People
Groups
Upload & Share
Dashboard
Your activity 1
Incoming tracks 9
mialobel favorited 4 tracks
Sound Cloud Fellowship Intro – Rachel Dornhelm + Podaroo by Rachel Dornhelm 19 days ago
Sound Cloud Fellowship Intro – Rachel Dornhelm + Podaroo by Rachel Dornhelm 19 days ago
99% Invisible–58– Purple Reign by Roman Mars 29 days ago
Show all
Jhardman uploaded 6 new tracks
Petra sings opera at lunch
Jhardman 20 days ago
23
Share
Add to set
0.00 / 0.46

# Soundcloud

Soundcloud is where you post all of your recordings BEFORE you post them to our website.

Remember, always take and include a photo if you can.

# Main Assignments

1. Vox Pop
2. Wrap (short feature)
3. Newscast
4. Radio Commentary

# Be Organized

Creating thoughtful radio does not have to be time consuming, it just takes being organized and precise.

# Radio and the Internet

YOU DO NOT need the internet to make great radio. The internet can help you after you've recorded your material, but much of radio happens away from the computer.

# Radio and the Internet

Radio w/out internet:

1. Find interesting stories
2. Identify important sounds
3. Conduct interviews
4. Write radio scripts
5. Edit
6. Produce audio

# Radio and the Internet

Radio w/internet:

1. Research for a story
2. Post audio files
3. Share and promote work

# Assignments and Office Hours

To contact me:

jhardma@journalism.cuny.edu

Office Hours:

**By appointment**

**Desk 419K**

# What is Audio?

- What are the things you HEAR every day?

# What is Radio?

# Radio is:

**Four Elements**

1. **Ambient Sound**
2. **Music**
3. **Voice**
4. **Silence**

# Radio is:

**Structured**

- **Set the Scene**
- **Identify the Problem or Issue**
- **Examine the Solution and Reaction**
- **Look to the Future**

# Radio is:

**Somebody doing something for a reason**

**SVO**

**Subject(somebody) doing something(verb) for a reason(object)**

# Radio is:

A voice talking DIRECTLY to you.

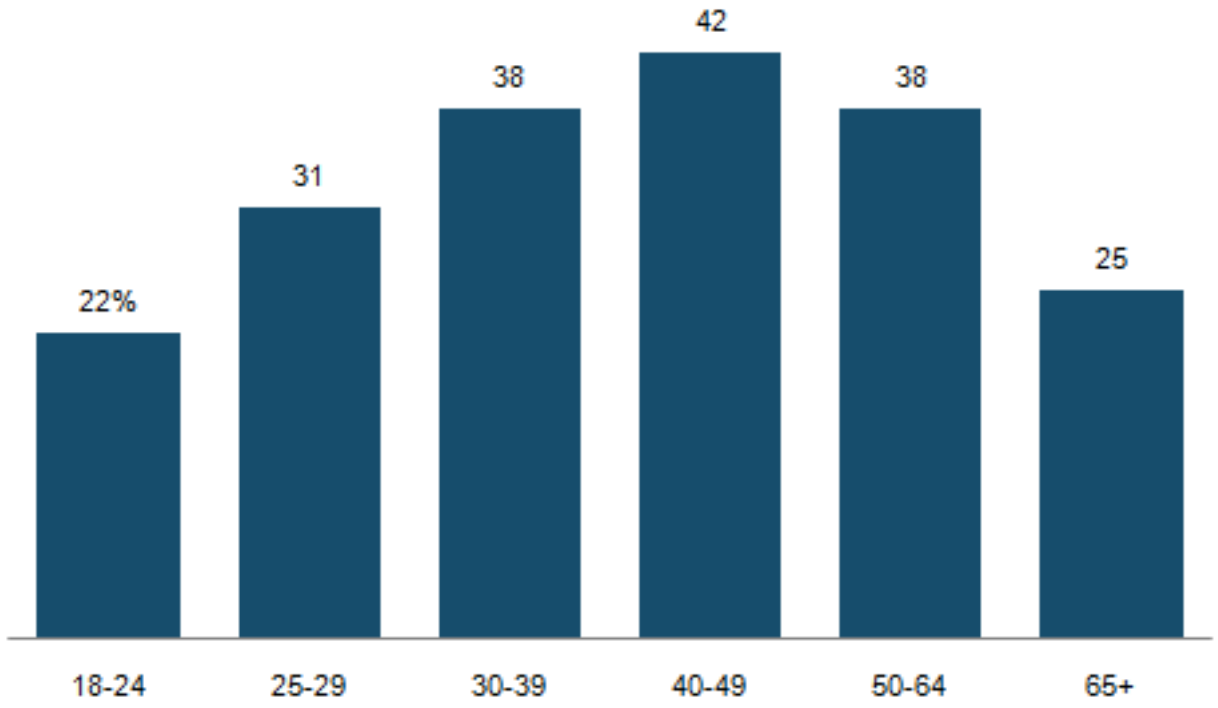
# Radio is

Everything you read, watch, absorb online---but packaged in a way that allows you to keep up.

# Who listens?

- Around 235 million Americans over the course of a week.

# Who Listens?



# Relationship

The connection between a radio station and a listener is a personal one.

