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## RADIO PRESERVATION TASK FORCE

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RADIO PRESERVATION, ACCESS, AND EDUCATION

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## RADIO PEDAGOGY WORKSHOP

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FRIDAY  
FEBRUARY 26, 2016

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The Panel met in the Library of Congress Mumford Room, 101 Independence Avenue, SE, Washington, D.C., at 1:30 p.m., Eric Rothenbuhler, Panel Chair, presiding.

PANEL MEMBERS

ERIC ROTHENBUHLER, Panel Chair; Webster  
University

KATHY BATTLES, Oakland University

AMANDA KEELER, Workshop Organizer; Marquette  
University

CYNTHIA MEYERS, College of Mount St. Vincent

JENNIFER STOEVER, Binghamton University

NEIL VERMA, Northwestern University

RESPONDENTS

THOMAS DOHERTY, Brandeis University

DANIEL MARCUS, Goucher College

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P-R-O-C-E-E-D-I-N-G-S

1:31 p.m.

CHAIR ROTHENBUHLER: I'd like to suggest folks move up, or I'll improvise a 45-minute keynote address.

(Laughter.)

CHAIR ROTHENBUHLER: I mean, those are the two choices. We can treat this informally as a round table discussion or you can listen to me for 45 minutes.

My name is Eric Rothenbuhler. I'm very pleased to be here. I'm the Dean of the School of Communications at Webster University in St. Louis and world-wide. I'll tell you more about our empire later.

(Laughter.)

CHAIR ROTHENBUHLER: We've got a very interesting panel today, and the panelists have all agreed that we will actually run it like a round table discussion. So each panelist will have three to five minutes to make a sort of opening statement.

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We have two eminent respondents who I'll give them a chance to make a few comments. And then we'll maybe let the panelists comment on each other and open it up to the floor and let everyone join in to the discussion.

So let me introduce our panelists quickly. Kathleen Battles is Associate Professor of Communication and Journalism at Oakland University.

Wave to the people, Kathy. All right.

She's been writing and teaching about radio for over 15 years. And I'll add a personal note. Kathy was part of a crew of graduate students at the University of Iowa in the '90s that converted me to history. We really had this fabulous group in the '90s in the Department of Communication Studies at Iowa. And the graduate students were in charge. I mean, they were driving it and pushing all of us faculty members.

She's the author of "Calling All Cars: Radio Dragnets and the Technology of Policing,"

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co-editor of "War of the Worlds to Social Media: Mediated Communication in the Times of Crisis," and co-author of "Sexual Identities in the Media: An Introduction."

Amanda Keeler, Assistant Professor of Digital Media at Marquette University. She teaches courses in film and television aesthetics, the history of broadcasting, script writing, global media industries and video production. She's published several essays on television. And I'm going to skip some of this. And a forthcoming essay on the *ABC Afterschool Specials*. She's the Communications Director for the Library of Congress Radio Preservation Task Force.

Cynthia Meyers, Associate Professor in the Communication Department at the College of Mount St. Vincent in New York City. She's the author of "A Word From Our Sponsor: Ad Men, Advertising, and the Golden Age of Radio."

Neil Verma, Assistant Professor in the Department of Radio, Television, Film at

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Northwestern University. He's the author of "Theater of the Mind: Imagination, Aesthetics, and American Radio Drama," which one the best first book award from the Society for Cinema and Media Studies, co-editor of "Anatomy of Sound: Norman Corwin and Media Authorship."

And Jennifer Stoeber, Associate Professor of English at SUNY Binghamton, Editor-in-Chief and co-founder of *Sounding Out*, a sound studies blog, and her book, the "The Sonic Color Line: Race and the Cultural Politics of Listening," is forthcoming on New York University Press.

Two respondents, Daniel Marcus from Goucher College and Thomas Doherty from Brandeis.

All right. I will now get out of your way, and we will go in the order listed in the program.

MS. KEELER: So I'll go first. I'll just say a quick thing: There's so many amazing papers happening right now, so I really want to thank

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everyone for coming to this panel. Josh Shepperd asked me to submit a radio workshop pedagogy panel, and basically I immediately emailed every person I've ever presented with or wanted to present with, and it's the fastest people have ever written me back yes, yes, yes, yes. So that's how this came to be.

What I asked everyone to do then was to send me I think 150 words or so of strategies or lesson plans or ways they think about teaching radio and sound in the classroom. And so, I think what we're going to do is then spend a few minutes just talking about what we had presented.

So the idea that I had said was that -- well, I get to teach radio history and I also get to teach production at Marquette. So I try to find ways to bring them together. And in this past fall I taught my first sort of stand-alone radio and TV history class, and we spent about five weeks on radio. And that made me very happy. I think it made the students a little less happy.

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So I'd love to hear some ideas today about how to enliven those discussions and, you know, like where we draw the line between how much contextual information we teach about shows, how much history, like sort of straight-up radio history, American history we teach, and how much listening is the right amount or the appropriate amount.

But the one assignment I have done in the past that I've always been really happy with is I would have in my freshman class -- in fact, my graduate students are going to be doing this next week, but the first thing I do is I have them create a silent film so they can concentrate only on shooting video and not think about sound. And the next thing I have them do is recreate or create a radio play.

So a couple years ago I had the students -- they all picked Corwin plays. I gave them this huge stack of them.

But, so I had the students recreate these

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radio plays, some of which I think aren't available, a recording anywhere. And I made them do all of the voices. I made them do all of their own sound effects. And they ended up creating these really amazingly beautiful layered stories with these radio plays.

And then what I did what that was that once they realized how important sound was and really focusing on it, the projects after that where they brought video and sound back together were much better than sort of throwing them in at the same time. And I think Cynthia also teaches production, so we'll probably hear some more about that as well.

But then the secondary thing I can do then is once I have those students create those radio plays, then I can use those in my other classes to teach those same kind of ideas.

And I did think of one really interesting thing this morning when Paddy Scannell was presenting this idea that -- I'm sorry, I have this written down somewhere -- like I believe somebody

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asked him a question near the end, the idea of do we listen to the original even if the sound is bad? And there's some real merit to that. And so I also think, well, there's some problematic-ness of teaching these digital, these clean digital recordings of these radio plays that are, you know, however many years old, but I would like to hear more people sort of talk about how they've come to ideas about that. So that's the end of mine. Thanks.

MR. VERMA: Am I next?

MS. KEELER: Yes.

MR. VERMA: All right. I think it's me?

MS. KEELER: Yes.

MR. VERMA: Okay. Hello, everyone.

Thanks so much to Amanda for asking me to be part of this, because I think it's a really exciting panel. It's great to see so many friends and so many people I admire who have great thoughts on this issue. And it's nice to see everyone here at the Radio Preservation Task Force. I'm really amazed

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and delighted that this came together so well.

So I just have a couple things to say. I teach three classes basically that are about sound, or about radio. One is a critical approaches to radio studies class. That's about half listening and half texts. I teach one that's called Podcasting in New Audio. That's about two-thirds listening and the rest texts. And now I'm teaching a radio drama class, which is about three-quarters listening. And so this listening I'll ask students to both outside of class and inside of class. I think listening together as a group is a really important and powerful thing to do.

So I want to talk about five or six techniques or principles/ideas that I think have been kind of effective for me in these contexts. And the theme I suppose that I've learned from all of them is that I really have come to appreciate the class room as a kind of sound studio, right, that the classroom is in some ways a sonic learning space, a place for experimental vocalization for

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listening.

And this is kind of ironic, because especially in media studies classrooms we kind of use sound to teach people how to do kind of complicated critical intellectual maneuvers about everything except sounds. Right? And so, I feel like one of the things I've become acutely aware of while I've been trying to teach this is that the way I vocalize in classes, the way classes vocalize back at me, the way they talk to each other, the way we listen together, it's a really supple and meaningful thing. And if you think about your own teaching, I'm sure you'll think about something similar. How important silence is, how important tempo is, things like that.

So anyway, these are kind of six I think important principles that I think about when I'm doing these classes.

