

**SUL ROSS STATE UNIVERSITY**  
**COMM 4304 – Advanced Audio Workshop**

FALL 2016  
TUES/THURS  
TIME 11AM-12:15PM  
BAB 303

Bret Scott, Asst. Professor  
Office: FAB 208  
432/837-8794  
[bscott@sulross.edu](mailto:bscott@sulross.edu)  
Regular Office Hours: MWF, 9-10a and  
T/TH 9-9:30a on a walk-in basis  
All others by appointment

### **COURSE DESCRIPTION**

---

Audio production is more than just recording sound.

Sound for live theater is different from sound for film. Live theater needs sound that matches the action on stage and fits the venue. Sound for film needs to match the picture on the screen and is subjunctive – the picture will always hit the audience first. Sound for gaming requires an understanding of sound's function in the game environment – cueing, information, interactive feedback, emotional heighting, etc. Once a sound's function is defined – when the sound is *designed* – the fun begins.

In this class, we will explore techniques of audio recording, types of edits, and, to some degree, the effect mixing and output compression has on sound design. We'll also look at live sound mixing. We'll use Avid's *Pro Tools 11* as our learning platform. While *Pro Tools* is (as of this writing) the industry standard tool for audio recording and editing, this software package should be regarded simply as a tool. The art and skill of audio production is in the hands and mind of the artist, transferrable to any tool, and the software merely brings about what's in the imagination. Everything else is just marketing. Sometimes you need a tack hammer, and sometimes you need a jackhammer.

Audio production is a time-intensive activity. This class, particularly the later projects, will require hours in front of the computer well beyond class time. Lab time will be available outside of class. Plan your schedule accordingly. Lab time will be available outside of class.

### **Computer Science – Bachelor of Science in Computer Science** **Student Learning Outcomes**

---

The graduating student will demonstrate that he/she:

- can apply the fundamental concepts of computer science including algorithms and data structures
- can identify and apply modern computer systems, data base, and networking
- displays the ability to implement current programming methodologies
- becomes proficient with system design based on object-oriented programming
- is able to work as a team in workgroup environments

## **PREREQUISITES**

---

None.

## **COURSE OBJECTIVES**

---

By the end of this class, students will:

- Demonstrate a working vocabulary of audio-related terminology
- Analyze and identify the major elements of a sound design, and explain their function and importance
- Demonstrate mid-level mastery of Avid's *Pro Tools* by designing projects
- Articulate the functions of audio as a storytelling and environment-creation tool.
- Evaluate motion picture and video game sound design according to elements used and aesthetic/functional success
- Record professional-quality sound both in-studio and on-location.

## **COURSE ASSIGNMENTS:**

---

- 1) Terminology / Definitions Quiz
- 2) Recording Project
- 3) Mid-Term Paper – sound design analysis of a film or game
- 4) Sound Design Project
- 5) Foley Project
- 6) Mixing Project
- 7) Full participation in class discussion / critique

## **Required Textbooks for this class:**

---

*Sound for Film and Television, by Tomlinson Holman* THIRD EDITION

## **Materials Required:**

---

Minimum 8gb flash drive, formatted for Macintosh

**CLASS DATES: Assignments and Deadlines**

*Note that these dates and the details of each class are subject to change at the instructor's discretion. Highlighted items are assignments contributing to grade.*

<b>WEEK</b>	<b>TOPIC</b>	<b>Assignment</b>
<b>1 Tues</b>	Introduction. Review Syllabus, Assignments, and Deadlines. Expected outcomes.	
<b>1 Thur</b>	What is Sound Design?	<b>HOLMAN Chapter 2</b>
<b>2 Tues</b>	Examples of Sound Design	
<b>2 Thur</b>	The path of the signal	<b>HOLMAN Chapter 3</b>
<b>3 Tues</b>	Boom operation	
<b>3 Thur</b>	Kinds of Microphones and Recording Techniques	<b>HOLMAN Chapter 4</b>
<b>4 Tues</b>	Recording tests	<b>HOLMAN Chapter 5</b>
<b>4 Thur</b>	Recording tests	
<b>5 Tues</b>	<b>TERMINOLOGY QUIZ</b>	
<b>5 Thur</b>	Pro Tools	
<b>6 Tues</b>	Pro Tools	
<b>6 Thur</b>	Pro Tools	
<b>7 Tues</b>	Atmospheres	<b>HOLMAN Chapter 9</b>
<b>7 Thur</b>	Music beds and loops	
<b>8 Tues</b>	<b>MID TERM PAPER DUE</b> Recording Project 1 Playback	
<b>8 Thur</b>	Recording Project 1 Playback	
<b>9 Tues</b>	Tracks, Fades, and Crossfades	
<b>9 Thur</b>	Designing sound	
<b>10 Tues</b>	Designing sound	
<b>10 Thur</b>	Designing sound	
<b>11 Tues</b>	Design Project Playback	
<b>11 Thur</b>	Design Project Playback	
<b>12 Tues</b>	Foley	
<b>12 Thur</b>	Recording Foley	
<b>13 Tues</b>	Recording Foley	
<b>13 Thur</b>	Playback Foley Projects	
<b>14 Tues</b>	Mixing	<b>HOLMAN Chapter 10</b>
<b>14 Thur</b>	Mixing	
<b>15 Tues</b>	Playback draft Mixing Projects	
<b>15 Thur</b>	Playback draft Mixing Projects	

