

Communication Arts

CMAT 234 Beginning Audio Production

SPRING 2010 sec 002 TTH 2:00 – 3:15 TE 335
prerequisite: cmat 131

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office hours: M/W 3:00 – 4:00 p T/Th 11:00 – 12:30p

COURSE DESCRIPTION

Covers the basic skills and techniques required for audio production in media. Emphasis will be placed on the aesthetics, principles and practices in producing and designing audio programs for media. Theories of aurality, psycho-acoustics and the development of the audio aesthetic in art, theater, radio, film, television, and multi-media will be examined and applied in the productions.

Required Text: Alten, S. (2008). Audio in Media (8th Ed.). Belmont:Wadsworth.

Required Media: 5 Blank CD –Rs

ATTENDANCE POLICY & COURSE REQUIREMENTS

In this class, along with production, a major part of what you are learning is how to work effectively as a team, as this is how production work is routinely organized. Your participation in the production team is vital to the outcome of each project and hence ***attendance at all lectures and production is mandatory***. Unexcused absences and tardiness during studio days will be significantly reflected in your final grade. ***10 points will be deducted for each unexcused instance of tardiness and 20 points will be deducted for each unexcused absence***. All written work must be typed unless otherwise specified. ***Late assignments will lose 50% off the total grade for each day over the deadline.***

GRADING

Written Assignment: 50 Practical Exam: 100 Audio Projects: 550 Final: 100
A= 800 – 720 B= 719 – 640 C= 639 – 560 D= 559 – 480 F= < 480

This course supports Writing Across the Curriculum;
The assignments in the syllabus are used to help meet the goals of WAC.

CLASS SCHEDULE

CMAT 234 Beginning AUDIO PRODUCTION

SHARMA

T Jan 26	Orientation.
Th 28	Sound and Hearing; Acoustics and Psychoacoustics
Reading	<i>Alten: Chapter 1, 2 Sine wave, Cycle, Frequency; Nature of sound: Amplitude; Characteristics of sound: Pitch, Loudness; Timbre; Duration; Velocity; Sound envelope; Direct, Early and Reverberant Sound</i>
T Feb 02	Consoles and Control Surfaces; Loudspeakers and Monitoring. Assignment 1: Public Service Announcement
Th 04	Digital Audio Workstation (DAW) Training
Reading	<i>Alten: Chapter 3, 5 Analog/Digital consoles; VU meters; Peak Meters; Patching; Automated System; Types of Loudspeakers; Crossover networks; Far Field/Nearfield Monitoring;</i>
T 09	Microphones: Design and Applications <u>PSA Script Due</u>
Th 11	Digital Audio Workstation (DAW) Training
Reading	<i>Alten: Chapter 4, 9 Impedance; Transducers; Dual Elements; Special Purpose; Pick up Patterns; Frequency response; Sensitivity; Miking Speech Spaced, X/Y; M/S; Recording Speech; Miking TV/Film</i>
T 16	Digital Audio Recording/Technology <u>Produce PSA</u>
Th 18	<u>Produce PSA DUE End of Class</u> <u>Written Assignment 1 Due Tue Sep 30</u>
Reading	<i>Alten: Chapter 6, 7, 8 Digital recording, Time codes; Synchronization; Tapeless recording; Transfers; Plug-ins; Spectrum processors; Time processors; Amplitude processors; Noise processors; Multi-effect signal processors; Format compatibility</i>
T 23	Field Production: News: <u>Guest: Don Rush, news director, Public Radio Delmarva</u>
Th 25	Playback/Critique PSA
Reading	<i>Alten: Chapter 10 Electronic news gathering; Remote surveys; Portable mixing; Voice reports; Voice-actuality reports; interviewing for radio.</i>
T Mar 02	Produce Radio News
Th 04	Radio News 1 <u>DUE End of Class</u>
Reading	<i>Alten: Chapter 18 Editing speech; Similar and dissimilar sounds; Emphasis and inflection; Ambiance; Changing words; Composite dialogue; Building backgrounds; Segue; Cuts; Fade out/in</i>
T 09	Audio Commercial: Appeals; effective radio ads. <u>Written Assign 2 Due Th Oct 16</u>
Th 11	Critique Radio News <u>Guest: Don Rush, news director, Public Radio Delmarva</u>
Reading	<i>Alten: Chapter 13 Diegetic/Non Diegetic sound; Contextual sounds; Narrative sounds; Functions of SFX; Spotting SFX</i>