# Where do they listen?

# Pew: State of the Media

- 39% of radio listening is done in homes

# Showering with the radio

# Alarm Clock Radio

# Pew State of the Media

- 35% of radio listening happens in cars

# Car

EJECT
ON/OFF
VOLUME
FM
AM
TAPE A/B
CD
MIX
SCAN
TUNE
SEEK
TRACK
AS
FM1 107.3
CH 6
1
2
3
4
5
6
OFF
AUTO
ESP

# Pew State of the Media

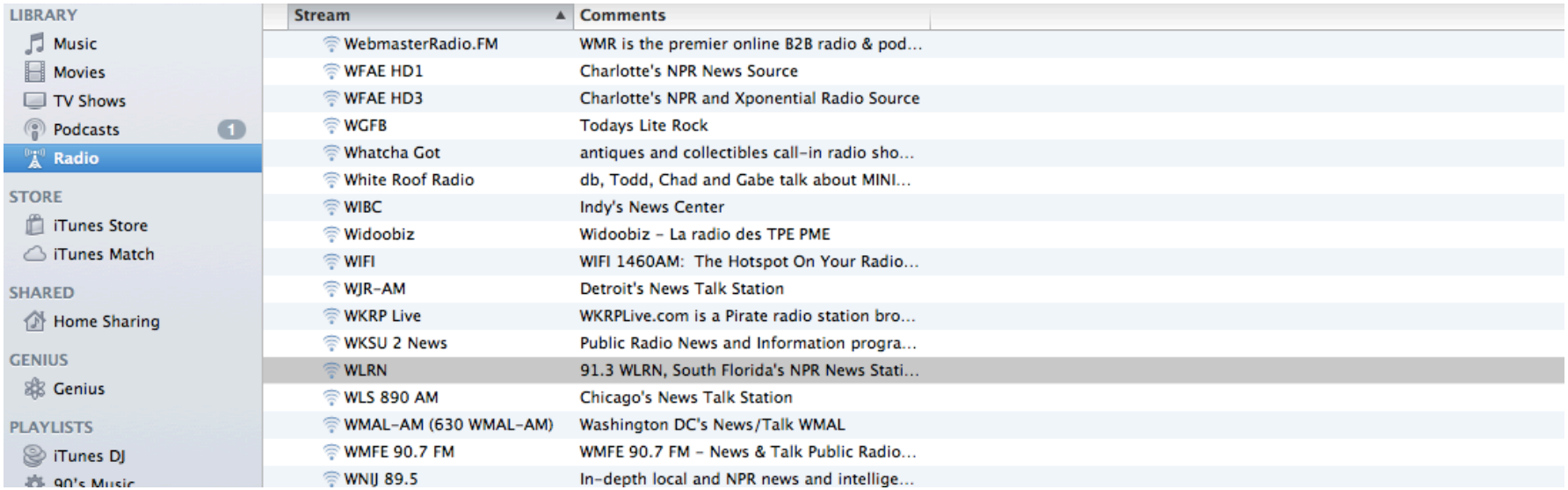
- 23% of radio listening happens at work.

# Portable

SONY
FM 88 92 96 100 104 108 MHz
AM 5.3 6 7 8 10 13 16
TUNE
FM/AM
ICF-S10MK2

# Even more portable

# Internet Radio

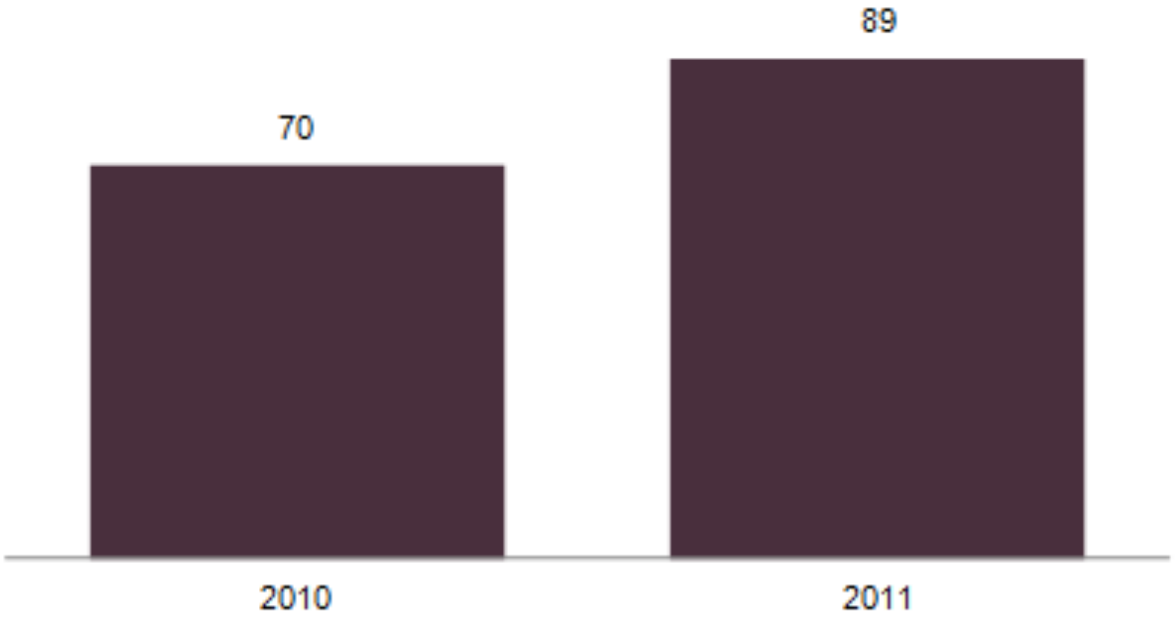


# podcast

# Listening Online

**More People Are Turning to Online Radio**

*In Millions of Americans Estimated to Have Listened to Online Audio Services in the Past Month*

