

COM 328 Intermediate Audio Production

Credit Hours: 3

In Class Instructional Hours: 2

Labs: 2

Field Work: 0

Catalog Description:

Prerequisite. COM 312

Continuing study of theory, aesthetics and fundamentals of audio production; emphasis on commercial production for radio and other audio media; introduction to in-studio production setting.

Reasons for Revision:

(2008). This course, formerly called Radio Studio Production, was last revised in 1991 as part of a departmental program restructuring. This new proposal repositions the course as an Intermediate level course as an appropriate follow-up to the newly proposed COM 312, Principles of Production. It is also part of a general program review, through which Communication seeks to update its courses in light of departmental experience with the previous program version, evolving departmental needs, and expanding scholarship in the field. Additionally, the department is undertaking this revision to position itself for accreditation by the Accrediting Council for Education in Journalism and Mass Communication, specifically addressing ACEJMC standards focused on history, technology, law and ethics.

Student Learning Outcomes:	Course Content	Assessment:
At the completion of this course, students will be able to:	References:	
1. Apply the fundamental techniques of audio production at an intermediate level	I, II, VI, VII	1. Applied projects, in-class exercises
2. Explain the function of various elements of the production process	II, III, IV, V	2. Exams, presentations
3. Discuss the role of written communication in radio and digital audio broadcasting	III	3. Exams, papers, presentations
4. Execute studio audio productions	II, III, IV	4. Applied projects; in-class exercises
5. Integrate learning about program content with recording and mixing techniques to plan for an solve problems associated with audio production	V	5. Applied projects; in-class exercises
6. Analyze and evaluate examples of audio productions at an intermediate level	I, V	6. Exams, papers, applied projects, presentations

7. Explain and utilize various output formats and dissemination modes for audio production	VII, VIII	7. Exams, applied projects, presentations
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Course Content:

- I. Audio fundamentals
 - A. Acoustical theory
 - B. Technology
 - C. Radio history
 - D. Contemporary practice
 - E. Trends and projections
- II. Regulation
 - A. Ethical principles
 - B. Legal principles
 - C. Licensing
 - D. Permits
- III. Production process
 - A. Research and planning
 - B. Scripting
 - C. Microphones
 - D. Studio consoles
 - E. Recording equipment
 - F. Audio enhancement
 - G. Multi-track production
 - H. Audio editing
 - I. Formatting audio for various output options
- IV. Production roles
 - A. Producer
 - B. Director
 - C. Audio engineer
- V. Audio production in context
 - A. Stand-alone audio production
 - B. Audio in other media
 - C. Voice over music
 - D. Sound effects
- VI. Production types
 - A. News
 - B. Event coverage
 - C. Advertising
 - D. Program/station promotion
 - E. Public service promotion
 - F. Entertainment
 - G. Talk formats
 - H. Film and television soundtracks

VII. Dissemination venues

- A. Broadcast radio
- B. Cable radio
- C. Satellite radio
- D. Digital audio and webcasting
- E. Compact Disc (CD)
- F. Digital Video Disc (DVD)
- G. Personal Digital Assistant (PDA)
- H. Podcasting
- I. Television and film

Resources:

Scholarship:

Alten, S.R. *Audio in Media*. 9th ed. Belmont, CA: Wadsworth, 2008.

Connelly, D.W. *Digital Radio Production*. New York: McGraw-Hill, 2004.

Hausman, C., Benoit, P., Messere, F., & O'Donnell, L. B. *Modern Radio Production: Product, Programming, Performance*. 7th ed. Belmont CA: Wadsworth, 2006.

Holman, T. *Sound for Television and Film*. 2nd ed. London: Focal Press, 2001.

Katz, B. *Mastering Audio: The Art and the Science*. London: Focal Press, 2002.

Kindem, G., & Musburger, R.B. *Introduction to Media Production: From Analog to Digital*. London: Focal Press, 2001.

Marks, A. *The Complete Guide to Game Audio: For Composers, Musicians, Sound Designers, and Game Developers*. London: Focal Press, 2001

McLeish, R. *Radio Production*. 5th ed. London: Focal Press, 2005

Musburger, R. B., & Kindem, G. *Introduction to Media Production*. 3rd ed. London: Focal Press, 2004.

Price, Z. *The Beginner's Guide to Computer-Based Music Production*. New York: Cherry Lane, 2005.

Reese, D., Gross, L., & Gross, B. *Radio Production Worktext: Studio and Equipment*. London: Focal Press, 2005.

Rose, J. *Audio Postproduction for Digital Video*. London: Focal Press, 2002.

Spotted Eagle, D. *Instant Digital Audio: Production and Postproduction for Video and Multimedia*. San Francisco: CMP, 2005.

Whitaker, J. *Master Handbook of Audio Production*. New York: McGraw-Hill, 2002.

Wyatt, H., & Amyes, T. *Audio Post Production for Television and Film*. 3rd ed. London: Focal Press, 2004.

Periodicals:

Audio Media Pro Audio Magazine

Broadcasting and Cable magazine

Broadcast Engineering

Journal of Broadcasting and Electronic Media

Mix Magazine: Professional Audio and Music Production

Electronic and/or Audiovisual Resources:

Audio Production Resource Site

<http://www.audioed.com.au/home.html>

Audio Engineering Society

<http://www.aes.org>

Broadcast Engineering Magazine

www.Broadcastengineering.com

Mix Online

<http://mixonline.com/about/>

MPEG Resource Page

www.mpeg.org

National Association of Broadcasters

www.Nab.org

National Public Radio

<http://www.npr.org>

Radio Industry News

<http://www.chicagotribune.com/topic/economy-business-finance/media/radio-industry/04010008.topic>