
Calumet College



of Saint Joseph

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Calumet College of St. Joseph is a Catholic institution of higher learning dedicated to the academic, spiritual and ethical development of undergraduate and graduate students. Informed by the values of its founding religious community, the Missionaries of the Precious Blood (C.P.P.S.), the College promotes the inherent dignity of all people, social justice, an ethic of service, student empowerment, opportunity, and lifelong learning.

We are committed to the Five Pillars of a CCSJ Education: The CCSJ graduate will be Open to Growth, Intellectually Competent, Religious, Loving, and Committed to Doing Justice. This class, as outlined below, will help you to achieve those goals.

COURSE SYLLABUS, Spring 2020 (2019-2)

Course: EWPC 372X, Audio Production
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Instructor Name: Mark Cassello
Office Number: Room 180
Phone Number: (219) 473-4322
Email: mcassello@ccsj.edu
Hours Available: Mon-Thurs 12:00-2:00 p.m. or by appointment.

Instructor Background: Like many students at CCSJ, I am a first-generation college student that hails from a working-class family. My mother emigrated from Norway after the Nazi invasion of Oslo during World War II. My father dropped out of high school and earned his G.E.D. in the army where he served in Korea shortly after the Korean War. Later, he worked for CTA in Chicago as a laborer and foreman with the South Shops. As for me, I attended Indiana University Northwest for my undergraduate degree while I worked full-time. Buckling under the pressure of juggling work and school, I left college for a decade to pursue a career in retail management for Wal-Mart and Office Depot. Unhappy, I returned to college, taking classes in the evening until I completed my bachelor's degree in English. Soon after, I earned a master's degree in American Literature with a minor in American Studies from Indiana University in Bloomington. I live in the historic Pullman neighborhood on Chicago's far South Side, which President Barack Obama declared a national monument in 2015. I am passionate about social justice, politics, and cultural heritage preservation.

Course Information:

Course Time: Tuesday/Thursday, 8:30 a.m. – 10:00 a.m.
Classroom: 277 (Studio B)
Prerequisites: EWPC 115 or Instructor Approval

Required Books & Materials:

- Dittmar, Tim. *Audio Engineering 101: A Beginner's Guide to Music Production*. New York: Routledge, 2011. ISBN: 978-0240819150
- Kern, Jonathon. *Sound Reporting: The NPR Guide to Audio Journalism and Production*. Chicago: University of Chicago Press, 2008. ISBN: 9780226431789.
- Hilliard, Robert L., *Writing for Television, Radio, and New Media*, 2014. ISBN: 9781285465074
- Headphones or earbuds with 1/8" (3.5mm) plug
- 16GB or larger USB drive

Learning Outcomes/Competencies:

This course meets the following objectives:

Students in this course will...

- understand the basic scientific principles of sound.
- understand how sound is captured electronically.
- know terminology essential to audio production.
- know the types of microphones, their uses, and proper placement.
- know conventional techniques used in telling multimedia stories (e.g. informative podcasts and audio journalism).
- know how to record, import, and manipulate audio tracks using multitrack digital editing software.
- understand how to use ambient sound, sound effects, dialogue, voiceover, and music to enhance multimedia stories.
- understand how to add basic post-production audio effects: noise reduction, normalization, equalization, compression, reverbs, etc. to improve audio quality.
- apply knowledge of audio production and editing techniques to produce a short, compelling narrative in audio form that utilizes interview clips/dialogue, voice-overs, natural sounds, ambient sounds, and musical score.

Course Description:

Students will learn the fundamentals of audio production and put these skills to use by creating original audio content to be streamed online. They will learn the science of audio production, basic audio terminology, and the technical skills needed to create and distribute audio content. Students will apply their knowledge of critical listening, acoustic principles, and microphone usage and placement to record and edit multi-track audio.

Learning Strategies:

Direct instruction with PowerPoint and other visual aids will be used to provide and reinforce required course content. Students are expected to prepare handwritten notes during periods of direct instruction, including during class discussions. Students' notes should include the day/date of the class session. They should also include a list of unfamiliar vocabulary encountered during direct instruction and class discussions. These notes should be assembled into a chronological archive and stored in a notebook, a folder, or on a digital platform. Student notes may be reviewed and/or collected periodically gauge student participation.