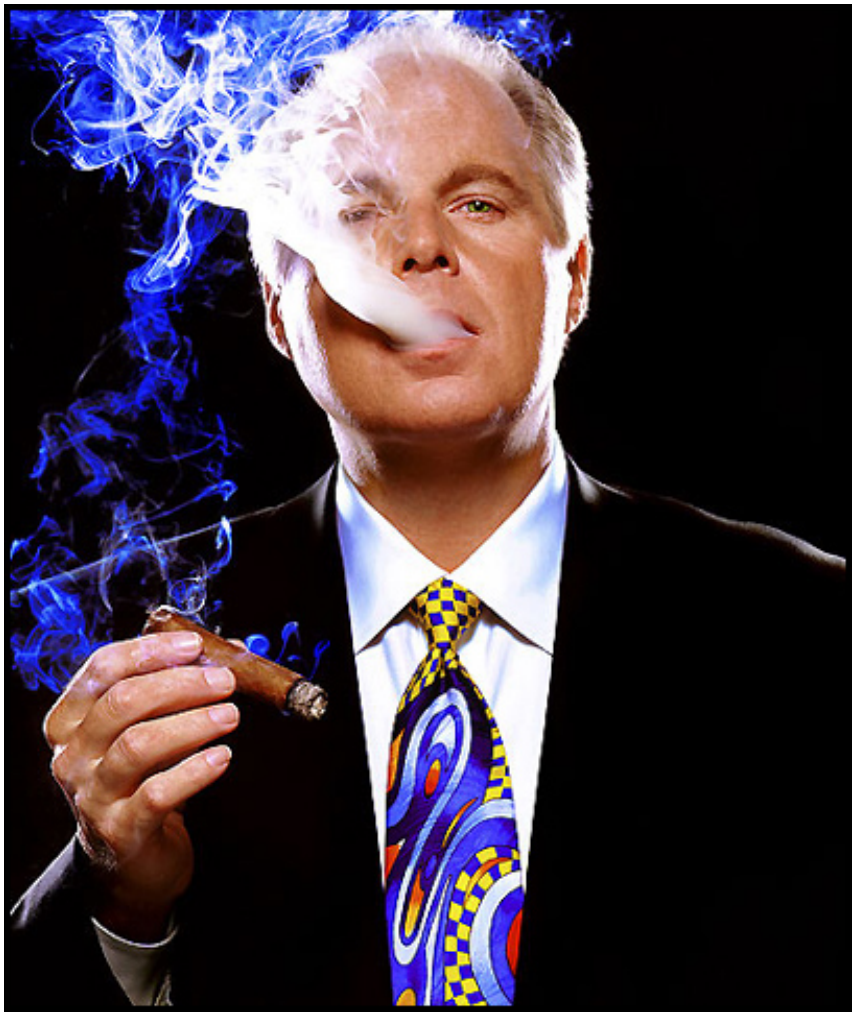


# Handcrank

# Know your audience

- If you want to keep your listeners, you need to know them, and understand and gather the information that affects them the most.