One is the permission to vocalize. I think it's really important and useful especially to let students, especially when they're listening

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to really old material, to let them laugh at it. So I really find *The Shadow* and interesting show, but it's really hard for like an 18 or 20-year-old student to not kind of laugh at it a little bit. And I feel like it's good to let them do that, to give them kind of permission to let that vocalization out. And that kind makes it easier to unpack some of the interesting things going on in the show.

I also get students to read scripts, so last year I had a group of students read aloud a *Clara, Lu and Em* script when we visited an archive of those scripts at Northwestern. And it was a great exercise after like reading some of what Michele Hilmes has written about the period and that particular show, and then actually vocalizing it together. It was a really wonderful way of animating. So I think permission to vocalize is an important thing.

Permission to be kinetic. So I also ask students to do things like make timelines of events

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that they see, to make maps of spaces. Piers Plowright has a kind of famous model of the radio feature where he talks about how the radio feature is supposed to have a focus, because he normally thinks of a circle, how it's supposed to have a cone that he thinks of as having adrenaline, and it's supposed to have a heart as having a kind of sentimental mode. And so I would have students kind of try and place different things inside of those three shapes as we're listening to them.

We had a great exercise this year where we listened to Tim Hinman's recent piece called "In One Ear and Out the Other," which kind of takes the listener through the ear canal and into the brain. A wonderful piece. And so I asked them to like kind of create a cartoon of this event, which actually forces them to make all kinds of really important choices about, well, what are the most important frames here? How do I translate what I hear into something visual? What is the imaging like? So it kind of produces a really insightful discussion.

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The third thing is de-privatization. So a lot of listening that people do now is by themselves in their ear buds without looking other people in the face. And I really feel like this is a problem. I feel like a huge opportunity for collective listening in the classroom is to take things that are difficult or problematic to listen to. I'm thinking of the famous "Yellow Rain" episode from Radiolab. Alex was about to give you the answer there.

(Laughter.)

MR. VERMA: Or I've played some kind of disturbing pieces from recent radio plays that kind of explore things like pedophilia, the kind of stuff that like you listen to in your ears is one thing, but if you're looking at other people in the face, it's totally a different thing. And I feel like it's a really useful thing to do.

Just two more things. One, I think it's really important to make listening hard in different ways, so I'm thinking a little bit about Kate Lacey's

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work on this. Adventurous listening, listening for the other. I think that finding ways to do that is really important.

And I also feel that -- for a fifth thing I think that recording that informs listening is important. I do a lot of exercises where I get people to make recordings in response to radio plays. And I do that partly because I want to see what they produce, but also partly because I think it makes them listen differently if they know they have to echo it in a certain kind of way.

And then finally, listenings rather than readings. I feel like I give students more and more listening to do and they actually do it. Getting them to read is very difficult, but getting to listen to long periods of audio is surprisingly easy. So I kind of thing that we should imagine the ear bud as part of your classroom and to try and employ it as much as you can, not just because you can kind of get them to listen to interesting things, but also just get them to spend an awful lot of time

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listening. That itself has a certain quantitative effect on the art of listening, which is I guess what I'm sort of talking about when it comes to these different things.

Okay. So those are my six things. Vocalization, kinetics, de-privatization, making it harder to listen, using recordings and using listenings rather than readings where you can.

CHAIR ROTHENBUHLER: Okay. Thank you.

MS. MEYERS: That was great, Neil. Thank you.

I teach an intro to media studies class and I spend maybe a week-and-a-half on radio. And of course I spend a lot of that on old time radio and I have them listen to a little bit of "War of the Worlds" and discuss its narrative strategies, you know, the framing devices of the interruptive news bulletins and the like, just to get them sort of conscious of some basic audio storytelling strategies. So short of having Neil come visit my class --

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(Laughter.)

MS. MEYERS: -- I also give them an essay assignment. And essay assignment is called storytelling with sound. And I use *Inner Sanctum*. How many of you have listened to *Inner Sanctum*?

(Show of hands.)

MS. MEYERS: Okay. So it's a mystery, thriller, scary-kind of program. And I choose *Inner Sanctum* precisely because I have had much more success with that genre and my students who are 18 and 19 than with other radio drama genres.

So I'd like to play you a 90-second clip of an episode that I used last semester. I use a different episode every semester. This is also plagiarism-proof, by the way, because they want to go find the Wikipedia article on that episode so they can copy it. Uh-uh. It's not there.

So, could we hear the 90-seconds, please?

(Audio recording played.)

MS. MEYERS: Okay. You heard the dog,

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you heard the piano, you heard the phone. Right? I'm trying to get the students to focus on the non-textual or the non-verbal elements of the programs and I ask them to write an essay based on how the sounds tell the story. And I want them to explain how the sound helps the listeners understand the story.

So I give them a kind of list of questions. I ask them to give me a scene-by-scene description without summarizing the plot or the dialogue in which they talk about how the characters' voices convey emotional states and identities.

The doctor, the man in that scene is trying to gaslight the woman, who it turns out is guilty of murdering her husband. The dog died with the husband in a house fire and the dog of course represents her guilty conscience. So the whole episode is we're hearing these sounds of the barking dog and the piano, which is her husband's piano composition, haunting her until she finally

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confesses.

So I ask them to think about the vocal tone and the emotional elements of the voice. I ask them to talk about how the sounds help them visualize the location. Right? Sometimes they're indoors, sometimes they're outdoors. There's wind blowing when they're outdoors. There's footsteps that tell them when they've gone from room to room. How the music is creating the mood. *Inner Sanctum* of course has got great spooky music. How the music signals the events and the characters' emotions.

And then how specific sound effects are working in the story. So the phone ringing. Nobody's announcing, oh, you have a call. Right? You don't need to use the dialogue to -- so I'm asking them to really pay attention to how the sounds are driving the plot. The door slamming, gunshots, dogs.

And then explain the significance of some of these sonic themes. So the barking dog. Why is there a barking dog in this story? What is this

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really representing? And I'm asking them to make those connections.

And then I always ask them how did listening to this help you understand why radio drama was so popular in the '30s and '40s. Because remember, they don't really want to listen to it and they're like where are the pictures, you know? So I tell them this whole thing, go into a dark room, close your eyes, put on your headphones, turn off the lights. This is a spooky story. And the ones that do that really then do get into it. And I would say about 75 percent of the students then say in the end, in the conclusion, oh, actually that was kind of fun. I used my imagination. I kind of really got into that. And so then of course I clue them into all sorts of current podcast dramas that they could connect into.

So I have a few copies of this assignment. I'm happy to hand it out. And I find that this is one way to actually get them to articulate and be attentive to sound, sort of the

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way Amanda was just talking about in terms of in production, trying to get them to articulate it through an essay format.

MS. BATTLES: I've got so many great ideas already --

(Laughter.)

MS. BATTLES: -- from this panel. I'm like I don't even want to talk.

When I teach radio, more like Cynthia and Amanda, I teach it as part of a survey course where I have to do all of TV and radio in one semester. And that just keeps getting longer every year. Oh, and the Internet.

So I only have a few weeks, and I like to -- I think we have this sense that radio drama is immediately transparent to our students, that if they just -- because the storytelling practices are sort of meant to be transparent, but our students who are raised -- I mean, now they listen to some podcasting, but they were raised with visual media, so TV and film are their sort of -- and games are

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their go-to. But the idea that they would just pick up a recording or hear a recording and instantly know what's going on I find sometimes my students don't know what's going on and they're confused.

So I actually like to step backwards and go to all that stuff that's written in the '30s about writing for radio. And I actually like to talk about the sort of strategies that radio dramatists used to tell their stories because I think that a lot of it sounds -- I mean, I think all period drama sounds period -- when we watch old film, it looks period-y to us anyways. But there's something more immediate about film than radio. But I think going back to that.

So one of the things that I go back to is kind of the ideas that a lot of writers felt like they were dealing with a deficit of vision, and that's a constant theme in all that old writing about all those radio manuals.

They also felt like they were dealing with a deficit of attention, because there was a

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huge concern about the fact that listening was dispersed in isolated and domestic spaces and that all those kind of cues you got from audiences when you were at the theater; theater and film are their go-to comparisons, that all those kind of -- that audience help in navigating meaning wasn't there.

