



TEACHING

FROM LECTURE TO RADIO

FROM AMPHITHEATER TO RADIO-SCENIA :

UTOPIA-LABORATORY

How Can the Language, the Uses
and the technical devices of Radio/Podcasts

Contribute to Pedagogical Practice ?



Intersection

- Artist
- Doctoral researcher
- Everyday teacher

Back-and-forth exchanges

My daily Laboratory



Intersection

IHECS (Faculty of Applied Communication) : 2 courses

- Radio **Workshops**
Small groups: 25 students
Adaptation : Radio by streaming at home
- An Introduction to the Senses of Sound through Philosophy
Amphitheater : 1000 students
(present / absent / streaming / unseen)



1. COVID 2021 Context:



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Metaphysical experience



Pedagogical staging

- *A phenomenological analysis of the links between theater and teaching has allowed us to hypothesize that adherence is also implemented in educational situations and impacts learning. It is generally accepted that teachers, consciously or unconsciously, attempt to construct a representation of reality to foster student learning. The means employed therefore involve a "pedagogical staging." (Safouane M Hamdi)*
- *Ad caedes hominum prisca amphitheatra patebant, ut discant longum vivere nostra patent.*

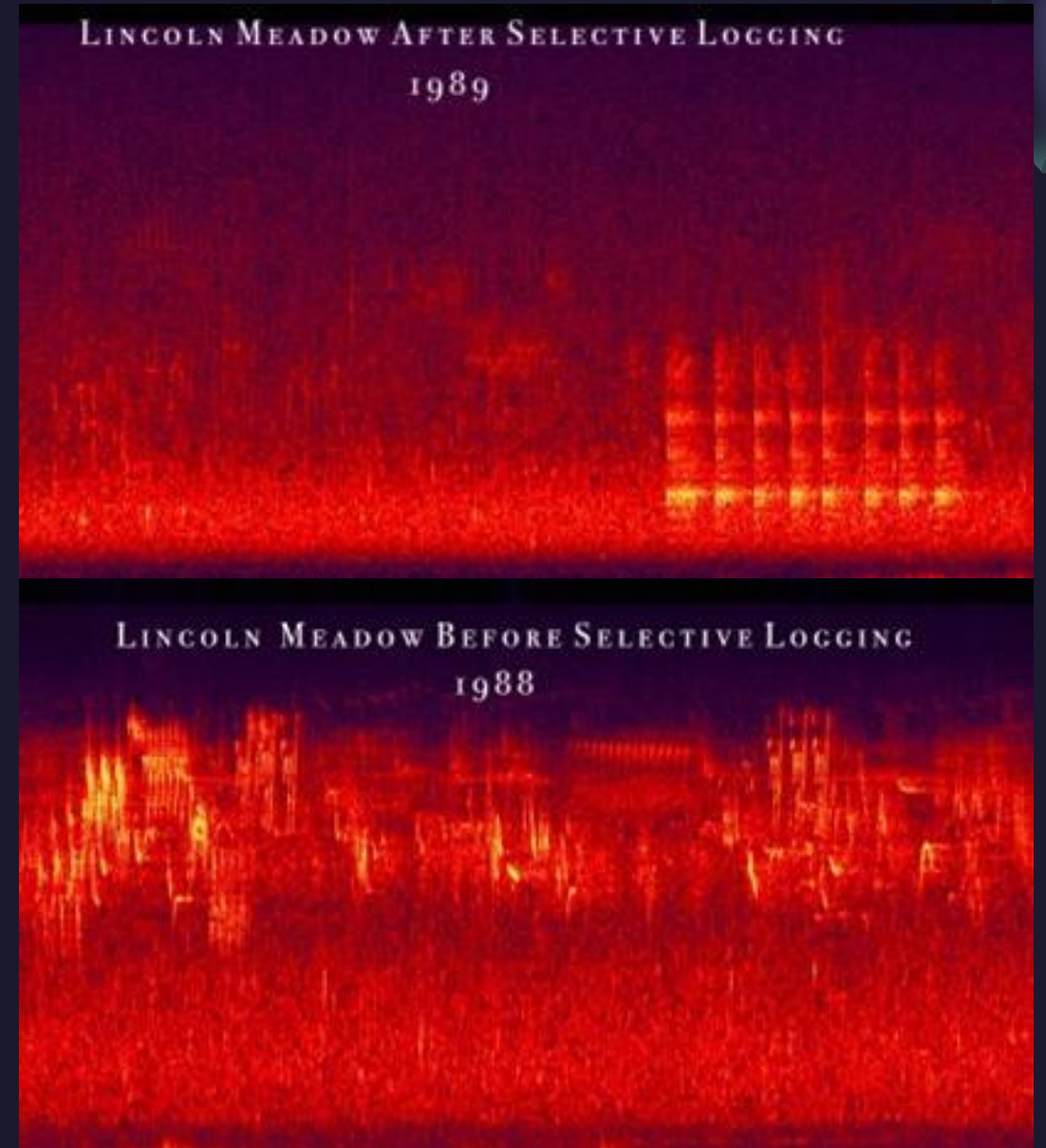


2. Intermediality :

Transpose part of the course in a radiophonic/podcast form

“Mise en abyme” (Embedding)