**FINAL EXAM – Location TBA**

**FINAL MIX OF Design Recording Projects due at start of exam. We will screen as a class at exam.**

## GRADING

---

Assignments are valued as follows:

1) Terminology / Definitions Quiz	10%
2) Recording Project	15%
3) Mid-Term Paper sound design analysis	10%
4) Sound Design Project	15%
5) Foley Project	15%
6) Mixing Project	25%
7) Attendance and participation discussion / critique	10%

1) Quizzes	10%
2) Mid-term sound-design analysis paper	20%
3) Story Editing Project	20%
4) Scene Analysis in-class presentation	15%
5) Sound Replacement Editing Project	30%
6) Class participation/Attendance	5%

### Grading Criteria:

A = Exceptional. Demonstrates mastery of material beyond expectation. Professional quality of work. Highest level of scholarship.

B = Above average. Demonstrates mastery of material. Work is of better-than-expected quality, but not quite professional. High level of scholarship.

C = Average. Demonstrates proficiency with material. Work is of amateur quality. Ordinary level of scholarship.

D = Below Average. Less than proficient with material. Work shows errors, careless mistakes, or is just plain wrong. Poor scholarship.

F – Failure. Material incomplete. Work grossly negligent or incomplete. No evidence of scholarship present.

## **LATE PAPERS**

---

Deadlines are an inescapable part of responsible, professional, adult life. Late papers will lose a letter grade for each day that the paper is late.

If you discover, *a week or more in advance*, that you have multiple deadlines converging on the same day, you may request a change in deadline. Such a change may be granted at the instructor's discretion. Once the deadline has passed, it's too late to ask for exceptions. Manage your time and deadlines wisely.

## **TARDINESS / ABSENCE POLICY**

---

Attendance is 5% of your grade. That can mean the difference between an "A" and a "B"...or an "F" and a "D."

### **TARDINESS**

Class **BEGINS EXACTLY AT THE APPOINTED TIME**. It is your responsibility to be prepared to begin **BEFORE** the class starts.

Three instances of tardiness is equivalent to one absence. See below for the class absence policy.

**THE INSTRUCTOR RESERVES THE RIGHT TO DENY ENTRY TO STUDENTS WHO ARE NOT PRESENT AT THE START OF CLASS\* – ON THE HOUR. PLAN ACCORDINGLY. ON-TIME is EARLY!**

\*Exceptions will be made only for those with classes located in RAS whose end time makes on-time arrival impossible.

Punctuality is essential in this business. Tardiness will not be tolerated.

Absence Policy, from the Sul Ross State University 2012-2014 Course Catalogue:

### **CLASS ATTENDANCE**

Regular class attendance is important to the attainment of the educational objectives of the University. Each instructor will keep class attendance records, and the instructor's policy on class attendance will be explained at the beginning of the semester or term.

The instructors will drop a student from a course when the student has a total of nine absences. A student will be dropped for excessive absences in remedial courses after nine absences.

An absence is defined as non-attendance in fifty minutes of class; for example, non-attendance in a one and one-half hour class will constitute one and one-half absences and non-attendance in a three hour class will constitute three absences. An absence because of participation in an official University activity is considered to be an authorized absence.

## **STUDENTS WITH DISABILITIES**

---

*Sul Ross State University is committed to equal access in compliance with the Americans With Disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-171, Sul Ross State University, Alpine, Texas 79832. Telephone: 432-837-8203.*