

Tompkins Cortland Community College
Master Course Syllabus

Course Discipline and Number: COMM 127
Course Title: Audio Production I

Year: 2024-2025
Credit Hours: 3

I. Course Description: Students will learn the fundamentals of both analog and digital audio production. Topics include recording consoles: design, function, and signal flow; signal processing: reverberation, delay, equalization, compression, and a host of effects; introduction to microphones and speaker technologies; introduction to music production and radio production techniques. Prerequisites: Prior completion of, or concurrent enrollment in, ENGL 100 if required by placement. 3 Cr. (2 Lec., 2 Lab). Fall semester.

II. Additional Course Information:

1. This course is designed for students in the Broadcast Production, Communication: Media Arts, and Digital Cinema programs, and for journalists and others who would benefit from fundamental audio production skills.
2. Students must be adept in the use of Windows PC file management and downloading and uploading files from devices and the web.
3. This course consists of at least 200 minutes of class time each week for the fifteen-week semester. Substantial outside preparation is required.
4. Over-the-ear headphones (not earbuds) & ¼ inch headphone adapter and 2GB+ USB flash drive or external hard drive required.

III. Student Learning Outcomes

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

1. Demonstrate and produce a professional audio program, including basic sound production and recording, file management, post-production, and finishing techniques on both broadcast quality hardware and software.
2. Justify aesthetic choices made on, 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

Films and media projects often address social issues, and/or can cause social unrest. Students will discuss the role music and podcasts have in society. They will 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 in their work. 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. Basic concepts and science behind analog and digital audio
2. Microphones and their role in radio and audio projects
3. Control, mixing, and monitoring
4. Basic concepts in digital recording
5. Audio processing
6. Storytelling, commercials, promos, and news
7. Announcing
8. Field work and producing audio for remotes
9. Audio production for the web

VI. Methods of Assessment/Evaluation

Method	% Course Grade
1. Performance	45%
2. Quizzes, tests & assignments	25%
3. Final portfolio & demo	20%
4. Attendance & participation	10%

VII. Texts - REQUIRED

Connelly, Donald W. <i>Digital Radio Production</i> , 3rd Edition, © 2017.
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Editions listed are current as of date of syllabus. More recent editions may be used.

VIII. Bibliography of Supplemental Materials

1. Hausman, Carl, O'Donnell, Lewis and Philip Benoit. <i>Modern Radio Production</i> . 10th Edition, Boston, Cengage. © 2016
2. Keith, Michael, C. <i>The Radio Station: Broadcast, Satellite, and Internet</i> , Burlington, Elsevier. © 2010
3. Lubin, Tom. <i>Getting Great Sounds: The Microphone Book</i> . Boston, Cengage. © 2010.
4. McDaniel, Drew O., Shriver, Rick C. and Kenneth R. Collins. <i>Fundamentals of Audio Production</i> , Boston, Allyn & Bacon. © 2008
5. Owens, Jim. <i>Digital Production Handbook</i> , 6th edition, United Kingdom, Taylor & Francis. © 2017
6. Rayburn, Ray A., and John Eargle. <i>Eargle's Microphone Book: From Mono to Stereo to Surround: A Guide to Microphone Design and Application</i> . Amsterdam: Elsevier. © 2012
7. Schenk, Sonja and Ben Long. <i>The Digital Filmmaking Handbook</i> , 6th edition. Los Angeles, Foreign Films. © 2017
8. Shepherd, Ashley. <i>Pro Tools: For Video, Film, and Multimedia</i> . Boston, Muska & Lipman. © 2008

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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.*