Relationship the content, the form of the course and its pedagogical supports

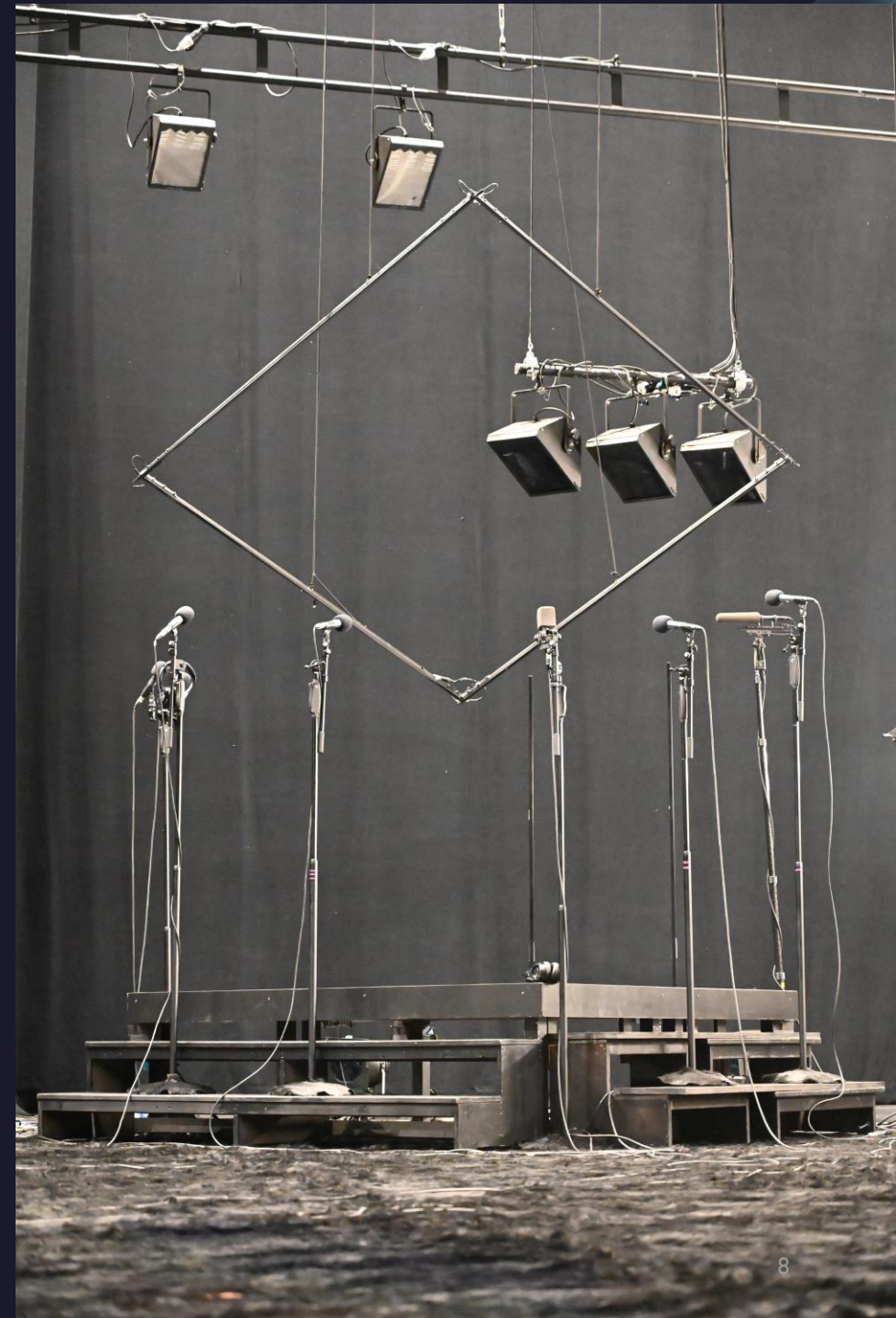


2. Intermediality :

Transpose part of the course in a radiophonic/podcast form

Intermediality between theater and teaching.

My theater is that of radio : Language, Uses and Technical devices



2. Intermediality :

Transpose part of the course in a radiophonic/podcast form