# What is on the Radio?

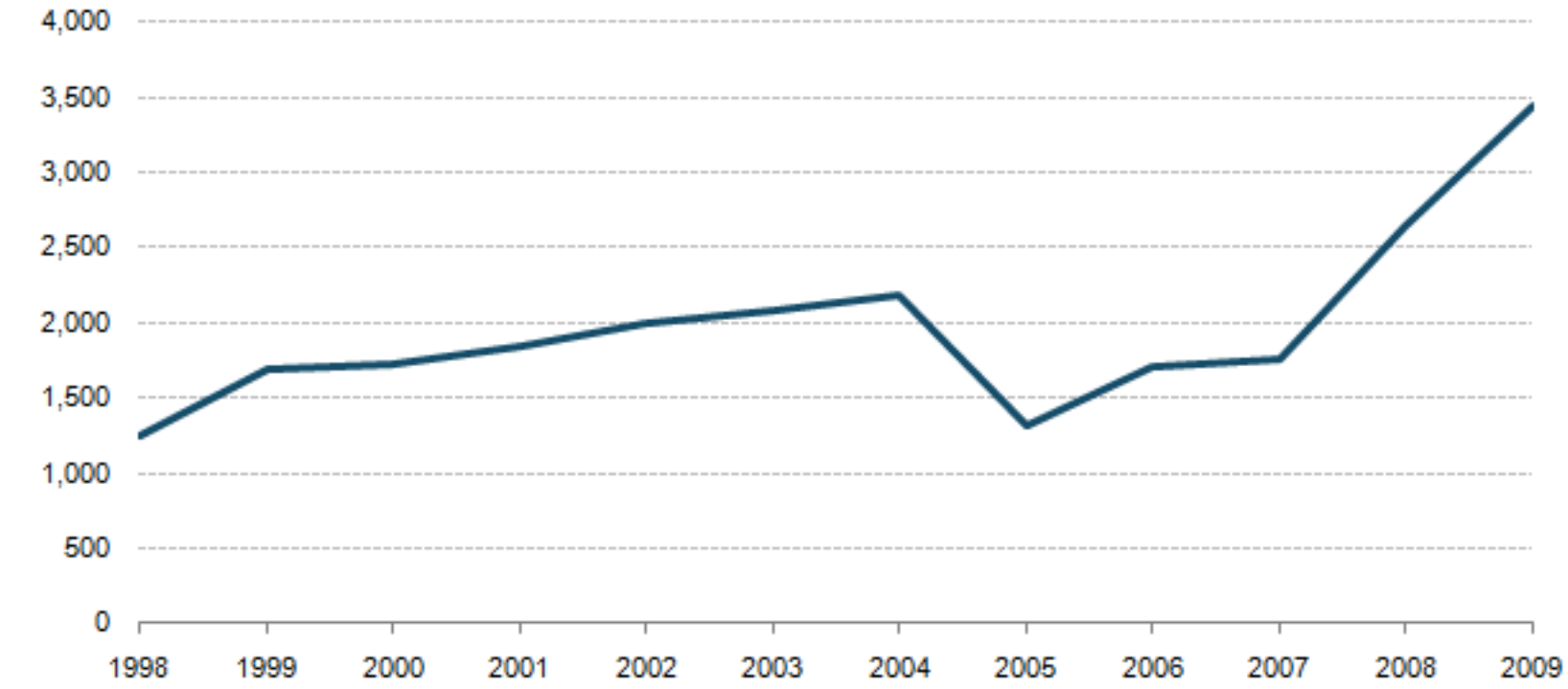


**Rush: 15 + million listeners a week**

# News/Talk on the rise

**Number of News/Talk Radio Stations Continues to Rise**

*Number of News/Talk Stations*




**Source:** Arbitron. "Radio Today: How Americans Listen to Radio, 2010 Edition." March 12, 2010.

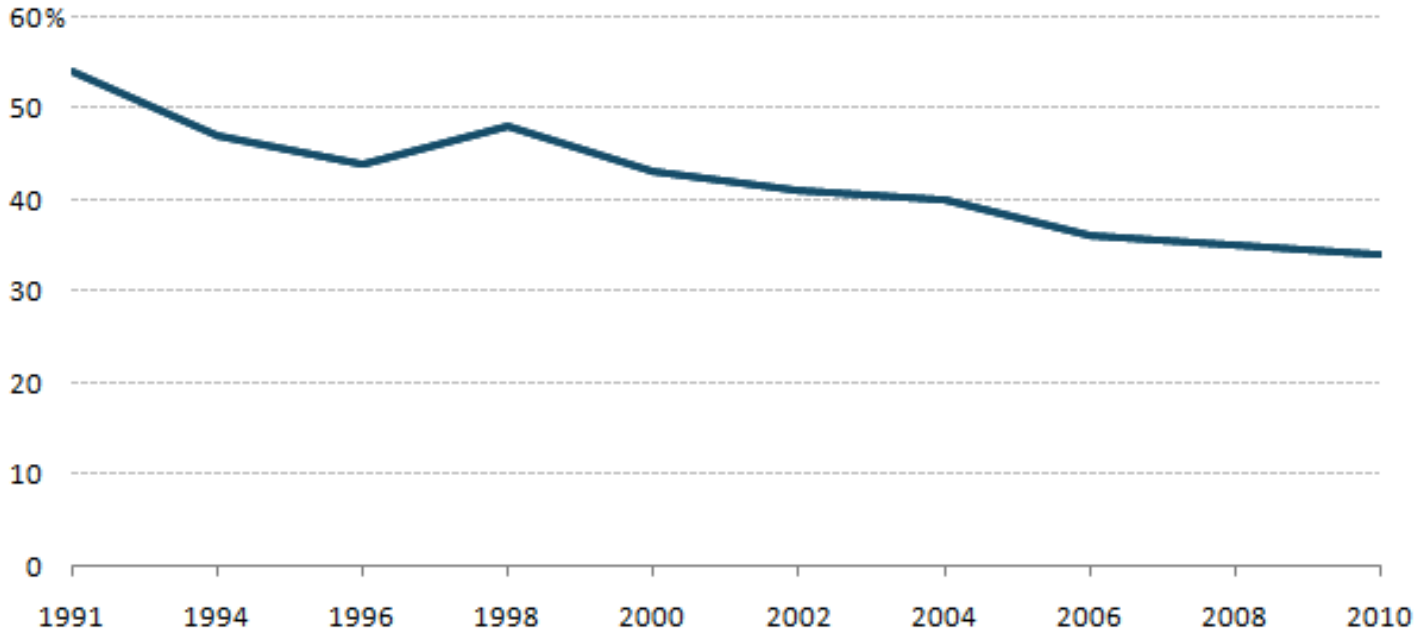
# Why?

# Talk Radio

| Top Talk Radio Hosts: 2011 Compared to 2010 | | |
|---|---|---|
| *In Millions of Weekly Listeners* | | |
| | **2011 Listeners** | **2010 Listeners** |
| Rush Limbaugh | 15.0 | 15.0 |
| Sean Hannity | 14.0 | 14.0 |
| Michael Savage | 9.0 | 8.5 |
| Glenn Beck | 8.5 | 9.0 |
| Mark Levin | 8.5 | 8.5 |
| Dave Ramsey | 8.5 | 8.0 |
| Neal Boortz | 6.0 | 6.0 |
| Laura Ingraham | 6.0 | 6.0 |
| Jim Bohannon | 3.75 | 3.75 |
| Jerry Doyle | 3.75 | 3.75 |

# More for Talk : Less for News

**Americans Turning to Radio Less as a Source for News**
*Percent of Respondents Who Said They Listened to News on the Radio "Yesterday"*




**Source:** Pew Research Center For The People & The Press. "Americans Spending More Time Following the News." September 12, 2010.

PEW RESEARCH CENTER'S PROJECT FOR EXCELLENCE IN JOURNALISM
**2011 STATE OF THE NEWS MEDIA**

# NPR: 27 million listeners a week

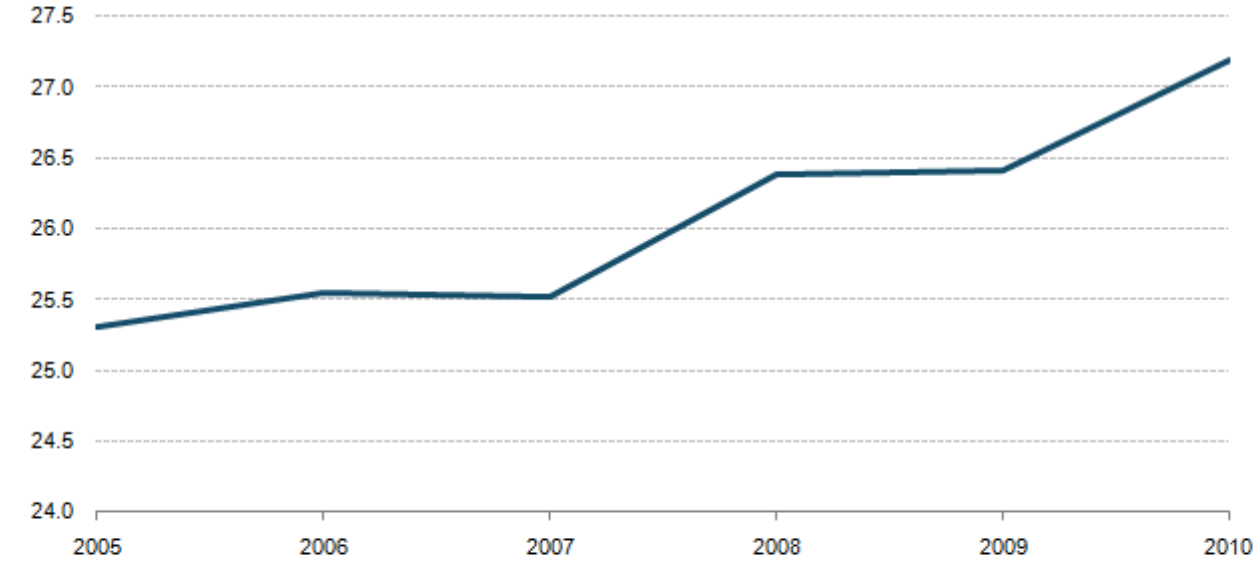
# 87% of NPR listeners are white

# NPR listeners on the rise

## NPR

NPR's audience was up both over the air and online.