Reading is essential to mastering the learning objectives of this course. Students should be prepared to read, re-read, annotate, summarize, discuss, and study course texts. Supplemental readings may be assigned from a wide variety of genres, which may include technical manuals, trade publications,

popular magazines, et al. Reading regularly will also help expand students' vocabulary, which is particularly important when learning jargon associated with an industry such as audio production.

Writing is essential to mastering the learning objectives of this course. Students should be prepared to pre-write (list, brainstorm, freewrite), write (draft), re-write (revise), edit, and publish (print/post) occasional writing assignments. Students will need to be able to explain in writing theoretical and practical concepts of audio science and production. Students will also need to produce scripts and other documents related to audio journalism and storytelling.

Viewing Online Instructional Videos is essential to mastering the learning objectives of this course. I have assigned numerous, short instructional videos that reinforce and enhance material presented in the assigned readings. Additional video tutorials for Adobe Software are also provided for your independent study and practice, including sample exercise files.

Oral Communication is essential to mastering the learning objectives of this course. Students should be prepared to formulate their ideas orally during full-class or small-group discussions. Students may be required to record themselves or interactions with others throughout the course. Well-articulated and compelling oral communication is essential.

Individualized Instruction will be provided at various times during the course, particularly to assist students in the technical aspects of the audio recording process. These interactions (e.g., in-class audio labs) provide an opportunity for students to ask questions, respond to instructor feedback, and gain greater mastery of audio production software and hardware.

Online Instruction will be incorporated throughout the course. This will include regular use of Blackboard and may include assigned online assignments and assessments.

Experiential Learning Opportunities:

- Recording Studio Tour
- Project based learning: creation of “real-world” audio content
- Live sound engineering
- Audio laboratory activities to capture live sound or manipulate digital audio

**planned experiential learning activities*

Assessments:

Major Assignments:	<p>Student performance in this course will be evaluated using the weighted grading system described herein. Students can track their current grade in Blackboard by viewing the “Weighted Grade” column in the course gradebook. Students’ final grade will be determined based on their performance in five different areas, weighted as follows:</p> <p><u>1. Quizzes:</u> Students will be quizzed on material covered in assigned readings and video lectures.</p> <p><u>2. Participation Assignments:</u> Students will contribute to the class through a variety of in-class “hands-on” activities in which they practice practical application of</p>	<p>10%</p> <p>20%</p>
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<p>knowledge provided in the assigned readings, lectures, and instructional videos.</p> <p><u>3. Audio Projects:</u> Students will complete a variety of audio projects, demonstrating their familiarity with studio recording, production sound, and live sound.</p> <p><u>4. Midterm and Final Skills Assessments:</u> Students will demonstrate their knowledge of course material through a demonstration of their skills. NOTE: These assessments are graded on a pass/fail basis, evaluating minimal competency.</p> <p><u>5. Attendance:</u> Regular attendance is required to succeed in this course. Students are expected to arrive on time, attend the entire class, and participate during class and through regular online activity. Each absence will reduce students' attendance grade by 10%. Students who miss more than six hours of class will receive a zero (0) for the attendance portion of their final grade. (Be sure to review the complete English Program attendance policy below under "Responsibilities").</p> <p>NOTE: University policy permits absences for <i>athletic competition</i> (i.e., not practice, meetings, etc.) provided that 48 hours advance notice is provided in writing (e.g., by email) to the instructor. Absences for any other reasons will not be excused.</p>	<p>40%</p> <p>15%</p> <p>15%</p> <p>Total: 100%</p>
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Assessments:

Formative Assessments:

- Participation Assignments
 - Reading quizzes
 - In-class activities
 - In-class and online discussion
 - Review of audio production work

Summative Assessments:

- Audio projects
- Midterm and Final Skills Assessments

Grading Scale:	100% – 92%: A	91% – 90%: A-	
	89% – 88%: B+	87% – 82%: B	81% – 80%: B-
	79% – 78%: C+	77% – 72%: C	71% – 70%: C-
	69% – 68%: D+	67% – 62%: D	61% – 60%: D-
	59% and below:	F	

Course Schedule:

I reserve the right to change this schedule to meet the needs of the class.

