Master Course Syllabus

Course Discipline and Number: COMM 235   **Year: 2022-2023**
Course Title: Recording Technology II   **Credit Hours: 3**

I. Course Description:

Students are trained in multi-track recording techniques used by professionals in the broadcast industry. They are exposed to the specialized practices involved in the production of commercial jingles, music beds and narrative programs, SFX, and mix to film/video. Course activities include participation in analog and digital editing, voice-over, multi-track production recording, and final production for broadcast and digital production. Students work on professional, "industry-standard" editing programs. Advanced sound production techniques and special effects used in audio art post-production are emphasized. Prerequisites: COMM 127 and COMM 135; prior completion of, or concurrent enrollment in, ENGL 100 if required by placement. 3 Cr. (2 Lec, 2 Lab.) Spring semesters.

II. Additional Course Information:

1.	This is a required course in the Broadcast Production – Radio Concentration AAS.
2.	This course may also be of interest to those who wish to practice use of professional audio equipment.
3.	Successful students in this class will be qualified for a wide range of employment opportunities, including entry-level audio production assistant for radio, TV, multimedia, film, industrial, educational, theater, production, including post-production for any type of media involving the editing and manipulation of audio.
4.	Over-the-ear headphones (not earbuds), ¼ inch headphone adapter, USB flash drive, or external hard drive required.

III. Student Learning Outcomes

Upon successful completion of this course, students will be able to:

1.	Use multi-track sound production and recording, file management, post-production and finishing techniques on both broadcast quality hardware and software. to produce a professional multi-track session audio program.
2.	Justify aesthetic choices and evaluate the overall creative success of a media-based production project.
3.	Use critical-thinking and other problem-solving skills to evaluate and enhance audio productions.

IV. Tompkins Cortland General Education Goals & SUNY Competencies

☒ Critical thinking
Media and music projects often address social issues that can cause social unrest. Students will discuss the role music and podcasts have in society. They will be expected to participate in critical analysis discussions in the course room.

☒ Social/Global Awareness
Students are encouraged to show the diversity represented in the college community and the surrounding area. They are also encouraged to explore personal growth and re-think stereotyping through audio presentations produced around the world.

☒ Information Management
Students will be working with computers using basic and more advanced research to locate, evaluate and synthesize information from a variety of sources.

V. Essential Topics/Themes

1.	Recording and mixing live musical performances, including band, vocal groups and voice-over talents
2.	Lab work: overdubbing, audio punch-in procedures, advanced microphone placement and acoustic shielding
3.	Applications: Recording technologies (analog & digital)
4.	The Art & Technology of Mixing: Groove tools, mixdown, the "mixing surface", DAW mixer/controller technology, signal processing, dynamic range, time-based effects, noise reduction, monitors, surround sound, mastering, product manufacturing
5.	Audio processing devices, equalization, compression, noise gates, filters, reverberation, sampling devices
6.	Amplifiers, power & ground-related issues: multiphase and balanced power

VI. Methods of Assessment/Evaluation

Method	% Course Grade
Quizzes	5-15%
1. Labs	5-15%
2. Attendance & participation ~~and studio time~~	10-20%
3. Final project	35-45%
4. Final Paper	10-20%
5. Final exam	5-15%

VII. Texts

Required: none

Recommended:

1.	Rumsey, Francis & Tim McCormick. *Sound and Recording: Applications and Theory (Audio Engineering Society Presents)*. 7th ed., 2014. Routledge.

Editions listed are current as of date of syllabus. More recent editions may be used.

VIII. Bibliography of Supplemental Materials

1.	Huber, David Miles. & Robert E. Runstein. *Modern Recording Techniques*. Boston: Focal/Elsevier, 2017. Print.
2.	Lubin, Tom. *Getting Great Sounds: The Microphone Book*. Boston, MA: Course Technology PTR, 2010. Print.
3.	McDaniel, Drew, O., Shriver, Rick C., & Kenneth R. Collins. *Fundamentals of Audio Production*. Boston, Allyn & Bacon. © 2008

4.	Rayburn, Ray A., & John Eargle. *Eargle's Microphone Book: From Mono to Stereo to Surround: A Guide to Microphone Design and Application.* 3rd ed , 2012. Elsevier, Amsterdam.
5.	Shepherd, Ashley. *Pro Tools: For Video, Film, and Multimedia.* 2008. Muska & Lipman, Boston,

Editions listed are current as of date of syllabus. More recent editions may be used.

IX. Other Learning Resources

Audiovisual
Sound effects library provided by broadcast production program
Electronic
None specified
Other
None specified

Attendance Policy: *To maintain good grades, regular attendance in class is necessary. Absence from class is considered a serious matter and absence never excuses a student from class work. It is the responsibility of all instructors to distribute reasonable attendance policies in writing during the first week of class. Students are required to comply with the attendance policy set by each of their instructors. Students are not penalized if they are unable to attend classes or participate in exams on particular days because of religious beliefs, in accordance with Chapter 161, Section 224-a of the Education Law of the State of New York. Students who plan to be absent from classroom activity for religious reasons should discuss the absence in advance with their instructors. See college catalog for more information.*

Services for Students with Disabilities: *It is the College's policy to provide, on an individual basis, appropriate academic adjustments for students with disabilities, which may affect their ability to fully participate in program or course activities or to meet course requirements. Students with disabilities should contact the Coordinator of Access and Equity Services, to discuss their particular need for accommodations. All course materials are available in alternate formats upon request.*

Academic Integrity: *Every student at Tompkins Cortland Community College is expected to act in an academically honest fashion in all aspects of his or her academic work: in writing papers and reports, in taking examinations, in performing laboratory experiments and reporting the results, in clinical and cooperative learning experiences, and in attending to paperwork such as registration forms.*
Any written work submitted by a student must be his or her own. If the student uses the words or ideas of someone else, he or she must cite the source by such means as a footnote. Our guiding principle is that any honest evaluation of a student's performance must be based on that student's work. Any action taken by a student that would result in misrepresentation of someone else's work or actions as the student's own — such as cheating on a test, submitting for credit a paper written by another person, or forging an advisor's signature — is intellectually dishonest and deserving of censure.
Several degree programs offer student learning opportunities (such as internships, field work, and clinical experiences) outside the standard classroom setting. As part of the learning process, students must understand and engage in conduct that adheres to principles guiding employment within the professional workplace. These behaviors include, but are not limited to, academic integrity, accountability, reliability, respect, use of appropriate language and dress, civility, professional ethics, honesty, and trustworthiness. Disciplinary action may be initiated for inappropriate conduct occurring while participating in any course-related project or event.