T16 – TH18 Spring Break

CLASS SCHEDULE CMAT 234 Beginning AUDIO PRODUCTION SHARMA

T	23	<u>Commercial Script DUE</u>	Produce Audio Commercial
Th	25		Produce Audio Commercial
Reading		Alten: Chapter 14 <i>Music underscoring; Functions of underscoring; Creative considerations in Underscoring; Approaches to underscoring; Using music from sample CDs and internet</i>	
T	30		Produce Audio Commercial <u>DUE End of class</u>
Th Apr01		Sound Design and the Sound Designer	Sound Images
Reading		Alten: Chapter 11 <i>Analytical and Critical Listening; The Visual ear; Functions of Sound in relation to Picture; Strategies in designing sound; Parallel and Defining sounds</i>	
T	06	Playback/Critique Commercials	
Th	08	Produce Sound Images	
Reading		Alten: Chapter 19 <i>Mixing for radio; mixing vs. layering, layering perspective, mixing for other media</i>	
T	13	Produce Sound Images	
Th	15	Produce Sound Images	<u>DUE End of class</u>
Reading		<i>Surround Sound, Speaker Placement, Surround Formats, Mixing in surround, Virtual surround</i>	
T	20	Playback/Critique Sound Images	
T	22	Audio Dramatization	
Reading		Alten: Chapter 12 <i>Influence of non-verbal speech; Recording dialogue; Radio dramatizations; Miking Radio Drama; Automated Dialogue Replacement; production dialogue recording</i>	
T	27	Audio for Internet; Podcasts	Produce Audio Dramatization
Th	29	Produce Audio Dramatization	
Reading		Alten: Chapter 17 <i>Data transfer networks; Audio fidelity; Compression; File format; Downloadable Streaming format; Downloadable Non-streaming formats; Progressive download format</i>	
T May 04		Produce Audio Dramatization	<u>DUE End of Class</u>
Th	06	Review.	Study Guide for Final Exam.
T	11	Playback/Critique Audio Dramatization	
Th May20		FINAL EXAM	
		1:30pm to 4:00pm	

Project 1. Public Service Announcement. 50 points

Write, produce and perform a 30 sec radio informational PSAs profiling an important woman in American history. Along with your PSA on a CD, you must also turn in a properly formatted script and bibliography with at least two sources. Each PSA should have this standard CLOSE:

“With a profile in women’s history, I am (your name).”

Project 2. Radio News 100 points

You will be assigned to cover a story and will work with Don Rush, the news producer at WSCL 89.5 FM. *If the story is of acceptable broadcast quality, it will be aired on WSCL.* Along with the news story on a CD, turn in the typed script in the proper format.

Project 3. Radio Ad 100 points

Produce one 30 second commercial for TBA, a non-profit organization. The commercial should follow the creative guidelines discussed in class (no straight narration). Should be multiple voice and should include SFX and music. Along with the commercial on a CD, turn in the typed script in the proper format.

Project 4. Sound Images. 100 points

Without using continuous words or a music bed, create a sound “story” (max 2 minutes). Voices can be used but only as SFX and not as dialogue. The project should tell a story about something. The listener should be able to figure out what the story is about without being told. Along with the story on a CD, turn in a complete typed radio script for the story. Also, include a typed description of the attempted storyline.

Project 5. Dramatization 200 points

Use a published short story and adapt it for radio. Using this create a radio “drama” by voicing it and adding music and SFX. The story should have multiple characters. Along with the drama on a CD, turn in a complete typed radio script for the story.

Written Assignment 1 25 points

Radio News.

Listen to a public radio newscast on NPR; (eg. Morning Edition; All Things Considered), OR Public Radio International (e.g. World, BBC news). In one double-spaced typed page, summarize your observations about the program and the local breaks and then, answer the following questions:

1. How many stories were presented? 2. What was the order of presentation?
3. How long were the stories? (approx. time) 4. What was the information presented in the stories? (title, brief description) 5. What were the types of Lead lines?

Written Assignment 2 25 points

Radio Ad.

While listening to your favorite radio station, listen to the commercials. Pick a commercial you like and pick another one which you dislike. In a page or two for each commercial, explain your reasons (based upon the parameters discussed in the class) for liking/disliking the commercials. In other words, critique the commercials as to how effectively they communicated the message to their intended audience.