Understanding the Schedule of Assignments:

101 = *Audio Engineering 101: A Beginners Guide to Music Production* (textbook)

SR = *Sound Reporting: The NPR Guide to Audio Journalism and Production* (textbook)

WFT = *Writing for Television, Radio, and New Media* (textbook)

FAP = *Fundamentals of Audio Production* (Blackboard)

IMP = *Introduction to Media Production* (Blackboard)

BOLD ITEMS = Homework to be turned in or important information

[] = Planned Activity or Assignment

Week One **Unit 1: Fundamentals of Audio Production**

Tues 1/14 [*Today's Topic(s)*: Syllabus review, intro to audio production]

Thurs 1/16 READ: *101*, Chapter 1, "What is sound? Seven Important Characteristics"
VIEW: Blackboard, Week One Videos
[*Today's Topic(s)*: In-class activity – Capturing Ambient Sound]

Week Two

Tues 1/21 **DUE: QUIZ #1 The Science of Sound (waves, frequency, etc.)**
READ: *FAP*, Chapter 2, "Capturing Sound Electronically"
VIEW: Blackboard, Week Two Videos
[*Today's Topic(s)*: Transducers; In-class activity – Make a Transducer]

Thurs 1/23 READ: *101*, Chapter 2, "How to Listen. Remember...Listened!"
[*Today's Topic(s)*: Reflections & Reverberation; In-class activity – Mix in 3D]

Week Three

Tues 1/28 **DUE: QUIZ #2 Transducers (dynamic, condenser, ribbon, etc.)**
READ: *101*, Chapter 4, Mixing Consoles
View: Blackboard, Week Three Videos
[*Today's Topic(s)*: Introduction to Mixing Consoles; In-class activity – Using a Mixer]

Thurs 1/30 READ: *101*, Chapter 6, Microphone Guide and Their Uses
[*Today's Topic(s)*: Types of Microphones, pickup patterns, and placement]

LAST DAY TO WITHDRAW WITHOUT INSTRUCTOR APPROVAL (2/5)

Week Four

Tues 2/4 **DUE: QUIZ #3 Microphones and Mixers (pickup patterns, channel strip)**
READ: *FAP*, Chapter 3, Digital Audio
101, Chapter 5, Signal Flow
VIEW: Blackboard, Week Four Videos
[*Today's Topic(s)*: ADC, DAC, DAWs (and other abbreviations)]

Thurs 2/6 VIEW: “How to set up a home recording studio”
(<https://www.youtube.com/watch?v=-Ki6WifbVNI>)
[*Today's Topic(s)*: In-class activity – Signal flow hands-on activity]

Week Five **Unit 2: Live Sound**

Tues 2/11 DUE: **QUIZ #4 Digital Audio (sample rate, bit depth, ADC, etc.)**
[*Today's Topic(s)*: In-class activity – Setting up for a musical or theatrical event]

Thurs 2/13 [*Today's Topic(s)*: In-class activity – Setting up for a panel discussion]

Week Six **Unit 2: Production Sound**

Tues 2/18 READ: Online, Chapter 6, “Audio/Sound” from *Introduction to Media Production*
[*Today's Topic(s)*: In-class activity – Sound with DSLR camera rig]

Thurs 2/20 VIEW: “Zoom H6 Complete setup tutorial for podcasting, podcast recording”
(<https://www.youtube.com/watch?v=23Yw7ejDaMc>)
[*Today's Topic(s)*: In-class activity –Using the Zoom H6 for production sound]

MIDTERM GRADES

Week Seven

Tues 2/25 [*Today's Topic(s)*: In-class activity – Putting it all together: Recording a “talk show”]

Thurs 2/27 DUE: **MIDTERM SKILLS ASSESSMENT**

- Written exam
- Live sound set up in the Blackbox
- Using the Zoom H6 to record from internal and external microphones

NO CLASS – SPRING BREAK (MARCH 2-6)

Week Eight **Unit 3: Studio Recording**

Tues 3/10 READ: *WFT*, Chapter 4, “Commercials and Announcements” (85-91)
[*Today's Topic(s)*: Studio production workflow: recording, mixing, mastering;
Commercial Project Assignment]

Thurs 3/12 READ: *WFT*, Chapter 4, “Commercials and Announcements” (92-99, 106-128)
[*Today's Topic(s)*: Setting up Cubase for studio recording]

Week Nine

Tues 3/17 READ: *SR*, Chapter 3, "Writing for Broadcast"
[*Today's Topic(s)*: Recording a project into Cubase or Audition; Field recording; Importing files]

Thurs 3/19 **DUE: RECORDED AUDIO FOR IN-CLASS EDITING WORK**
[*Today's Topic(s)*: Editing a project in Cubase; Exporting tracks and mixing down]

Week Ten

Tues 3/24 [*Today's Topic(s)*: Applying digital effects and rudimentary mastering]