**NPR Audience Continues to Grow in 2010**
*NPR Weekly Listeners, in Millions*




**Source:** NPR Internal Figures provided to PEJ

PEW RESEARCH CENTER'S PROJECT FOR EXCELLENCE IN JOURNALISM

2011 STATE OF THE NEWS MEDIA

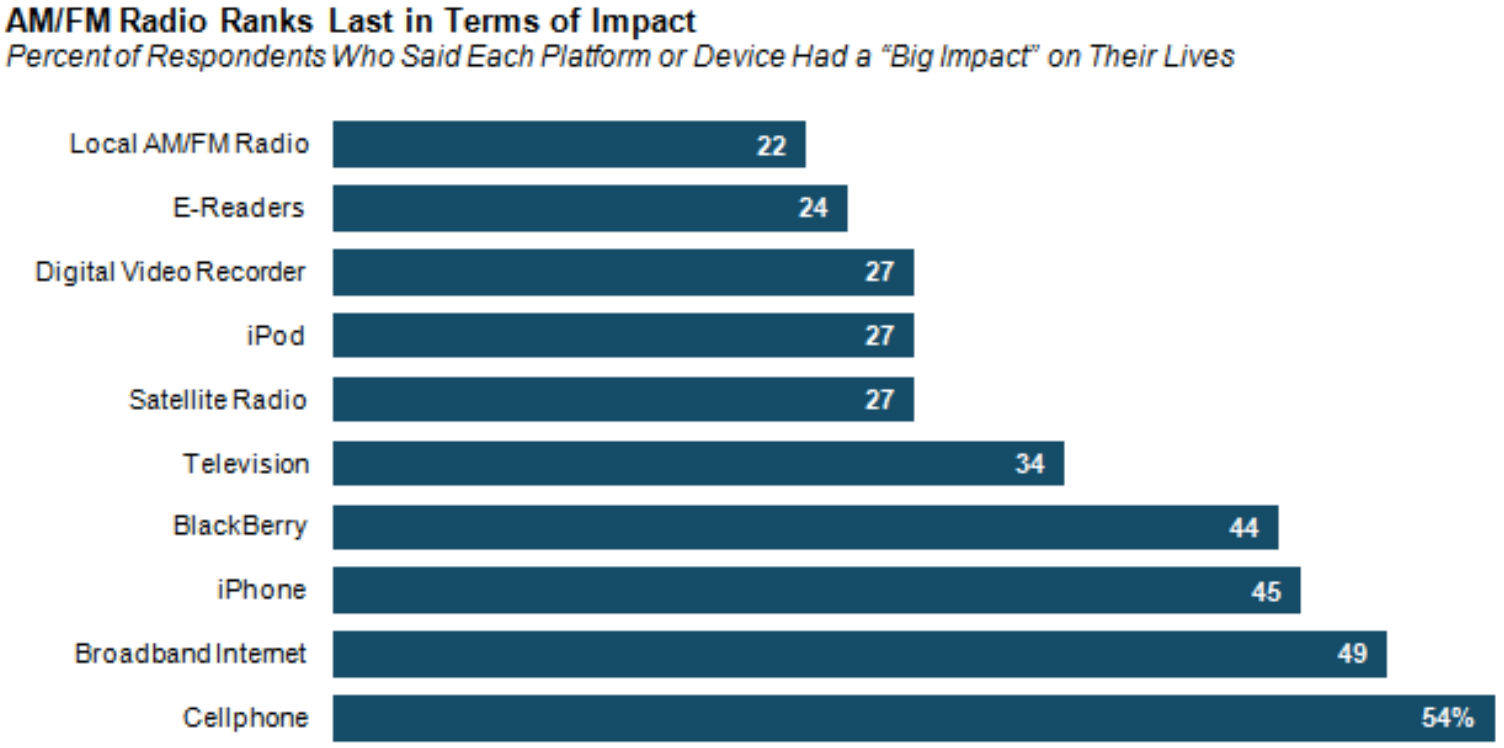
# This American Life
# 2 million listeners a week

# BBC World Service:
# 146 million listeners every day

# WTF

2.75 Million downloads a month

# Nobody puts Radio in a corner



# Why is Radio still relevant?

# Because it's affordable: aka FREE

**Terrestrial Radio's Use Has Remained Nearly Static Over the Last Decade**

*Percentage of Americans Age 12 or Older Who Use or Own a Platform or Device*

| | 2001 | 2009 | 2010 | 2011 |
|---|---|---|---|---|
| Television | 98% | N/A | 98% | 98% |
| Local AM/FM Radio | 96 | 92 | 92 | 93 |
| Cellphone | 54 | 81 | 84 | 84 |
| Broadband Internet | 20 | N/A | 64 | 70 |
| Online Radio | 28 | 49 | 52 | 56 |
| Online Video | 23 | N/A | 49 | 54 |
| Facebook* | N/A | N/A | 48 | 51 |
| YouTube | N/A | N/A | 46 | 49 |
| Digital Video Recorder | N/A | N/A | 41 | 36 |
| Video on Demand | 20 | N/A | N/A | 35 |
| iPod | N/A | 28 | 28 | 31 |
| Smartphone | N/A | N/A | N/A | 31 |
| Audio Podcasts | N/A | 22 | 23 | 25 |

**Source:** Arbitron
**Note:** Infinite Dial 2011 asked "Social Networking Sites," not Facebook. In previous years, respondents had been asked if they used social networking sites.

PEW RESEARCH CENTER'S PROJECT FOR EXCELLENCE IN JOURNALISM

2012 STATE OF THE NEWS MEDIA

# As a reporter: Why is Radio Better?

# Cheap

The equipment is relatively inexpensive and easy to use.

# Mic

A microphone is less intrusive than a video camera. People can be more natural, more themselves.

# Talking to You

Radio is intimate. When you hear someone's voice on the radio, it feels as if they're talking directly to you. It's like getting a phone call from a friend.

