

FTVE R120: BEGINNING AUDIO PRODUCTION

Originator

alawson

College

Oxnard College

Discipline (CB01A)

FTVE - Film, Television, & Elec Media

Course Number (CB01B)

R120

Course Title (CB02)

Beginning Audio Production

Banner/Short Title

Beginning Audio Production

Credit Type

Credit

Start Term

Fall 2021

Formerly

TV R110

Catalog Course Description

This course introduces the theoretical and practical fundamentals of audio production, technology, and terminology. This includes exercises using available equipment, an introduction to the lexicon of audio production, and an understanding of the selection and use of audio tools/software that support, radio, television, video, film, and multimedia production.

Taxonomy of Programs (TOP) Code (CB03)

0604.00 - *Radio and Television

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

C - Clearly Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

May be required

Faculty notes on field trips; include possible destinations or other pertinent information

Field trips to Foley studios, film and Television sets and screenings and workshops may be part of the curriculum.

Grading method

Letter Graded

Alternate grading methods

Credit by exam, license, etc.

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

35

Maximum Contact/In-Class Lecture Hours

35

Activity

Minimum Contact/In-Class Activity Hours

0

Maximum Contact/In-Class Activity Hours

0

Laboratory

Minimum Contact/In-Class Laboratory Hours

52.5

Maximum Contact/In-Class Laboratory Hours

52.5

Total in-Class

Total in-Class

Total Minimum Contact/In-Class Hours

87.5

Total Maximum Contact/In-Class Hours

87.5

Outside-of-Class

Internship/Cooperative Work Experience

Paid

Unpaid

Total Outside-of-Class

Total Outside-of-Class

Minimum Outside-of-Class Hours

70

Maximum Outside-of-Class Hours

70

Total Student Learning

Total Student Learning

Total Minimum Student Learning Hours

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:	
1	Students will correctly identify the appropriate choice of microphones for different recording situations.
2	Apply professional location-sound recording skills in film and video productions.
3	Apply film-sound aesthetics into film-sound design.
4	Prepare picture and sync-sound clips for editing, plan and incorporate narration, dialogue replacement, Foley and music score to the sound track of a motion picture.
5	Describe the history and evolution of cinema sound design and its creative use in current film making practice.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1	Correctly use terminology related to physics of sound terminology: sound wave, frequency/pitch, amplitude/loudness, phase timbre and sound envelope.
2	Apply knowledge of acoustics, microphone classification and placement to choose and set up microphones for recording.
3	Apply audio theory in the use of consoles, computers, software and choice of file types.
4	Correctly set and operate analog/digital recording and storage devices.
5	Correctly set up and use audio recording devices in both studio and on-location for a specific medium.
6	Complete applied projects to demonstrate knowledge of recording, editing, mixing, and balancing.
7	Apply non-linear editing skills in audio post production.

8	Demonstrate refined techniques for audio production using Pro Tools or other appropriate audio software.
9	Understand audio used in studio and on-location production for radio, television and film.
10	Create sound effects and original sound clips for dynamic media.
11	Collect, create, analyze, and evaluate digital audio clips.
12	Outline the basic process for digitizing audio clips.
13	Complete applied projects to assess the student's knowledge of recording, editing, mixing, and balancing.

Course Content

Lecture/Course Content

1. Terminology of basic physics of sound (Lecture)
 - a. Sound wave, frequency/pitch, amplitude/loudness, phase, timbre, and sound envelope.
 - b. Basic principles of sound.
2. Microphones (Lecture/Lab)
 - a. Classification
 - b. Placement
 - c. Use
3. Theory and practical use of consoles, computers, and software (Lecture/Lab)
 - a. Sub-mixes and buses
 - b. Reverb and other effects
 - c. Synchronization and transfers
 - d. File types
4. Operations principles of analog/digital recording (Lecture/Lab)
 - a. An overview of the process of pre-production, production, and post-production in digital audio, multi-track linear and nonlinear editing.
 - b. Recording techniques (repair and restoration in the mix).
 - c. Techniques in music, sound effects, and ambient sound.
 - d. Processes for integrating audio in digital media projects and cross-platform editing.
5. Studio recording and location recording
 - a. Editing
 - b. Time code
 - c. Signal processors
 - d. Monitor speakers
6. Audio production methods and principles (Lecture/Lab)
 - a. Voice-over
 - b. Dialogue
 - c. Sound effects
 - d. Music production
 - e. Editing
 - f. Mixing
7. Audio processing techniques (Lecture/Lab)
 - a. Voice recording
 - b. Location sound
8. Developing sound design (Lecture/Lab)
 - a. Mixing acoustic elements
9. Demonstrate knowledge of recording, editing, mixing, and balancing (Lecture/Lab)
 - a. Non-linear software
10. Copyright and legal issues (Lecture)

Laboratory or Activity Content

1. Participate in group and individual project work to produce digital projects while exploring audio production applications.
 - a. Students should participate in several audio production in the role of boom operator.
 - b. Students should participate in several audio production projects in the role of sound engineer.
2. Create media sound design for broadcast, web, live, and other distribution methods for group and individual projects.
 - a. Campus events including club events, OC LIVE, OC graduation, and/or PAB events.
3. Record voice-over in the whisper room and incorporate the isolated sound into class video projects.
4. Select correct microphones and mixers for location and field productions.