And also their fear about the fact that -- how to make action comprehensible was through verbalization. So this kind of need to have -- you know, sound effects are there for emphasis, but the burden of the storytelling is often on verbalization.

So I kind of go back to that. And I also talk about kind of their solutions. And a lot of them write about the idea that you need like a fairly straightforward plot, which today for students seems kind of simplistic because they're used to like orgies of like subplots and like 18-hour epic series and stuff and everything has to be fairly quick.

Like you can't -- there's a great -- I

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forget his first name -- Wylie wrote this radio manual where he talks about a shipyard. The shipyard scene -- like in a movie about ships you start with the shipyard and you spend five minutes looking at a shipyard. And you can't do that in a radio drama because you'd just be listening to five minutes of foghorns and that would be pretty boring.

(Laughter.)

MS. BATTLES: So I kind of go through all that with my students. Oh, and then I talk about the advantages. Like especially movement and motion and space, the ability to kind of evoke huge gaps in space and time that would be harder visually. So I kind of go through all of that because I like my students when they listen to really hear not just the story, but to think about the storytelling techniques that were developed that I hope end up sort of making what sounds funny, like your permission to laugh.

And one of the clips I often use, which it's kind of long, so I didn't play it -- I use an

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episode of *The Shadow* called "The Phantom Voice," which opens with this fantastic courtroom scene where a friend of Lamont Cranston, the Shadow, is being investigated for corruption, taking bribes. And it's this glorious eight-minute scene that totally evokes a courtroom. It uses all the techniques.

And Neil talked a lot about that in his book and he has a picture of the studio that was used for *The Shadow* and everything. But it just evokes the space of the courtroom and it just -- it makes you feel like you're there. And they end up showing a film clip in it, so they use the filter to indicate the film clip. And they also use a lot of techniques that my students find especially hilarious, but which I emphasize to them is -- I think one of the things that's hard for them to get is this idea of repetition, that radio dramas are so repetitive.

Am I out of time?

CHAIR ROTHENBUHLER: No, no, no.

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MS. BATTLES: All right. Well, there's so repetitive.

(Laughter.)

MS. BATTLES: And that's the end. No.

(Laughter.)

MS. BATTLES: But one of the reasons that people -- that they're so repetitive is because -- and people wrote about this a lot. Like I'm not saying radio has to be repetitive. The people who were writing for radio, the radio dramatists had this feeling that radio should be repetitive because of the distracted listener. And that repetition I think is one of the things that students respond to as silly or over-the-top.

But to explain that to them as a technique for telling a story that whether it's true or not was nonetheless something that people -- a way that they wrote and to kind of appreciate that repetition as a response to a particular series of historical problems and in the U.S. in commercial radio the need to keep attention and keep it going

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and all that stuff.

So there's a lot of repetition in this episode where they say the names over and over again, and someone gets shot in it and they like say he got shot like 18 times. And like, well, what if you went to the bathroom and you came back and you can't see the dead body on the ground, so somebody has to keep reminding you of -- that you need this constant reminder of what's going on. So that's kind of what I do when I teach it. It isn't kind of. It is what I do.

(Laughter.)

CHAIR ROTHENBUHLER: All right. Thank you to the panelists. And so we'll get some comments from our --

MS. STOEVER: Hello. Hi.

(Laughter.)

CHAIR ROTHENBUHLER: Apologies. You just earned an extra minute.

MS. STOEVER: Awesome. I have these --

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CHAIR ROTHENBUHLER: Jennifer Stoever.

MS. STOEVER: I have copies of the first page of my syllabus. I think that has the description of the course for folks that are interested.

So I'm Jennifer Stoever. I am going to talk today. I teach radio in a variety of my courses. I'm a American Studies scholar specializing in African-American literature and sound studies. I also had the opportunity, which hopefully will not be a once-in-a-lifetime opportunity, but we sure taught it like it was, team teaching at a state university is very rare, very expensive.

And I was very fortunate to teach a course developed uniquely called "Resonant Frequencies: Exploring Radio Forms," which is -- and it really was a fantasy course, with Monteith McCollum, who's a filmmaker and sound artist. We had been wanting to collaborate for years, and we had the opportunity through a specialized

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transdisciplinary grant a few years ago to get this opportunity. So we went all out.

Half the course were cinema students, half the course were English students. And I came on as the radio like theorist/historian teaching about sound and listening and then Monteith taught the students production. So we combined that history/theory with production with some students who were very, very, very familiar with production.

An in fact, we had to work with the cinema students not to over-rely on production and kind of disrupt their fetishization of beautiful wonderful sound and technological acumen, not that that's not wonderful. The English students were the folks that came in with the knowledge of script writing and narrative and symbolism and texture. And so teaching them at least rudimentary technological skills was key. But then they brought all of these other -- that was the kind of plan, is that they brought these other talents to help to work with the cinema students.

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So what we did, we really started with -- we did a little bit of everything and we were lucky enough to have -- Shawn VanCour came and guest lectured one seminar, so he got to see some --

(Off microphone comments.)

(Laughter.)

MS. STOEVER: I think everyone on the panel is on the syllabus, like we've -- what we did though, I want to emphasize to build on all the wonderful things that everyone has said, is that in terms of structure in the class we focused on -- we designed the final project first and we wanted students to develop an eight-minute radio piece. And we had a venue for that. And we made sure that -- we worked with WHRW, the campus radio station, to make sure we had a -- we had a live broadcast where the students -- kind of behind the designer studio where we broadcast their final recorded versions. And we had a talk before and after about each of their projects. And that was eventually

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archived and put out as a podcast through *Sounding Out* blog. So I had a venue that way. And I'll make sure that tweet -- I've been live -- trying to live tweet, but everything is so interesting I've been doing more live writing in my notebook. But I'll make sure I put that up there and refer you guys to that. So that was about an hour live on WHRW.

We have the students also -- Monty is a performance artist, so he very much wanted the students to learn live sound techniques. So in addition to having a mixed recorded version, the students had to perform the versions both for our class and for a showcase at the end of the semester.

The students also were encouraged as they were going -- we also tried to have a real audience of some kind for the students. And doing that upped the ante for them, but it really made them cognizant of a listener. It made them excited about what they were doing and putting the time in. And then we started with that.

Two of our students submitted -- all of

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them had to submit to the 60X60 radio competition. We had two of our students make it in the final. They were really, really excellent. And these things have continued to have lives beyond our course, and that was really -- we wanted to give them not just simulate a real world circumstance, but to actually create one for them and an audience for them.

And hearing themselves broadcast -- I listened to the whole podcast and it was actually very emotional listening to their voices and hearing the excitement of knowing that their piece has just gone out to whoever. And it's -- we have a terrestrial station, but it's also simulcast on the Internet, so their families were listening, and it was really a wonderful experience.

And I'm going to play you -- it feels weird to present this of course without Monteith, because I mean, it started out where I was doing the theory and the history and he was doing the production and technique, and then we just kept

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crossing back and forth throughout the semester. And that was one of the most -- it was a really beautiful and generative collaboration for the both of us, and for the students as well.

So let me play -- I have a couple minutes of us on air talking about what we enjoyed in benefitted from the course.

Hopefully work this out. Okay. I think I have it cued.

(Audio recording played.)

MS. STOEVER: We're waiting for our -- a student missed his cue, clearly, and we're kind of trying to drag it out. Live radio you know is tough. It's tough.

(Audio recording played.)

MS. STOEVER: That is actually -- that's a -- we're not talking that slowly.

(Audio recording played.)

MS. STOEVER: There we go.

(Audio recording played.)

MS. STOEVER: That's weird. Sorry.

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That sounds like it's iTunes problem. Let me see if I play it --

(Audio recording played.)

MS. STOEVER: Yes. No, we're really not on concept. I think it is a --

(Laughter.)

MS. STOEVER: I did not talk and screw that up.

(Laughter.)

MS. STOEVER: Sorry. Guess I can't play that. But I will make sure I tweet that out.