- *Sound produces sensations even before it produces meaning. And it is through sensation that meaning must arrive. Daniel Deshays*



2. Intermediality : radio language

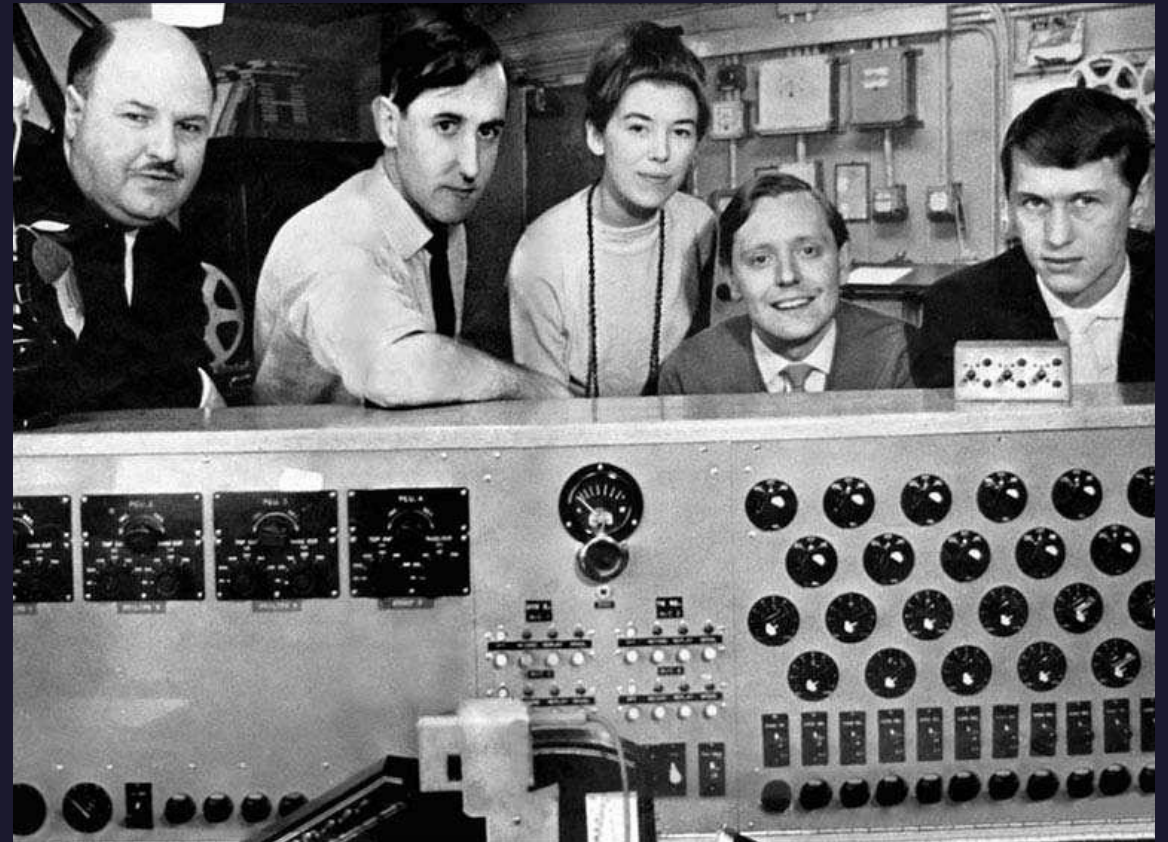
- Radio = Podcast
 - **Words**, speech: Sense
 - **Sounds** : echoes of events, actions.
 - **Music**: pure aesthetic experience. Emotional