Thurs 3/26 **DUE: COMMERCIAL PROJECT**
[*Today's Topic(s)*: In-class activity – Commercial showcase and peer critique]

Week Eleven

Tues 3/31 READ: *SR*, Chapter 1, "Sound and Stories"
VIEW: NPR TRAINING WEBSITE
(<https://training.npr.org/topics/>)
[*Today's Topic(s)*: Generating story ideas]

Thurs 4/2 READ: *SR*, Chapter 6, "Story Editing" (particularly "Structuring the Story")
WFT, Chapter 4, "Semiscripted Formats" & "Nonfiction Scriptwriting"
[*Today's Topic(s)*: Planning and structuring your story]

Week Twelve

Tues 4/7 READ: "What Does a Radio Script Look Like?"
(<https://training.npr.org/2015/03/09/what-does-a-radio-script-look-like/>)
[*Today's Topic(s)*: Scriptwriting work day]

Thurs 4/9 [*Today's Topic(s)*: Scriptwriting work day]

Week Thirteen

Tues 4/14 **DUE: AUDIO STORY SCRIPT (FINAL DRAFT)**
READ: *SR*, Chapter 5, "Field Producing"
[*Today's Topic(s)*: Planning and gathering sound]

Thurs 4/16 [*Today's Topic(s)*: Production work day]

Week Fourteen

Tues 4/21 [*Today's Topic(s)*: Production work day]

Thurs 4/23 **DUE: AUDIO STORY PROJECT**
[*Today's Topic(s)*: Audio story showcase and peer critique]

LAST DAY TO WITHDRAW WITH INSTRUCTOR APPROVAL (4/24)

Tues 4/28 DUE: FINAL SKILLS ASSESSMENT (meets individually)

Thurs 4/30 DUE: FINAL SKILLS ASSESSMENT (meets individually)

Responsibilities

Attending Class: You cannot succeed in this class if you do not attend. We believe that intellectual growth and success in higher education occur through interaction in the classroom and laboratories. Being absent doesn't excuse you from doing class work; you have **more** responsibilities to keep up and meet the objectives of this course.

Students who miss more than **SIX (6) hours of class** will receive a zero (0) for the attendance portion of their final grade.

In accordance with the English Program attendance policy, any student missing more than **NINE (9) hours of class** will receive an **F** (a failing grade) for the course.

Turning in Your Work : You cannot succeed in this class if you do not turn in all your work on the day it is due.

To pass the course, you must complete and turn in all required assignments. Work is to be turned in at the beginning of class on the due date listed on the course syllabus or stated by the instructor in-class or online. All written work must be typed and stapled (unless otherwise instructed).

Late Work: You will not receive credit for any late assignment unless you have made formal, written arrangements with the instructor via email prior to the next scheduled class session. Any work submitted more than **five days late** will receive a zero. Contact me at mcassello@ccsj.edu to determine how/where you should submit any late work. In other words, do not show up to class a week after an assignment is due, hand in your work, and expect to receive credit for it.

Missed In-class Work: Except under dire circumstances (e.g., serious bodily injury requiring hospitalization or prolonged illness) in-class activities such as worksheets, journals, quizzes, review of notes/annotations, presentations, performances, group work, etc. cannot be made up if you are absent on the day the assignment is due.

Meeting Standards for Classroom Behavior:

- **Use all the class time.** Come to class on time and stay in class until the end. Coming late, leaving early, and getting up during class disrupts the class and disrespects others.
- **Come prepared.** Bring your texts, be prepared to take notes, and be able to demonstrate that you have completed the assignments for the day through your participation in class.
- **Respect others.** Listen when your classmates and the instructor are speaking. Think about their contributions. Respond appropriately.
- **Use electronic devices only for class purposes.** Engage with your classmates and the instructor without technological distractions.
- **Eat before or after class.** Consume meals, snacks, and other food items outside of the classroom. Eating during class detracts from the learning environment. Drinks, cough drops, hard candy, etc. are permitted, so long as they do not become a distraction.

CCSJ Student Honor Code:

This course asks students to reaffirm the CCSJ Student Honor Code:

I, as a student member of the Calumet College academic community, in accordance with the college's mission and in a spirit of mutual respect, pledge to:

- Continuously embrace **honesty and curiosity** in the pursuit of my educational goals;
- Avoid all behaviors that could impede or distract from the academic progress of myself or other members of my **community**;
- Do my own work with **integrity** at all times, in accordance with syllabi, and without giving or receiving inappropriate aid;
- Do my utmost to act with commitment, inside and outside of class, to the goals and **mission** of Calumet College of St. Joseph.