But what we found out was that we -- like I said, we really interwove in and out of each other's things. I would add, too, in terms of the listening, very difficult. We had to teach the students how to dial a radio. Zero of our students had actually ever tuned in a station on a dial radio.

(Laughter.)

MS. STOEVER: So we brought it in for them. This is what we did the first day of class, is taught them how to tune in a radio. Someone came

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up to me and said mine's broken. It only goes from 90 -- or it was 88 to 106. Isn't there more?

(Laughter.)

MS. STOEVER: Like why -- I mean, that's the level we're starting with. And so, it's for us to have these expectations. And we preformed one of John Cage's radio symphonies together, and that was how we started the class. And so, we always had something where we were actively doing something every class. We had critique sessions every class. We front-loaded a lot of the reading and writing.

I actually had the students keep a reading -- a listening journal, and they hated it. But getting them to listen is one thing. Getting them to talk about what they listened to is really difficult. So that was one of the methods I tried was having them keep -- and those became kind of a -- like a production best practices. So when they went to make their own radio shows, they had these moments that they had stopped and written about for a few seconds that they could refer to and try.

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And we ended up with four projects. One of them was inspired by Tony Schwartz. It was a very cool sano-montage documentary. We had one that was inspired by *Sorry, Wrong Number*. And we had -- it was called *Amarilli* and it was a radio drama. We had another amazing montage segment that was called *Untranslatable* that was much more avant-garde and experimental, very much a Delia Derbyshire-style piece. So it was also interesting to see that we came up with four completely different types of radio. We were worried that they were all going to come out wanting to be *This American Life*, but they really went there and experimented. It was a wonderful course. Happy to talk more about it. Thanks.

CHAIR ROTHENBUHLER: Okay. I'd like to thank the panelists.

(Applause.)

CHAIR ROTHENBUHLER: And my proposal, we'll give each of our respondents five minutes, something like that, to comment on the panel. We'll

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open it up to the panel, let them comment briefly on each other's classes and teaching experience, and then we'll have plenty of time left for a whole group discussion.

Daniel?

MR. MARCUS: I'd like to thank everybody for really interesting presentations and a few things struck me.

One is that it's really ambitious to have people doing these audio production pieces within the intro or history classes. I think that's really great. I used to teach a semester-long audio production class and there I did original radio drama produced as a blog. And students really loved it and they loved writing it and doing that. But to try to incorporate -- because we had a whole semester of audio production for that. So to try to incorporate it in more like a history class I think is really impressive.

Like Cynthia, my students tend to really like the mystery/sci-fi shows. Like you were

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saying, turn lights out, escape. And those also tended to have the most advanced sound effects. And also in a lot of ways they often have the most interesting vocalization. So they definitely respond better to that than the comedy where they think most of the jokes are hokey, old time radio. But they get into it, and particularly they get into these shows if you have repeated listening sessions.

So the first two weekly sessions it is kind of weird for them and they have to start learning how to get into it, but then they start -- the appeal to the imagination that Cynthia was talking about, they start to really understand that and they start listening with their mind's eye in a sense, or following with their mind's eye. So I find that really effective. So by the end of the sequence, before we get to TV, they really have appreciated radio.

When playing stuff I try to play stuff that were actually soundtracks so we can keep the ads. I think it's very important to keep the

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commercial frame on a lot of these, and so we can have specific discussions of radio ads. Just the fact that I'm playing them a bunch of ads or product placements or -- within the shows even without discussing it I think helps reinforce those things.

And in terms of specific assignments and getting people to listen and respond, what I do is play them whole shows and then ask them to write instant responses in the class and give them different social roles in which they are supposed to respond.

So the first one might be, okay, you're the producer of this show. This is your kind of test production. Now give production notes to the writer and director and actors and say what worked, what didn't, what could be changed, how should we change the script, things of that sort. So it just gives them an idea of what are the elements that are available to a producer or a production team and how they can be used to tell the story and the structure of the story.

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And then another would be to take on the social role of a newspaper critic who's reviewing the show for listeners. So to identify who might be interested in this sort of show, who was it intended for. And also particularly when thinking about the beginning of radio and the beginning of radio drama have this kind of review, explain to the reader what this is to kind of help teach the listener what radio can do or is good at or what it isn't good at. And so I think giving them these very specific social roles when they write it really helps them kind of bring their thoughts and give a very particular perspective rather than simply critique this or what's your response to it? That seems to help them in this in a medium that they find to begin with particularly formless. It kind of gives them a format in which to respond.

CHAIR ROTHENBUHLER: Thank you.

MR. DOHERTY: Great. First, thanks for this. I came late to radio studies myself. I'm mostly a film geek rather than a radio geek. And what

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I've really been impressed with this morning in listening to you guys is just sort of the excitement that's in the field now. And it's really nice we're talking about issues of pedagogy because we sort of spend a lot of our time teaching and most of us sort at conferences think about scholarship and careerism. So it's really good to get sort of some pointers about how this stuff actually happens in classrooms.

And everybody has their own idiosyncratic approaches, and I think we got some of them here, but I detected some main streams or just sort of different bailiwicks or things that are in your wheelhouse among the groups. Some of who you are into production more that you're really interested in having your students actually do some hands-on nuts and bolts radio work and creating a text in the context of your own classroom pedagogy and instruction. And of course the great thing now is we actually have the technology to do this with your laptop in AVID.

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Some of you; and I think, Don, you spoke to this in yours a little bit, are also interested in sort of the institutional- technological-legal aspects and to always remind the students that this is sort of a commercial network industry that's dictated by certain commercial and capitalist rules.

And then I think the other strain would be the aesthetic strain; and I think Cynthia and Neil spoke to that in particular, where you play something and really want the students to have an understanding how radio becomes radio, what -- you know, how it -- you know, by having the dog barking or even something -- when you say giving your students permission to laugh, like the aesthetic devices of how radio actually uses the audio tools of its trade.

Lastly is the historical. And in my own work now increasingly when I teach classes in 20th Century American culture, privilege the Golden Radio Age from 1929 to 1940-ish or so, and I've found

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that radio is just a great way to teach people about culture.

The famous example would be "War of the Worlds." So that sort of becomes understandable when you know what's going on in American 1938 regardless of how -- I hear you, Michael -- how true the legends about all the panic in New Jersey are, that there are certain like ripe texts that really work as historical documents. And I think it's -- even though radio has been an amazingly supple and adaptable medium from -- to -- starting off in 1915 to serial or the age of podcasts now, I do think that that 20-year moment is something that is maybe always going to be privileged in our business because that's when radio was the central transmission belt of American culture. And I always find myself privileging that era.

And I think because of that -- I don't know if anybody's addressed this, although you've talked very eloquently about listening, is one thing that I really struggle to do in my own classes is

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to get the experience of radio. What was it like to be in a living room in 1915 listening to radio when it was the medium of the culture? And it's so much more difficult to recapture than film or television where you can show them the image.

And like we still watch old movies, but nobody really listens to old episodes of *The Shadow* except in a university classroom, by and large. And how do you recapture that sense when it was the broadcasting medium and for the first time millions of people had the simultaneous experience of listening to something?

And in that sense there are two other questions that I think you all addressed and had different answers to, but that we all address in our classes. How do you tell your students to listen? Like what instructions do you give them when they go home to listen to "War of the Worlds" or a podcast or whatever? And then how do you actually use the stuff in classes?

And here I think there is a good

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continuity with film in the sense that you live and die by your clips, that if you have something really vivid and evocative and useful -- people mention *The Shadow*. And one of the things I always like about these kind of gatherings is you just tell people what works, you know? Like I have this golden clip and it does A, B, C, D like nothing. And I think you guys mentioned some of this.

I send them home and listen to stuff, which of course you can do in the age of the computer in a way that you flat couldn't in the past. I started doing this. I had cassette tapes of the fireside chats or whatever. And just the ability to put the link on your syllabus and have them go home is good.

There are a few clips that I always play in class publicly even though I know that's a distortion of the way people actually listened at a certain epic. I usually do play some of the fireside chats, Coughlin, "War of the Worlds." And something I always find compelling is the Edward

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R. Murrow Buchenwald broadcast, which I think kind of works even though it's not the way people would have heard it.