2. Intermediality : radio language

Radio pioneers from the 1930s (Deharme, Arnheim, Schaeffer, Fuzelier, Farabet...):

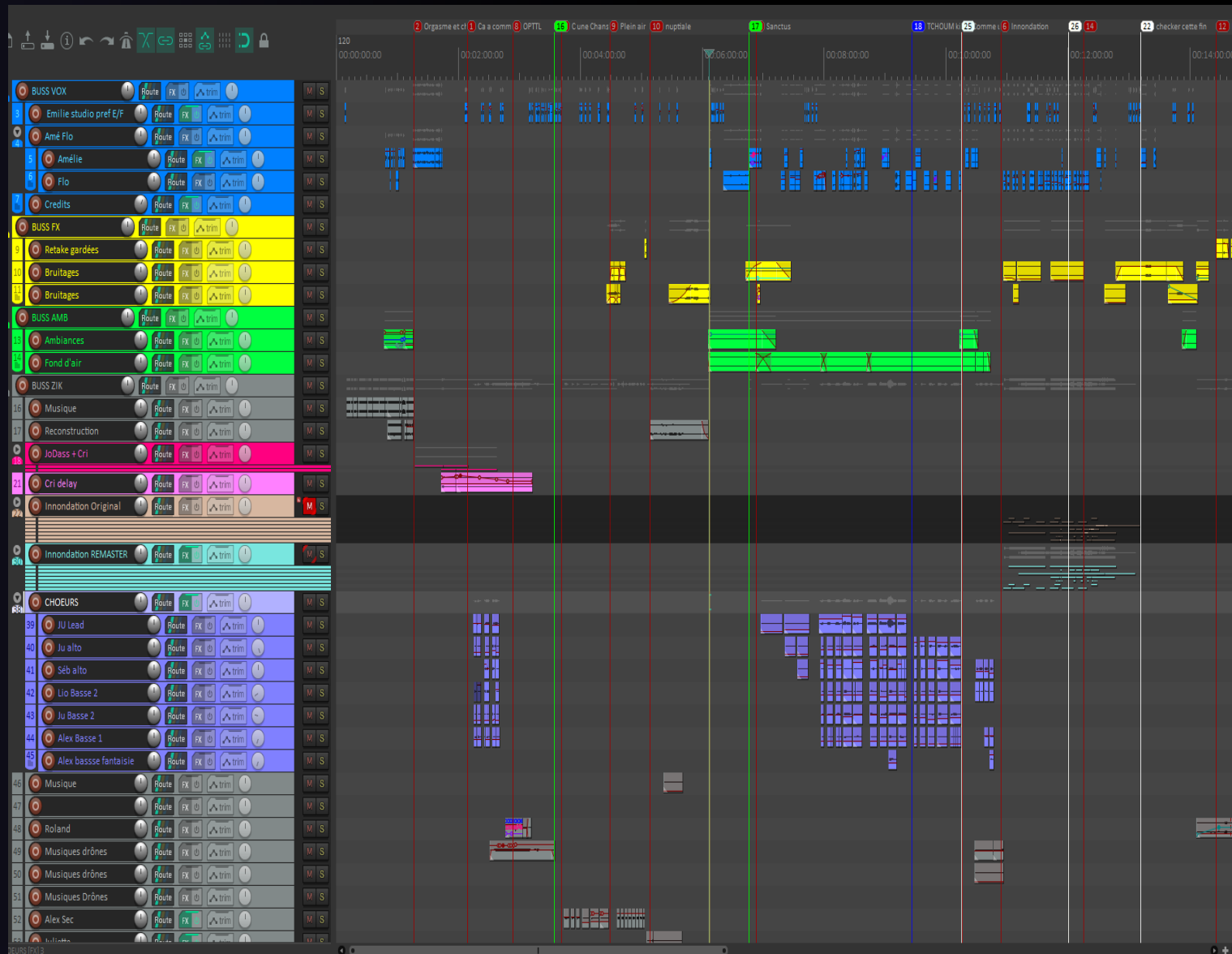
- Intimacy (reduce distance)
- Short sentences, present tense, and repetitions
- Variation of narrative modes
- Editing (recompose reality)
- Mixing (new harmonic colors)