# Less is more

The limitation of radio is actually its greatest strength: there are no pictures. Radio forces you to be creative and pay attention to words, sound and language. Radio requires you to be not just a journalist, but a poet and a good storyteller

# Lifesaver

Many people listen to the radio in their cars. That's why radio should never be boring, or people will fall asleep. Good radio saves lives.

# When/How/What do you listen to?

# Good Radio: What This Class is About

1. Tell Me a Story
2. Sound for Sound's sake
3. Somebody, Doing Something, For a Reason
4. Immediacy
5. Good Writing/Writing for **YOUR** voice

# BREAK

# Sri Lanka

Point Pedro
Kankesanturai
Jaffna
Delft Island
Palk Bay
Palk Strait
Ferry
Bay of Bengal
Mullaittivu
Mankulam
NORTHERN
Mannar
Pulmoddai
Vavuniya
NORTH CENTRAL
Trincomalee
Anuradhapura
Yan Oya
Kalpitiya
SRI LANKA
Kala Oya
Puttalam
Polonnaruwa
Maho
EASTERN
Batticalo
NORTH WESTERN
CENTRAL
Kurunegala
Matale
Amparai
Kandy
Negombo
Kegalla
Gal Oya
Nuwara Eliya
Badulla
Colombo
Moneragala
Pot
Moratuwa
Ratnapura
Opanake
Kalu Ganga
UVA
Kalutara
WESTERN
SABARA-GAMUWA
SOUTHERN
Hambantota
Galle
Matara
Indian Ocean
ka
undary
Boundary
inistrative)
Capital
pital
wn
M
40 Miles
are the
capitals.

# Four Elements of Radio

1. Ambient Sound
2. Music
3. Voice
4. Silence

# Relatos Del Peru

# Ambient/or (Nat)ural Sound

Ambient sound is sound that occurs in the environment. Some reporters call it atmosphere. It is the sound that, when we stop and listen, we hear all around us. It is the birds singing, the traffic roaring, horns blaring, people talking, fluorescent lights humming, kids playing. Natural sound is a crucial aspect of feature stories. It helps to not only tell the story, but to illustrate it, to create a visual image in our audience's mind.

# Foreground sound

You can think of foreground sound as the equivalent of a close-up picture in television. To record foreground sound, you get your microphone close to the source of the sound. You use foreground sound in a feature story at full volume, it is punctuation that goes between narration and soundbites.

# Background sound

This is the similar to a wide shot in television. Background sound is broader, less distinct, encompassing all the various sounds occurring in a particular area. You use background sound in a feature story at low volume, mixed underneath narration and soundbites. Background sound makes listeners feel like they are on location with the reporter.

B S O NOW BATTING #32 JOSH HAMILTON - DH AVG .294 HR 24 RBI 161 OBP .360
3:13
Securitas USA is a proud sponsor of the New York Yankees
Securitas USA is a knowledge leader in security
kikkoman
AVIS

# Ambient RULES

Record, as best you can,

**2 minutes**

of every Ambient Sound you intend to use.

Get as clear a recording of the sound as possible, meaning **GET CLOSE**.

Look for sounds that are **ACTIVE**, that give us a sense of action in the space.

# Sound for Sound's Sake

# Lunch

# Can We?

Monday, Sept. 24th

can you be available for a half class?

**2-5 pm**

This will REPLACE 2-5 pm Sept. 28th

# Post Lunch Stretch

Eat Healthy

Stretch out

Don’t be in front of a computer for hours without a break

Exercise your brain in other ways (i.e. play scrabble, read books, go to a sporting event)

Exercise

# Equipment!!!

# Marantz

# **Marantz PMD660**

Marantz

# Marantz PMD620

# Marantz

# Marantz

Video.

# Headphones

# Headphones

# Headphones

- Headphones are ALMOST as important as the recorder itself. Without them, you don't know WHAT is being recorded.
- Always…Always…Always….bring your headphones.
- Being COOL means bringing your headphones.

# Headphones

A good pair of radio reporting headphones should:

1. Cover your ears-

   so you hear only the sounds you are recording
2. Sound clear…as if you were next to the sound

# Headphones

- Take care of them. Store them properly. If you don’t wires will fray, and they won’t last long.

# Headphones

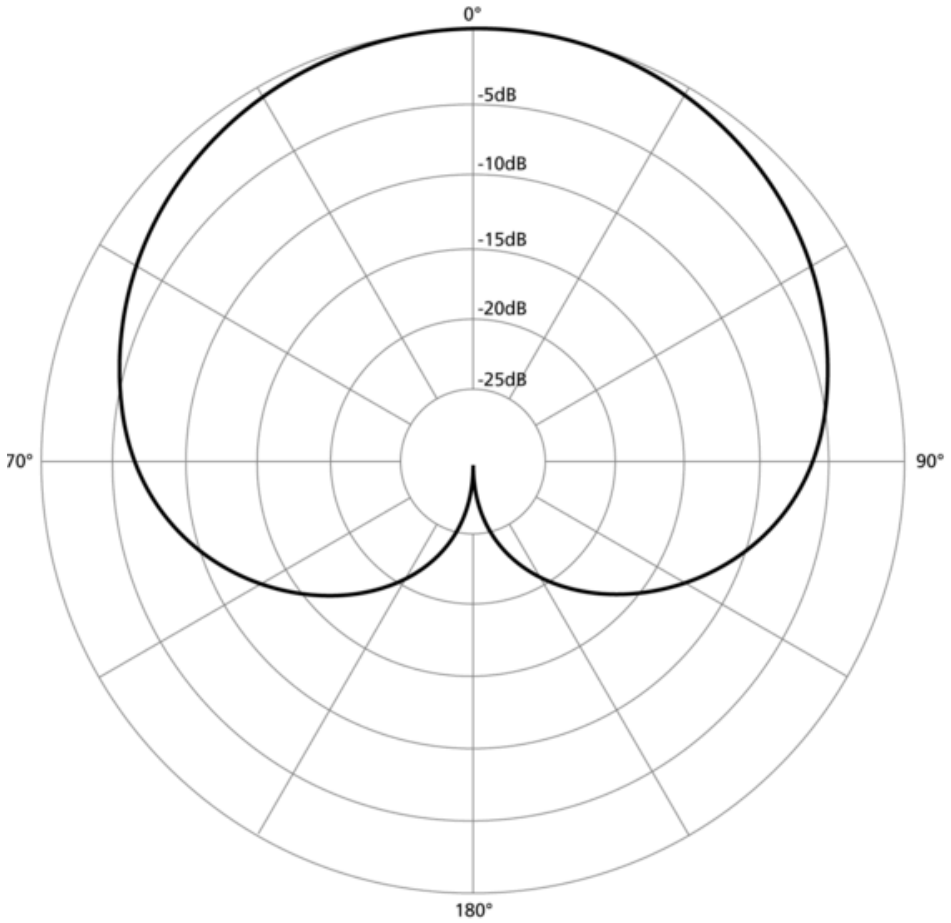
- Don’t cross your headphones with your microphone.