So that's what I do and I'm really glad that I'll be able to rip off what you do.

(Laughter.)

CHAIR ROTHENBUHLER: Do any of the panelists have comments or questions for each other?

MS. MEYERS: I'd like to just pick up on this issue of privileging the Golden Age era. One reason I think I do is because it's one of these kind of hidden cultural histories and our students are aware that there are old movies and that there are old TV shows, but most of them really aren't aware of when radio was the central entertainment medium. So that's part of my agenda.

And the other part of my agenda is that they're heavy radio listeners, my students are, but mostly to music and talk, so they're not used to audio as a narrative medium. And I just find that Golden Age radio, so-called, is an excellent way

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to kind of bring them into that way of thinking about audio as a -- audio narrative strategies, these aesthetics that we've been talking about. Because I do this a lot in media studies. I'm showing them things like visual strategies like the close-up or certain kinds of editing strategies as ways, intensifying the emotional connection of the audience. Right? And so we do this a lot. We talk a lot about visual strategies and the students themselves are able to identify those quickly. But the audio strategies, they're not only not as familiar with them because they haven't experienced them; so I'm trying to open up a new door for them, but also because they usually experience audio strategies in conjunction with the visual strategies, it's really hard to rip them apart. Right?

I turn audio off when I analyze visual media all the time. I'm always turning the audio off when I'm showing them clips to try to get them to focus on the visual strategy or the editing or

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the camera work, because that's the only way they'll notice it is if I turn the audio off. But it's harder for me to turn the visual off and have them listen to the audio, even though that's where they're getting actually most of their information, as Paddy Scannell was sort of talking about today.

So I find that these older radio programs are kind of a good entry way into getting them to think about these things. But I think it's a good thing for us to think about how to sort of then bring this more into the present. So then I'm starting to talk about podcasts like *The Message* and *Welcome to Night Vale* to try to then connect that all in.

MR. VERMA: I think one thing we haven't talked much about in this panel is the adaptation, and adaptation which is really important for a lot of those books that Kathy was talking about, but also I think in some of our classrooms asking how -- I mean, one thing I ask a lot is like if Orson Welles' "Hell on Ice" was made today, what would it sound like and what would it mean, because it would mean

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something different than it meant in 1937. Right? Or 1938. And how would you make it in a contemporary style? So that's one issue about adaptation.

I think it also goes to some of the material practices of the period where this was very much on the minds of a lot of people, and we have lots of shows that are adapted from well-known films or multiple versions of the same story. I mean, how many versions of "The Tell-Tale Heart" have you guys heard? And they're all different. And so I feel like those are two kinds of ways of I think engaging with this thing.

And also I think that historical listening is important, but I also think it's really exciting and interesting to kind of hybridize historical listening practices with contemporary listening practices, and I really feel like that's a fun era of experimentation, not just experimenting with producing with audio, but experimenting with how we listen to it.

MS. STOEVER: Yes, and I think this

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builds off -- like Neil and I worked together a while ago on the -- and a lot of us on this panel were in the "War of the Worlds" at 75 practice where we experimented with live tweeting as a way to recreate an audience experience. And a lot of the kind of back story from this class is also that the pedagogy -- my scholarship and my pedagogy are not -- I don't see them as separate things. And so part of this was building off of Monteith, and his students made a segment that we played on the air where they did take the last act of "War of the Worlds" and made a -- remixed it and made a current --

MR. VERMA: It was so great.

MS. STOEVER: Yes, I'll make sure I put that out on the RTF hashtag, too. So that class kind of came from that kind of scholarship and experimentation. And so we had some students who were veterans of that to build with us. And in terms of thinking about recapturing listening they had that experience.

And then in class we also asked them --

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I'm not sure how many of them did this, but we also asked them to -- when they listened at home to listen at the same time every week, so somewhat artificially create like an appointment-kind of listening and encouraged them to listen together, encouraged them to sometimes wash the dishes while they listened. We tried to have them experiment with their own listening circumstances.

But then in class -- and this is where I had to get used to this. Because I'm an American Studies scholar, I am used to like having a different kind of class. I'm not a cinema professor. So the cinema students were very comfortable with sitting and listening. It was actually me that was uncomfortable with allowing for a 20-minute radio program to take up my class time, right? And that was something that over the semester I got much more comfortable with is actually letting them have that time and seeing that time as important and that listening together is valuable. And that was something in my own pedagogy that now I can do in

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other classes taking from that, that these big chunks of listening are important.

And going back to thinking about this period of radio -- so Monty is very avant-garde and our cinema program is very avant-garde, and one thing we found though that we wanted to teach them is things that they hear now as conventional, we wanted them to -- teach them the avant-garde aspects of these so-called conventional radio programs that give so much information with the barking dog and -- and also to recognize how conventional a lot of avant-garde stuff is.

And it was that dissonance and sometimes connectivity between moving back and forth between the new and the old, and also filling in a bit of that history between the present and the '40s and '50s with Delia Derbyshire, with all these other works. That was really powerful actually, and I think that was our strength.

CHAIR ROTHENBUHLER: Okay. I've been given a microphone --

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(Laughter.)

CHAIR ROTHENBUHLER: -- which I will give to you if you promise not to stand too close to either of these speakers. And in the spirit of this being a round table discussion, we're open to comments, shared experiences from teaching as well as questions for any of the panels.

Oh, wow, this is great.

(Laughter.)

PARTICIPANT: Thank you. Thank you very much. This is great. So many ideas and tips that I can immediately take.

Most of those tips were pretty listening-oriented, so my question is because we know that there's a lot of radio history, especially at the local level, that you can't listen to because it wasn't recorded but it meant something to the people who made it, it meant something to the people who listened to it, do you have any tips, can you speak to teaching radio history when we don't have that recording to listen to?

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MS. KEELER: I did a little of that this fall. What I discovered I think about a year ago at Marquette was *The Breakfast Club*. So it was a very famous radio show that Don McNeill had for 30-some years. Well, he was a Marquette alum. He gave his papers to Marquette. There's very few of the recordings of that show left, but he left his papers.

So I actually had all my history students do archival research this fall. And there were some scripts in there, and some of them read scripts and analyzed them. And really -- like some of the -- like the Bell Telephone had a really interesting like thing called "The Belle of the Ball," "The Belle of the Day," where they let one woman -- this reminded me a lot of the like "Queen for a Day," where they let this one woman make a two-minute-long long-distance phone call in an isolation booth on the stage to like whatever this -- like these sob stories of like my-husband's-stationed-across-the-country-

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and-I-haven't-seen-him-in-two-years-kind of things.

So they learned all these interesting pieces about this radio show that much of it still exists, but all those little bits around it. And I just -- I had never realized -- they didn't even know the archive was in the library. They work on two. It's on three. I've never been on the third floor before.

(Laughter.)

MS. KEELER: It's right here. So I mean, it ended up being really fruitful in so many different ways. And there were some recordings in there and we did find -- like there's a -- one of the recordings of like Pearl Harbor being -- the program being preempted by that. So we uncovered all these little interesting histories. And it was Marquette history and Chicago history and Milwaukee history and like national culture. So that was one way I found to connect those things.

CHAIR ROTHENBUHLER: Okay. There were

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lots of hands in the audience, so I think we're just going to do like one and one and one and one and just keep moving.

PARTICIPANT: Oh, then I can direct to Neil and then do a follow-up question on an activity that you gave the students. When you gave them the assignment to listen, you said you had those three things that you had them take notes on. And I was wondering about what other ways that you framed -- like particularly in class listening what other kind of instructions or activities you might give to help your students like understand what they're listening to?

MR. VERMA: Well, I think the thing I've done the most is I used Chion's three listening modes, which most of you know, I assume. So Chion has these two ideas of -- there's this mode that we have where we're listening that's entirely semantic, and so everything we hear we're deciphering it like we decipher language. So that's most of the listening we do in classrooms,

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for instance.