Doing Your Own Work:

If you turn in work that is not your own, you will be subject to judicial review by the Faculty-Student Grievance Committee. These procedures can be found in the Student Planner. The maximum penalty for any form of academic dishonesty is dismissal from the College.

Using standard citation guidelines to document sources avoids plagiarism. You'll find guides to the major citation methods at the CCSJ Specker Library Web page at

<http://www.ccsj.edu/library/subjectsplus/subjects/guide.php?subject=cite>

PLEASE NOTE: All papers may be electronically checked for plagiarism.

Sharing Your Class Experience:

Your voice matters! At the end of the term, you will have the opportunity to evaluate your classroom experience. These confidential surveys are essential to our ongoing efforts to ensure that you have a great experience that leaves you well prepared for your future. Take the time to complete your course evaluations – we value your feedback!

Withdrawing from Class:

After the last day established for class changes has passed (see the College calendar in the CCSJ Course Catalog), you may withdraw from a course by following the policy outlined in the Course Catalog.

**Communicating
with your Professor:**

Blackboard: Blackboard will be used to distribute readings, handouts, and announcements. Your grades will also be recorded regularly in Blackboard. It is essential that you log into Blackboard regularly to ensure that you stay informed about the course. If the campus is closed or class cancelled due to bad weather, alternative assignments will be distributed via Blackboard and must be completed on time.

Office Hours: Students are encouraged to use office hours for assistance and clarification. Office hours are an excellent forum to discuss individual questions which are not appropriate during class (a question about your particular assignment, a question about the English Program, your attendance, etc.). Appointments are not necessary, but they help me to prepare for your visit and ensure that I will not be out of the office. My office hours are specified on the first page of the syllabus.

Email: I will use CCSJ's email to send urgent announcements about class or assignments. You should use CCSJ's email to communicate about absences and to ask small but important questions (e.g. clarification about an assignment). Don't use email to request information or materials readily available elsewhere (e.g. due dates ← listed on the syllabus, handouts ← available on Blackboard). I generally respond to emails within 24-48 hours with the exception of breaks/holidays when I may be unavailable until the next scheduled business day.

Phone Calls: Reserve phone calls for urgent communications. For example, call if you have a flat tire and will be unable to make it to class or if you have been snowed in. My office phone number is (219) 473-4322.

In all instances (Blackboard, office hours, email, phone), remember that communication with college instructors should *always* maintain standards of professionalism and formality.

Resources

**CCSJ Book Rental
Program:**

The CCSJ Book Program ensures that everyone has the right course materials on the first day of class to be successful. You pay a book rental fee each semester, and in return, receive all the materials for all your classes prior to the beginning of classes. At the end of the semester, simply return the books. For traditional students, the Book Rental Program is conveniently located in the library, where students can pick up and return their books. For students in accelerated programs and graduate programs, books will be delivered to their homes and they can return them by mail. For more information, see <http://www.ccsj.edu/bookstore>. **All books must be returned at the end of the semester or you will incur additional fees, which will be charged to your student account.**

**Student Success
Center:**

The Student Success Center provides faculty tutors at all levels to help you master specific subjects and develop effective learning skills. It is open to all students at no charge. You can contact the Student Success Center at 219 473-4287 or stop by the Library.

Disability Services: Disability Services strives to meet the needs of all students by providing academic services in accordance with Americans with Disabilities Act (ADA) guidelines. If you believe that you need a “reasonable accommodation” because of a disability, contact the Disability Services Coordinator at 219-473-4349.

Student Assistance Program: Through a partnership with **Crown Counseling**, Calumet College of St. Joseph provides a free Student Assistance Program (SAP) to current students. The SAP is a confidential counseling service provided to students for personal and school concerns which may be interfering with academic performance and/or quality of life. The SAP counselor is available on campus once a week and off-site at the Crown Counseling offices in Crown Point or Hammond. For more information, **contact Kerry Knowles SAP Counselor**, at 219-663-6353 (office), 219-413-3702 (cell), or kerryk@crowncounseling.org.

CCSJ Alerts: Calumet College of St. Joseph’s emergency communications system will tell you about emergencies, weather-related closings, or other incidents via text, email, or voice messages. Please sign up for this important service annually on the College’s website at: <http://www.ccsj.edu/alerts/index.html>.