Language, Texts and Technology

Washington State University, fall 2009

Assignment guide for: **Audio story**

http://wsultt.blogspot.com/

Tasks your group needs to accomplish to get started (not necessarily in this order):

[ ] Choose a story for your group to remediate:

> Work with your audio teams on developing a story or anecdote, one that will be remediated from an original text, pre-1923 or without copyright. The first step is to choose the story together. Maybe start with a genre, or an author, or an anecdote, or a character. Pinpoint the story you want to tell, literally and figuratively. Then imagine how you will record it, what equipment you will need, what effects you will incorporate, and how you will give it layers of sound, use appropriate dialects, etc. Then reevaluate if this is the piece you really want to do. If so, go for it.

[ ] Choose an organizational structure for your group:

> By creating jobs or duties to get this project done, please remember that this invariably will be a team effort in all respects. Each job will need many people involved (and each person will do more than one job), for it to get accomplished. This is not the kind of project that works well with lone wolves. That said, someone probably needs to be in charge of each area to make sure those receive proper attention.

> Here are some suggested roles for the composition of the team; maybe consider these like committee chairs, and it might be a good idea to set up subcommittees to handle the various jobs, just so each person is engaged on various levels:

> **Director (10 points XC) –** Coordinator of the project and of the team's efforts; in charge of overall quality control and making sure your team earns full points for this assignment; avoids copyright violations outside classroom fair use.

> **Adapter –** Oversees the line-by-line adaptation of the text, focused on bringing the strengths of audio to this story. Needs to work closely with the Dramaturg.

> **Dramaturg** – Oversees the quality of the adaptation in terms of integrity to the history and time period of the piece, the attention to character development, the sounds match the era, etc.

> **Character actor** – Performs a key part and orchestrates the rest of the human voice work on the project.

> **Foley artist –** In charge of creating all of the background and special effects in the piece, plus the ambient environment.

> **Music editor –** In charge of all musical interludes as well as the opening and closing themes; avoids copyright violations outside of classroom fair use.

> **Production assistant –** It might be helpful to designate someone, particularly someone with a flexible schedule, to be available to do all of the little jobs that pop up (finding this and that, compressing files, research and fact checker).

[ ] Create a rough first draft, even if it's very rough

> Getting this first draft down on paper, coalescing your ideas as a group into a tangible form, as rough and messy as it can be at this stage, is a major roadblock to success. Figure out ways, as a group, to get through this stage by next class, **Oct. 14.**