And then there's the second mode, which is -- I think he calls the causal, which is where you're listening and you're trying to imagine what is creating each one of these sounds in coordination with all the other things. And the question of what is frisson is very complex. What do you mean when you say the source of a sound?

Anyway. So and then the third is what Schaeffer calls reduced listening. So we think of sounds as pure objects.

And so I'd say we'll divide the class in three. You pick this one, you do this one, you do this one. And then we listen to like a kind of big complex sonic text that can fit any one of these different things. And then afterwards we have discussion about, okay, what did you listen -- what did you hear, what did you get from this? What was it like? And did we all listen to the same thing, right, if we decided to do it this way?

And then the most important part of the

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discussion; this is kind of the hardest part, which is what were the moments where your mind stopped listening to the instruction, the moments of resistance where something happened in the narrative where all of a sudden you're like I really want to know what the causal structure is? And lot of my students are production students, and so when I ask them about what this was like, the semantic people say this is like reading a script. The causal people say this is like watching a play. And then the reduced people say this is like looking at it in Pro Tools. Right?

(Laughter.)

MR. VERMA: And so, it's an interesting thing where your mind says, oh, I want to think about it like this in this other way. And it's actually quite difficult to force yourself into just one for a period of time.

PARTICIPANT: Hi. So as an archivist, first thanks for, Professor Keeler, for encouraging --

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(Laughter.)

PARTICIPANT: But my question is it seemed like most of your examples, or everybody's examples were mostly theatrical radio, and I was wondering if anybody uses non-theatrical radio in any kind of way in any of your course work?

CHAIR ROTHENBUHLER: Anybody?

MS. BATTLES: I do, yes.

CHAIR ROTHENBUHLER: Okay. Go ahead.

MS. BATTLES: Well, I use news. I use a lot of broadcast news from World War II, because I think -- well, it's fascinating, but I also use it to give my students a sense of World War II as the first living room war. And I also use music, especially after the '50s when a lot of radio goes to music. So oftentimes I do sometimes play music from the '50s or the '60s, '70s to get a sense of what -- how the sound of radio changed. So I don't have anything interesting to say, but that's -- I do play non-narrative radio sometimes.

And then lately especially I've been

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moving into playing things like *This American Life* and -- you know, when we get to contemporary times. And that's only something I've recently done is re-added radio at the end of my class, which is something I didn't do for a long time. And now I find it's impossible it ignore, so I've re-added that into the back end of my classes.

MS. STOEVER: Yes, we did a wide range of non-narrative particularly, because we -- so what we did was organize our class along the themes that we wanted the students to develop in the final project. So we had two weeks on voice in particular where they listened really widely. And we actually had them do the same listening for both weeks.

So the first week they listened to a bit from "War of the" -- they listened to "War of the Worlds." They listened to Amies Semple McPherson give a sermon. We listened to some *March of Time*. And that week I just had them listen to the voice as kind of its sonic qualities, like its musical quality. Like what does the voice communicate? I

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won't say outside of narrative, because it wasn't quite outside of narrative.

But then the second week they listened to the same material again, but the thrust of the class and the reading was emphasizing how does the voice tell a story? So in teaching it thematically that allowed us to kind of move in and out of narrative and non-narrative and to actually see that again some things that we label narrative, the sound is actually doing some very non-narrative things. And things that we label as non-narrative, the sound is actually doing some very narrative things. And so mixing it up was important for the students, too.

CHAIR ROTHENBUHLER: Okay. Thank you.

PARTICIPANT: First I want to say this has been a tremendously exciting and truly heartwarming panel for some of us --

(Laughter.)

PARTICIPANT: -- who have already loved old time radio, even though it's well before my time.

But I wanted to think about something

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that the second respondent said, which is that outside of -- I think you said outside of university classes no one's listening to *The Shadow*. And not to put too fine a point on it, but there's a huge old time radio --

MR. DOHERTY: Oh, yes.

PARTICIPANT: -- community out there. I'm sure you know this, but I just wanted to get that out there --

MR. DOHERTY: Yes, yes.

PARTICIPANT: -- and has been for decades. And it's not just people that grew up on old time radio, because we're losing them. Here in Washington for 40 years there's been a show on Sunday nights called *The Big Broadcast*, four hours of old time radio. People are nodding. And that audience is quite varied.

And I got a first-hand experience with that last August when at the Packard Campus down in Culpeper, Virginia; population 12,000, I think, we drew 200 people in the middle of August to see

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a couple of live old time radio recreations. And it was families, it was teenagers. it was really stunning to see. So I think it's -- exposure has a great deal to do with it. I'm so glad these things are getting exposed at the university level.

PARTICIPANT: Thanks. Thank you again to all of the panelists. It's really fantastic to hear your ideas and that they're all such wonderful ideas. I'm also happy to know that I'm not the only crazy professor making people listen to things in my classroom.

But I'm wondering how you teach or talk or think about radio as a global phenomenon rather than sort of merely U.S. or North American, as somebody who does research on non-U.S. radio and is constantly sort of trying to keep the U.S. literature, which is so wonderful and so extensive, a little bit at bay so that students get a sense of radio as a global phenomenon that happened in different ways in different places? So I'm wondering if you could speak to that and how do you

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go about teaching that?

MS. KEELER: I confess, as someone who's very not good with other languages, I think I really shy away from teaching global radio because I -- I taught a global television class last spring and I found it incredibly difficult to find anything that I wanted to show. Like I wanted to show 13 versions of *Ugly Betty*, but I couldn't find them and I couldn't find subtitles. And so I think my radio has been very Americanist because of that fear of not finding things.

So has anyone done it, anyone else?

MR. VERMA: I mean, the only thing I'd say is that I feel like the Third Coast International Audio Festival is a huge resource for this. And I know that they're experimenting with different ways of doing transcriptions that allow you to read along with other contemporary traditions, but a lot of that isn't historical work, so it might not be as helpful.

The Anglophone world is usually pretty

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easy, but that's not a very big world when you're thinking about it from a long distance. So it's a tough problem, but I feel like there are -- we've got an increasing interest in tools to remedy it.

MS. STOEVER: We had a day of listening in the class that we had. We had students in our class -- I'm lucky to teach at a very diverse campus. We had students from I think six different countries. And we had them bring in and talk about the radio that they -- in their language that they remember. In one of the projects actually the students -- half of it is in Korean and part of it was broadcasting on airwaves Korean without translation and playing with language. And so actually drawing on the resources of the students in class is a good place to start.

PARTICIPANT: Just wanted to point out is a reference point for those of you that are looking for things like copies of *The Breakfast Club* or whatever is particularly on your mind, the reference point for one of the largest radio

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collections in the world is right in this building. So when you have time, which probably isn't going to be today, on the very first floor in the Yellow Core is the Performing Arts Reading Room.

And they have access to the NBC radio collection of the Library of Congress. And it's not just NBC. We have CBS. We have WOR. We have a lot of other things as well. But the NBC collection is extensive. And you might just find something there that you didn't know existed that you could share with others.

MR. HUNTER: Thanks. I'm David Hunter. I'm from the University of Texas at Austin and we have a substantial collection of radio shows including the *Inner Sanctum*, the tapes from that, and *Scarlet Pimpernel*, and *Third Man*, and some British and Canadian radio drama shows. What we're lacking is funds to digitize them for all y'all.

(Laughter.)

MR. HUNTER: So I'm looking for people who can support grant applications and so that I

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can get money from NEH or CLIR or something.

And the other thing I would as on behalf of my colleagues here who also curate sound recording collections, please get to know us. We are here to help you and we have amazing treasures that need to be made more available than they are just in our brains.

MS. KEELER: It's part of the reason we're all here, I think, this weekend is to -- I think the last session tomorrow is what's next, right? So that's the what's next question. How do we find the money to make these available? How do we digitize them? How can we -- like people keep finding these gems, you know, and they're everywhere. And we know they're everywhere. But we want people to be using them.

MS. MEYERS: I just was going to add that archive.org has a lot of old radio programs, and I have the students --

MR. HUNTER: Not all legal.

(Laughter.)