  You will get a feedback sound that will make you go deaf. **It sucks.** Be careful.

# Equipment: Cardioid

**Cardioid**: This is probably the most common pickup pattern. A cardiod mic has the greatest sensitivity to sounds in front of it. It also exhibits strong response to sounds which come from the side. However, it has very little sensitivity to sounds coming from its rear. This directionality makes it extremely useful for selectively picking up sound sources that the microphone is pointed at while rejecting unwanted sounds that may be originating from behind the mic. The pattern is called “cardiod” because it is shaped like an upside-down heart.

# Cardioid

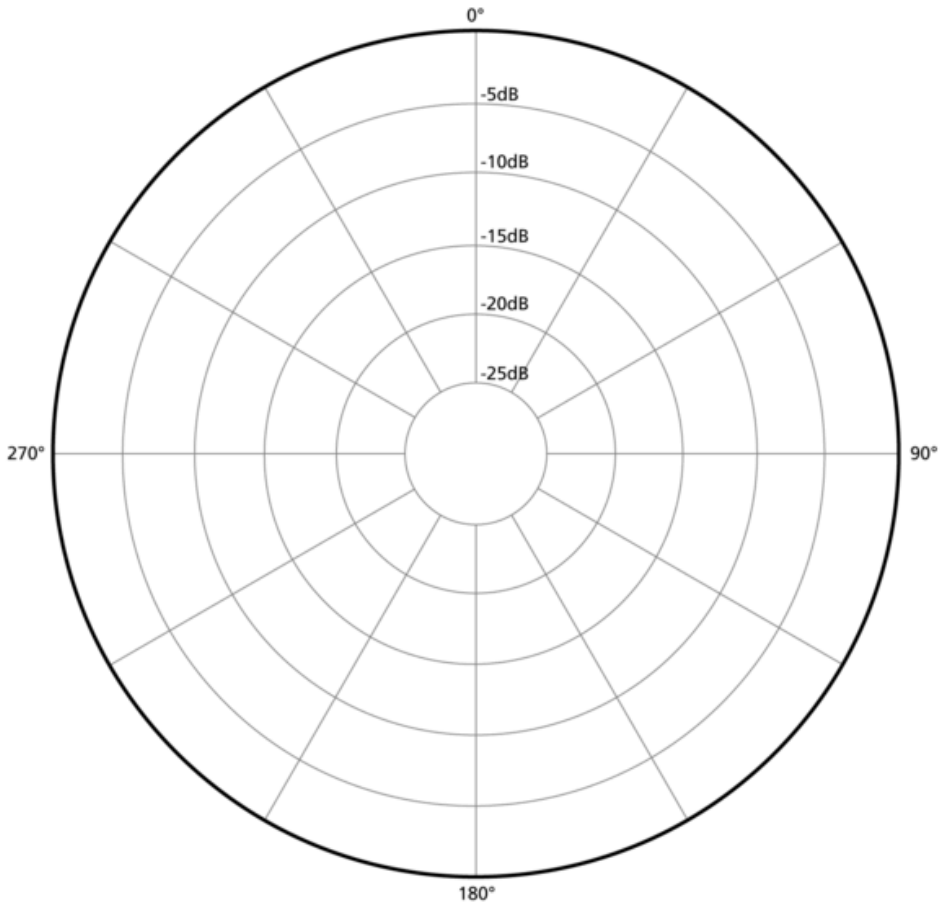


# Cardioid

# Equipment: Omni

**Omni:** This is the most basic pickup pattern. An omnidirectional mic picks up sound equally well from all directions around it. While there are times when this is useful, more often an engineer wants to choose which sounds to capture without pickup up too much extraneous side. For this reason, omni mics are not frequently used in professional situations. A notable exception is some lavalier microphones.