. Intermediality : radio language

Episodes (from 6 to 9 minutes long)

Complementarity rather than exhaustiveness



2. Intermediality : Radio-scenia

Why not invite children in the theater for

A radio-theatrical laboratory ?

Emphasize a theater of sound as a medium for
imagination and thought.

With :

- a story, a tale,
- a discussion after the performance (reflection
on the power of sound)





2. Intermediality : Radio-scenia



- Children comments after the radio live





2. Intermediality : Radio-scenia

Other Raido-scenic contexts, explorations

- with students in arts and media
- with adults
- with artists

2. Intermediality : Radio-scenia

A stage to tell stories with sound to an audience (here for disabled people)





2. Intermediality : Radio-scénia

A stage to encourage young people to think, interact and communicate using sound tools and technology.

3. Back to amphitheater

Observation:

*Teachers who lecture in amphitheaters have noticed for several years the **difficulty in capturing students' attention**. Some mention a generational conflict, others the declining level of new high school graduates, and still others the impossible polychrony caused by the use of digital technology tools. These observations have led many higher education stakeholders to call for the **evolution of pedagogical scenarios at the university** (Langevin and Bruneau, 2000).*



. Back to amphitheater

How transpose those tools
pedagogical staging ?

“Philosophy through podcast”

Free listening and individual listening experience.

Encourage a collective engagement through the sensory
dimension of sound.



3. Back to amphitheater

How transpose those tools
in pedagogical stagings ?