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MS. MEYERS: Well, that's another discussion.

(Laughter.)

MS. MEYERS: I can consider this totally fair use. I post the MP3s on my course Google site and they stream them or download them as they wish. And I think that we need more kinds of open access platforms like that.

But anyway, to encourage you if you're considering trying to develop an assignment like the kinds of the ones that we're talking about, archive.org is really a good place to start, not to mention all the OTR sites, but --

PARTICIPANT: Hi. Thanks. This was great.

I have a practical question that maybe you all don't have this problem, but -- because if you're in cinema and digital media departments, but sometimes in literature classes or in composition and rhetoric it can be a little tricky to make a case for a podcast or a radio play, like something,

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God forbid, creative, counting as serious assignments. I mean, I don't agree with that position at all, but I just wonder if you've ever had that issue and how you make the argument that these assignments are very important for critical thinking and blah, blah, blah. Thanks.

MS. STOEVER: So, I try to give panels on them at the Library of Congress --

(Laughter.)

MS. STOEVER: -- and then I make sure my dean and my department chair know I'm doing that. I mean, I -- no, I'm saying I mean, you know -- and this is exactly the kind of thing that you can use to build that case. I'm only kind of being facetious. But I mean, you're right, it is really a challenge.

I teach in a very non-traditional department. I am in an English Department and boundary 2 was started at Binghamton, we always like to say. So in fact, when I got hired they were like why are you still teaching literature? I'm like is

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this an English Department?

(Laughter.)

MS. STOEVER: And so I think I'm lucky. But, yes, I mean, really like in networking with each other and having the podcasts, the writing about this kind of work, this kind of panel, and just actually really building a case and giving -- and making that a case.

The students also -- and just, like we said, hinting on this idea that this is the kind of thing they'll be doing in -- this is life. This is real life in some ways for them and giving that experience, I think, is also important. It's not just about product, right? It's the process of it, too.

MS. MEYERS: Just also, continue to be practical. I'm in a Communication Department and I teach production, but I've had to try to add like production-based courses to the curriculum, and I'm speaking to English professors and history professors and the college president who things that

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the essay form is the only thing college students should ever be doing.

So the way that I've tried to convince them about the seriousness and the rigor of doing non-essay form assignments is, first of all, I emphasize the verbal and oral communication skills that they're developing. They're creating texts that they're expressing in different ways. And so I kind of emphasize the fact that they're scripting, they're editing, they're structuring, they're arguing, even though it's in a different medium and it's not necessarily written down on the page. Then I assign written aspects to the assignment. And then I come up with rubrics, right? We love rubrics, right, because of the learning outcomes that we're all under a lot of pressure to provide.

But anyway, I sort of create this kind of documentation to kind of prove that it's not just a bunch of kids running around having fun, which of course I am hoping they're doing, frankly, but I have to keep that a secret from the English

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professors.

So anyway, those are the different strategies I try to try to make it sound serious.

MS. BATTLES: I've had my students do -- I don't teach production, but I take advantage of the fact that all my students now have -- they can record anything on their laptop or with their phones. And I take advantage of the liveness of radio by making them do live performances for me. But I just give them research so that they're not just writing a script for me. And I can keep it in the learning objectives for my course by making them do genre analysis, making them do lots of listening.

So I make it part of another assignment, not the whole assignment. But I make it part of a bigger critical project. And to me that's sort of the fun outcome of the critical project and I think it actually makes them do a better job on their research if they know there's a product at the end of it, not just a paper that I'm going to read, but a production that they have to do with their fellow

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students for their fellow students. So I actually think it's part -- it makes them better critical thinkers because they actually take the project more seriously.

MS. STOEVER: We recorded the students talking about the -- like this is hard. I mean, they work like 10 times harder for this class than in any of my other classes. And we actually like had a mix down where we talked about the process for about 20 minutes and we recorded it. So the students can also be your best advocates for the difficulty and the challenge, because they didn't know they were in for. They thought it was going to be fun.

(Laughter.)

MS. STOEVER: Right?

MR. VERMA: I think two arguments that have worked for me, one of which is that all of my students are really good at critically analyzing texts and images. Like they're really good at it, way better than I was when I was an undergraduate.

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They're terrible at critically analyzing sound. Like terrible. Like they can't even think about the one precise thing that made them think that speaker A meant this. They can't really isolate it. So I think that's one thing, critical listening. I think that there's an argument to be made about that that's on par with critical viewing and critical reading.

Then the other thing is for those of you who are in Production Departments is that the argument that's worked is that your students are never going to have the money to make a feature film or to make like a whole season of a TV show, which maybe they want to do, but they could use a very small fraction of those resources and make like six pieces of a radio show, right? And in some ways that will teach them how to do some things with narrative that will stand them in good stead and will give them some sort of product to point to when they're in the job market.

PARTICIPANT: Two comments, actually.

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First, I'm also coming at this from a librarian's perspective. First, to follow on to what my fellow Texan, fellow librarian said, definitely get to know your libraries and ask -- as contradictory as it sounds, ask about our hidden collections, because chances are your library has hidden collections that may well include local radio materials. That was part of the special collections backlog I worked through where I am at the University of North Texas. And so, just because it's not on the web site doesn't mean it's not there. And user feedback helps prioritize processing of special collections. So again, ask about the collections you might not be able to see yet.

The second is naturally a lot of the content here has focused on the actual verbal content, the radio content, but I think also getting back to the idea of keeping students engaged and the anecdote about the students with the radio dial, I think the material culture is incredibly important. And again as a librarian, we see

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students just light up when -- you know, they'll record a Victrola with their phones and that's -- I think that's a crucial part of keeping them engaged and also providing full context of the experience that their grandparents had.

PARTICIPANT: I just wanted to mention one other resource from a archivist's perspective, the American Archive of Public Broadcasting. We've digitized 40,000 hours of public radio and television. Half is audio, so there's a lot there for you to use. About 12,000 programs are now available online.

If you go to the web site, you can also see the records for everything else that has been digitized that's not available online yet. So as my fellow archivist colleague just said, if you ask us, we can review and make it available if it's appropriate. So please contact us if you want to use any of the collection.

PARTICIPANT: I was curious about another genre, which is the idea of interview/oral

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history and the idea of sort of first take on history and social movements, Civil Rights Movement, Cold War, this kind of thing. Working on the Studs Terkel archive, which has a lot of that. Just curious about people's either obstacles in integrating that into your classrooms or any insights that you've had from bringing that kind of very non-fiction raw historical stuff.

MR. VERMA: Well, for those of you who don't know, Alice and Tony, I think you should get to know them, because they are doing some really exciting and interesting things with the Studs Terkel archive.

My experience has been that I think that students respond really well to social justice questions. I think especially if you're kind of paying attention to the news. I think that the Black Lives Matter Movement, for instance, has kind of reignited a lot of interest in Civil Rights Era material. And so, I feel like that's a huge opportunity for people who teach classes in that

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area.

The other thing you should know about the Studs Terkel archive; and this was going to be in my notes, but I missed it, is that they do really great work with like using these works to inspire people to create new audio. And I feel like that's a huge element of this, that it's -- part of it is getting to understand media history and part of it is actually getting them to kind of think about this as a way to inspire their own expression. And I feel like that is one of the places in which kind of archivists and professors can really powerfully collaborate.

MR. MARCUS: There's a documentary about Bob Fass from Pacifica Radio in New York called *Radio Unnameable*, and that's just one window on Pacifica, which was obviously a really interesting radio project as well. That's out on DVD now if you want to check it out. And there's a lot of soundtracks of Fass out on the Internet, but if you want one place to start, the DVD, home video.

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MS. STOEVER: I teach a course on sound studies and civic engagement and two of the -- and it has an ongoing production component where we're working on a historical sound walk that deals with -- that blends creative sound, artistic sound with archival sound and oral history. So in that class I teach students to do oral histories.

Some of the students that had taken that class in a previous semester took the radio class and then built on -- so we let each -- and these students were in teams and we let, like I said, each team develop their own. So we had one group that was specifically working with oral histories.