# Omni

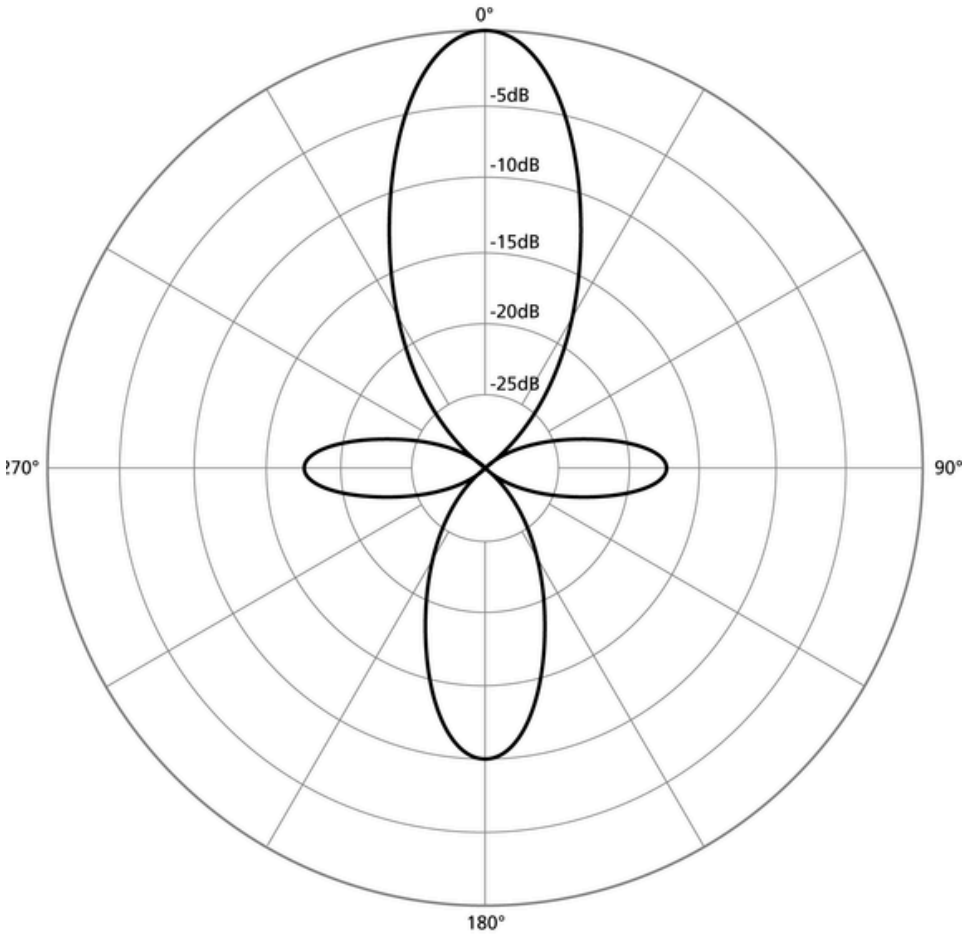


# Omni

# Equipment: Shotgun

**Shotgun:** A shotgun microphone is an extremely directional mic. It is most commonly used by tv and film crews since it allows for the precise selection of sound pickup in noisy and uncontrolled environments. A shotgun mic has a very narrow field of pickup directly in front of it, some pickup of sound coming from its sides, and a small amount of sensitivity to its rear. Its high degree of directionality means that the shotgun mic must always be carefully pointed at the desired sound; a slight turn of the mic to one side or another will cause a loss of sound pickup.

# Shotgun



# Shotgun Mic

| **Directional (includes Cardioid) Mics** | **Omnidirectional Mics** |
| --- | --- |
| Heightened focus on centered subject.<br>More rejection of ambience.<br>Needs precise mic placement, off-axis sources often sound bad.<br>More susceptible to handling noise, wind and plosives.<br>(p's popping) | Natural, "you are there" sound.<br>Picks up more of surrounding ambience.<br>More forgiving on mic placement, off-axis sounds are more natural.<br>Less susceptible to handling noise, wind and plosives. |
| Common Examples:<br>Shure SM-58, AKG C-1000, Sennheiser ME64 capsule, shotgun mics | Common Examples:<br>Electrovoice RE-50, 635A, Sennheiser ME62 capsule, most Lavalieres |

# How to rock your Mic

# Microphone

# Mics

- Most mics are mono
- Some mics have paired microphones inside, creating a stereo sound.
- The mics in your equipment kits are mono

# Recording

- Mono

  Sound is summed, coming through as one channel.

  Best for interviews

- Stereo

  Sound picks up full spectrum, multiple intake, two or more channels.

  Good for ambient sound

# Field Recordings-Standards and Techniques

- Easy does it…

# The Approach

- Have a clear idea of what you are looking to accomplish and what you are going to ask people.
- Don’t show equipment right away.
- Explain who you are and what you are doing.
- Be very clear on what specifically you are doing.
- Wait for confirmation that the person is willing to participate.
- Show them your equipment and explain you will be recording.

# Wrap-up

- Is your sound saved?
- Do you have the proper pronunciation of the person's name?
- Do you have their correct age, title, and any other pertinent personal information?
- If relevant write down some details.  What does the person look like? What is going on in the space? What does the space look like?
- Record at least 2 minutes of ambient sound from location for later production.

# Alistair

RESPECT your equipment

RESPECT your school

RESPECT Alistair

# Listen

**D**evelopment **b**y **W**alking **A**round

**DBWA**

# Sound Scavenger Hunt

1. Joy
2. Economic Downturn
3. Climate Change
4. Fear
5. Immigration
6. Poverty
7. Frustration
8. Romney
9. Education
10. New York

# Pick 4 sounds to capture

You have 30 minutes to get your sounds.

Be back in the classroom by 4:30.

**Be Present to Sound:**

Start paying attention to the sounds that guide you and play a role in your every day life.

**Nobody** tells this to people who are beginners. I ***wish*** someone had told me. All of us who do creative work, we get into it because we have *good taste*. But there is this **gap**. For the first couple years you make stuff, it's **just not that good**. It's *trying* to be good, it has *potential*, but it's **not**. But your *taste*, the thing that **got** you into the game, is *still killer*. And your taste is **why** your work disappoints you. A lot of people ***never*** get past this phase; they quit. Most people I know who do *interesting*, *creative* work went through ***years*** of this. We know our work doesn't have this ***special thing*** that we want it to have. We *all* go through this. And if you are just starting out or you are still in this phase, you *gotta* know that it's **normal** and the *most important* thing you can do is ***do a lot of work***. Put yourself on a **deadline** so that every week you finish one piece. It's only by going through a **volume of work** that you will close that gap, and your work will be as good as **your ambitions**. And I took longer to figure out how to do this than anyone I've ever met. It's gonna take a while. It's ***normal*** to take awhile. You just **gotta fight** your way through.

**Ira Glass**

# Assignments

Listening:

Compile a list of three radio outlets, listen to at least ten minutes of each. **MUST INCLUDE--One local, One national, One podcast**

Field Work:

Upload one of your Scavenger Hunt Sounds on SoundCloud. Write a short paragraph to go with it for website.

Readings:

-Writing for the Ear: A Personal Approach-Scott Simon

-Dart Center article

-Distinguished Sounds

WEBSITE:

Write a few paragraphs about your listening assignment, include available links to the audio you heard. What did you hear? What did you like? What didn't you like? What got your attention?