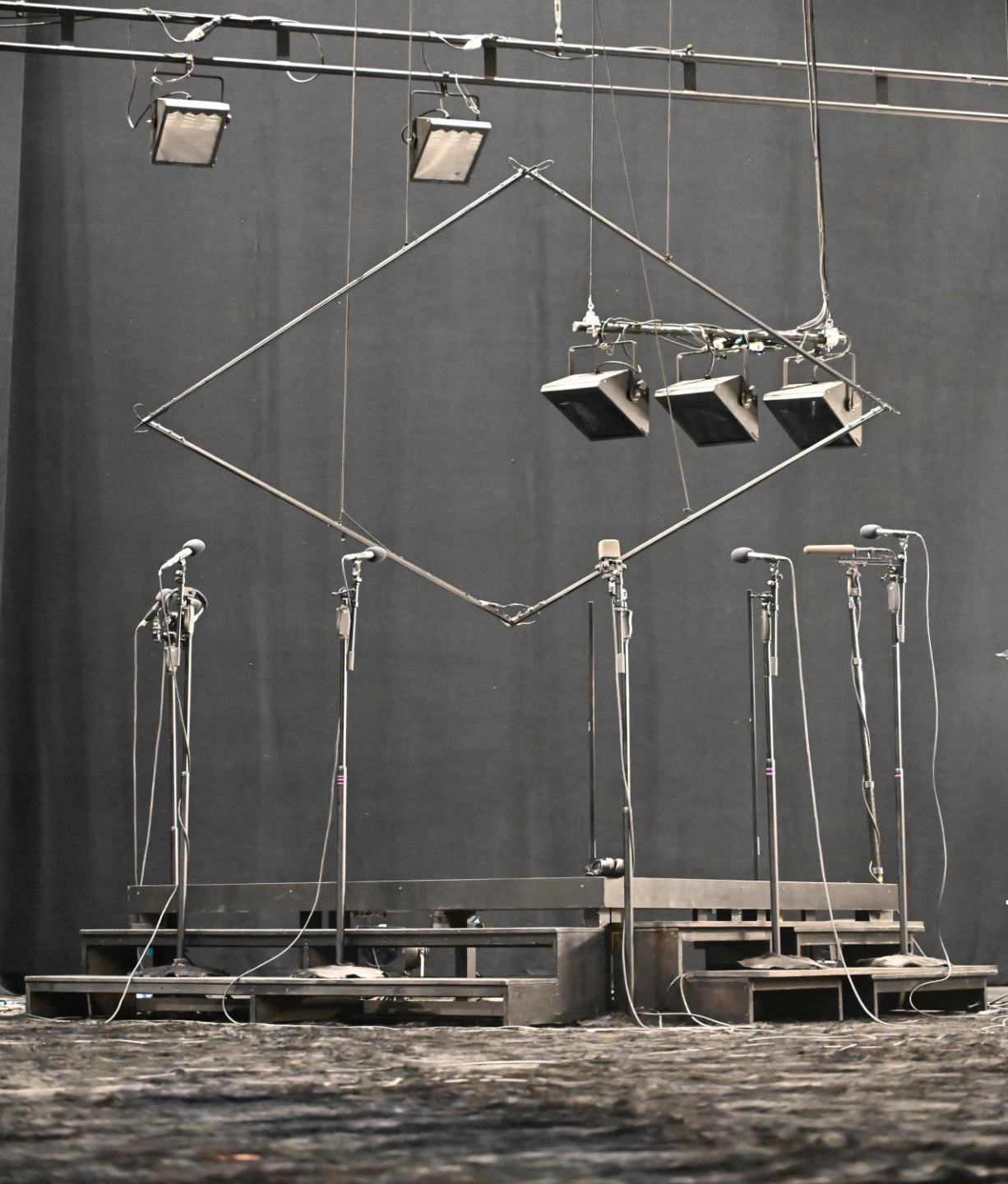
- In the amphitheater :
- - radio-scenia tools : adaptability
(live course program)
- - Choir of voices from others
- - interactivity and musicality in the lecture

The screenshot shows a DAW interface with a piano roll at the top, a mixer in the middle, and a transport control bar at the bottom. The piano roll displays a complex arrangement of tracks with various colored notes and stems. The mixer shows multiple channels with faders, solo buttons, and meters. The transport control bar at the bottom includes buttons for play, stop, and other controls, along with a time display of 1:12.

Limits, perspectives

- For any type of content, any course ?
- Peer and youth contribution to create programs





**Les outils de
radiomorphose :**

**Dispositifs techniques
Montage numérique
Mise en ondes**

**Ecrire de la radio
Composer de la radio**

**Une musique qui
n'aurait**

jamais existé

sans la radio