And in terms of resources, the campus has -- our campus at Binghamton had oral histories collected from people born in the 19th Century that were interviewed in the 1970s. And so just finding the things that are on campus and having the students listen to them first and then -- and they're really -- at least the younger students very nervous to meet people. And so, actually like having them

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practice and doing -- like they're -- that's more -- I mean, once that -- I think that was -- more than going on air on the radio station, actually going and sitting one on one and doing oral histories was -- and underestimating how nervous they are about that can be a problem.

So we really work with them. And I actually set up a few of them at the beginning and then they kind of moved on. So I did a lot of help with the logistics. But, yes, having them listen to some ahead of time really helps.

Also Sharon Sekhon at the Studio for Southern California History, which is an oral history collection center, puts a lot of -- part of their mission is teaching students and community members how to do oral history on their own. So they have a lot of free materials. She does great consulting. She actually Skyped into my class and talked with the students and helped teach them about oral histories. S-E-K-H-O-N, Studio for Southern California History. They're wonderful there.

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PARTICIPANT: This conversation has me thinking increasingly and I'm wondering about the stakes or the gains or losses we sort of encounter when we connect radio with other forms of media. So radio as theater, radio's tension with film, radio as sort of proto-television. And the one that often gets lost -- you know, I'm sort of a scholar of phonography and recorded sound, so there's this vast archive of spoken word phonography that's really -- I mean, I guess we could think of it as sort of proto-radio. Well, and a lot more. I mean, there's a lot of different sort of oral practices, and I think Patrick Feaster has written about this in different ways.

So I wonder kind of what -- I'm almost imagining maybe a class in which you could teach radio in relation to other media or art forms and every few weeks sort of switch. Okay. We've been thinking about it in relation to the phonograph. We could do it in relation to sort of live theater or film adaptations and so on. So I just was curious

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about have you thought about the stakes of how in which we implicitly or explicitly link radio with other media or entertainment forms?

MR. VERMA: I do that a lot with the Pearl Harbor Moment, which is sort of a great thing, a great radio thing to teach where there's -- we have enough sort of live broadcasts of the Pearl Harbor Moment where regular programming is being introduced. So you can play what people heard in that moment on Sunday afternoon after coming back from church and recapture that.

And then there's a surprising number of World War II films made during World War II in which people are getting the news, you know, like in the first act of the film. And you can assume it's fairly valid because it's in everybody's mind where they're gathered around the radio and it's recapturing it in a contemporary, largely contemporary filmic context.

And the of course you've got a zillion documentaries. And of course on the 50th

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anniversary in 1991 PBS did a couple of them with David McCullough narrating in which he gives -- where you have people looking back 40 years and talking about that radio bulletin that comes in and changes their lives.

And then you've got other more contemporary films that do the same thing. So I think there's kind of a -- or just a rich panoply of material that gives that -- and which you can sort of capture the experience of radio. I was talking with somebody earlier today about even the Woody Allen film *Radio Days* has a couple of really nice radio moments where the world is united listening to the story of the girl in the well. And just that experience of sort of universality and simultaneity that radio first transmitted that most of us know either from the JFK assassination or 9/11 that that experience first happened with radio when it became the medium of penetration and mass dissemination.

CHAIR ROTHENBUHLER: Anyone else?

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PARTICIPANT: I'll just shout out. I want assignments. Examples of --

(Laughter.)

PARTICIPANT: I have a handout. Come and get it.

CHAIRMAN BURNS: Other folks.

PARTICIPANT: I want to hear more assignments.

(Laughter.)

PARTICIPANT: So do they still teach like legal history of radio, institutional history of radio? How do you incorporate that together with the aesthetics and sound and narrative?

MS. KEELER: As best I can.

PARTICIPANT: Yes.

(Laughter.)

PARTICIPANT: Super crammed.

MS. KEELER: Yes, that's the question I asked --

PARTICIPANT: Super fast.

MS. KEELER: -- at the end of my little

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opening. I struggle because all I want to do one week is listen to 10 programs and the next week I have to talk about the Radio Act and the Communication Act. And then the next week I have to talk about audiences and audience measurements. And it's like this constant back and forth and I feel like they need to know it, but they also look really confused when you jump between stuff like that. And so it's one of the -- maybe that is what we should convene our next pedagogy panel on, combining all of those things together and how to do it successfully, because I'm not sure I'm there yet.

MS. MEYERS: I would also just comment that it depends on the level of the course. So when I teach my introduction to media studies, I approach everything as technology, culture and industry. And then I try to kind of interweave those throughout the unit, but I'm just kind of glancing at the surface of everything. And because my aim is to engage them as much as possible, I'm trying to use

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the text, the programs, the artifacts, the images, the sounds, the clips as much as possible so that hopefully if they're interested someday they might -- or in future course work they might then push more -- further into it to make those larger connections. But if it's an upper division class or graduate course, you can do so much more than at a basic level course.

MS. BATTLES: I don't think I focus as much, as you can probably tell by my talk, on aesthetics as much. So for me when I teach radio, I really try to teach it as an industrial product. Like, so I'm really -- like, because I teach -- like I'm teaching the history of commercial broadcasting, so I always try to link the radio text back to its technological and industrial and cultural context.

And it's a lot of work to do, but I feel like -- like even the talk I gave today, I mean, all of these manuals are writing for commercial radio. And I make sure that they realize when we're

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listening to this, like these are problems of commercial radio where comprehensibility and attention are at a premium. So in that sort of premium what do you make?

So I think I kind of always try to -- in my classes I'm always trying to not make it determinant, but loop it back to those questions and concerns for the students so they can sort of hear that context in -- I want them to hear the context in the sound.

MR. VERMA: Yes, I was going to say something. So when I feel like -- one of the interesting things about teaching radio as opposed to other kinds of materials is that the infrastructure is looped into the material in a certain way. Right? So if you're asking how did they make this scene, then you have to talk about, well, what does the studio look like and where is the studio and how is it distributing it? And what on earth is Pennsylvania blue anthracite and why are they in the middle of this show?

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(Laughter.)

MR. VERMA: And I feel like one of the things that happens in film and other kinds of media is that they kind of cover over that industrial process and you kind of have to push at a little bit. But one of the interesting things about doing radio is that you can often -- you know, here's the industrial and social and cultural context and here's how it results in the product. But you can also go the other way and say here's the product and now let's tease out these other kinds of institutions that already have threads inside of it that we can pick up on. So I actually feel this is a strength of radio studies that might be a little bit more difficult in other situations.

CHAIR ROTHENBUHLER: I'll offer an answer to that in terms of a class on popular music, which I've been teaching for 20 years in 20 different ways. But I think eventually I got a handle on how to get students to think about the interplay of technology, business and aesthetics, and it was by

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focusing on case studies in moments where one of those three was changing. And then you can hear the result in the aesthetics. So why did Elvis Presley's Sun records sound different from his RCA records, that sort of thing?

Other -- we will be out of time very shortly, but --

PARTICIPANT: I do want a quick assignment. I really like the WJSB full day of radio assignment. It's a local -- I mean, because basically I send my students in to listen to any part of it they want. And so then they can come into the special section. If they listen to Arthur Godfrey or a soap opera or President Roosevelt's speech, or a baseball game, they can also kind of actually engage with the idea of a broadcast schedule, which is something that's increasingly foreign to them.

So then there's also sort of all sorts of questions around intimacy of address and things like that. So that's my two cents.

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MR. KEELER: Before we run out of time, I just asked Jennifer if we could put up all of the things we've been talking about today and our assignments up on *Sounding Out*, her wonderful sound studies blog. And the answer was yes. So hopefully -- just we'll tweet about it, we'll link it to that, and hopefully then people can have a trail to all of the things that were happening here.

MS. STOEVER: And I would add in my class I literally brought Shawn VanCour out to teach about this, he does great work in radio, and so he may also be available to come to your class.

(Laughter.)

MS. STOEVER: The students really, really loved it.

CHAIR ROTHENBUHLER: All right. Thank you all for being part of a successful panel.

(Applause.)

(Whereupon, the above-entitled matter went off the record at 2:59 p.m.)

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