5. Mix voice-over and on-location sound using digital recording devices such as the Zoom recorder, Tascam, or similar sound devices.
6. Use Pro Tools or Adobe Audition (or a similar post-production audio software) to manipulate audio and create a finished audio/visual project.
7. Use various compression rates to upload to the Internet and prepare audio for varying exhibition platforms such as live broadcast and theatrical exhibition.

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Skills demonstrations
Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Essay exams
Essays
Film/video productions
Group projects
Individual projects
Laboratory activities
Oral analysis/critiques
Objective exams
Projects
Quizzes
Skills demonstrations
Skill tests

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Audio-visual presentations
Computer-aided presentations
Collaborative group work
Class activities
Class discussions
Distance Education
Demonstrations
Field trips
Group discussions
Guest speakers
Instructor-guided interpretation and analysis
Instructor-guided use of technology
Laboratory activities
Lecture
Small group activities

Describe specific examples of the methods the instructor will use:

1. Audio demonstrations covering microphone placement and the use of audio devices.
2. Lectures on historical audio applications and systems.
3. Demonstrations and recordings presenting post-production audio software use.
4. Instructor-led screenings and media presentations showing current audio production practices.
5. Instructor-led discussions and class analysis of student work and media/film screenings.

Representative Course Assignments

Writing Assignments

1. Completing sound reports for student film projects.
2. Script-writing for audio projects
3. Outline of audio projects

Critical Thinking Assignments

1. Analysis of the audio production process.
2. Analyzing podcast/video podcast/narrative film/Television shows for the audio production strategies.

Reading Assignments

1. Reading texts or supplemental materials from professional audio magazines and journals.
2. Read outlines of previous audio projects.
3. Reading scripts and creating an audio plan for the script.

Skills Demonstrations

1. One-on-one practical examination demonstrating proper cable wrapping and use of audio device.
2. Foley assignment for small groups to create sound effects for a short film.

Other assignments (if applicable)

1. Listen to and analyze audio content.
2. Research previous audio production projects

Outside Assignments**Representative Outside Assignments**

1. Listen to and analyze audio content.
2. Research previous audio production projects.
3. Create photo portfolios of proper microphone placement and boom operation.
4. Cover live campus events providing audio production for those events.
5. Provide audio production for student film projects and program projects.

Articulation**C-ID Descriptor Number**

FTVE 120

Status

Submitted to C-ID

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
CSUN	CTVA 230	Fundamentals of Audio Production	3

Comparable Courses within the VCCCD

FTVM M40 - Beginning Audio Production
 FILM V07 - Audio Production

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Chaffey College	BRDCAST 55	Beginning Audio Production	
City College of San Francisco	BCST 120	Audio Production	

District General Education**A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

CSU Baccalaureate List effective term:

Fall 2014 (and Fall 2013 as TV R110)

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA****UC TCA**

Approved

IGETC**Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**

Textbook

DescriptionRose, J. (2015). *Producing Great Sound for Film & Video* (Fourth). Burlington Focal Press. 0415722070

Resource Type

Textbook

Classic Textbook

No

DescriptionScott-James, K. (2018). *Sound Design for Moving Image: From Concept to Realization* (First). Bloomsbury Academic. 1474235112**Distance Education Addendum****Definitions****Distance Education Modalities**

Hybrid (51%–99% online)

Hybrid (1%–50% online)

100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact**Hybrid (1%–50% online) Modality:**

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Additional learning content including audio production video clips and microphone tips and professional audio practices analyzed via discussions and LMS assignments.
Other DE (e.g., recorded lectures)	Additional recorded lectures and post-production audio software demonstrations via LMS.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Additional learning content including audio production video clips and microphone tips and professional audio practices analyzed via discussions and LMS assignments.
Other DE (e.g., recorded lectures)	Additional recorded lectures and post-production audio software demonstrations via LMS.
Video Conferencing	Collaborative sound editing/Foley projects using online tools to share and collaborate on audio projects.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Additional learning content including audio production video clips and microphone tips and professional audio practices analyzed via discussions and LMS assignments.

Other DE (e.g., recorded lectures)	Additional recorded lectures and post-production audio software demonstrations via LMS.
Video Conferencing	Collaborative sound editing/Foley projects using online tools to share and collaborate on audio projects.
Synchronous Dialog (e.g., online chat)	Live lectures, software and equipment demonstrations, and covering all aspects of audio production and post-production.

Examinations

Hybrid (1%–50% online) Modality

Online
On campus

Hybrid (51%–99% online) Modality

Online
On campus

Primary Minimum Qualification

BROADCASTING TECHNOLOGY

Additional Minimum Qualifications

Minimum Qualifications

Media Production
Mass Communication

Review and Approval Dates

Department Chair

04/16/2020

Dean

04/16/2020

Technical Review

4/22/2020

Curriculum Committee

4/22/2020

Curriculum Committee

05/13/2020

CCCCO

MM/DD/YYYY

Control Number

CCC000544525

DOE/accreditation approval date

MM/DD/YYYY