Required Reading and Materials
(https://amzn.com/1932907483)
Additional readings posted to Canvas
Portable 7200 RPM or SSD USB hard drive, minimum 250 GB  
(Recommended: https://amzn.com/B00FZN2IZW)
Headphones (mini-plug)

Course Description
JASS 345 introduces students to the fundamentals of sound and basic to intermediate audio production. The course includes a theoretical exploration of sound and listening, a foundation in recording technique and technology, audio editing and mixing using Audacity, Avid Pro Tools, audio documentary and narrative construction, and sound design for visual media. Emphasis is placed on individual and small group work in the studio and in the field.

Prerequisites: JASS/HUM/ENG 248 or permission of the instructor.

Course Requirements and Methods of Assessment
Students must demonstrate proficiency in the various tasks necessary to complete the production of three professional-level audio works. These tasks include careful recording technique and computer-based mixing and editing using Audacity, Pro Tools, and Macintosh computers. This course requires a high degree of teamwork and cooperation. You need to work in teams to efficiently and carefully operate equipment in the field. Be prepared to re-record and re-edit your projects based on group critiques. Students are expected to show a high degree of self-initiative. Extensive production work outside the classroom is required.

Student projects will be evaluated under the following criteria:
Technical quality of project
Effectiveness in communicating message to targeted audience
Creative approach and successful application of aesthetic and conceptual principles
Quality and thoroughness of accompanying written evaluations and production materials

Grading Standards/Scale: Grading is based on a standard percentage scale. 92.5 - 100 = A; 89.5 - 92 = A-; 87.5 - 89 = B+; 82.5 - 87 = B; 79.5 - 82 = B-; 77.5 - 79 = C+; 72.5 - 77 = C; 69.5 - 72 = C-; 67.5 - 69 = D+; 62.5 - 67 = D; 59.5 - 62 = D-; Below 59.5 = F.

Assignments and Evaluation

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Project #1: Audio documentary</td>
<td>200</td>
</tr>
<tr>
<td>Project #2: Soundscape</td>
<td>200</td>
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<tr>
<td>Project #3: Final project</td>
<td>300</td>
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<tr>
<td>Reading responses</td>
<td>100</td>
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<tr>
<td>Quizzes</td>
<td>100</td>
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<tr>
<td>Participation</td>
<td>100</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1000</strong></td>
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Quizzes
Quizzes on software will take place as listed on the course schedule, and additional quizzes may be given at any time.
Reading/Listening Responses
Reading and listening responses will be assigned each week that there is an outside assignment, to be completed on Canvas by the start of the respective class meeting. Each response will be assigned a letter grade. The lowest of these will be dropped, and the average of the remaining grades will constitute the grade for this portion of this class.

There is a strict policy concerning project deadlines. This to make sure there is sufficient time and resources for all student projects and to create a professional atmosphere where deadlines are respected. Projects are due at the start of class, and will be considered late if turned in after that. You are responsible for making sure the instructor received your assignment. You (which includes all members of a team) will automatically lose half (1/2) of all possible project points for missing a deadline. Late projects must be turned in within two weeks of the original due date.

No pre-existing or copyrighted material is allowed in course projects (including music, sound effects, and work produced in another class) without prior permission or unless otherwise stated in an assignment.

ABSENCES
Attendance is a factor in your participation grade, and students who do not attend class regularly will miss important information and screenings and fail the course. A student who misses, for any reason (excused or unexcused), more than 4 class meetings for the academic semester will not receive credit for the course (UE). Please note: there is no difference between an excused and an unexcused absence, so there is no need to tell the instructor of the reason for your absence. Students are expected to consult with others in the class for information on material missed.

COMMUNICATION
Students are expected to keep up with communications from the professor on Canvas and by checking your UM-D email account daily. If I need to communicate with you individually outside of class, it will be through these tools. Failure to do so may result in missing important information related to the class that can affect your grade.
I’m very prompt in responding to email, but emails are expected to be treated as professional communication with a greeting ("Dear Jen" or "Hello Prof. Proctor"), closing ("Thanks, *your name*"), and attention to grammar and formatting (please no textspeak!).

COMPUTER USE
Do not use class time for Internet or email purposes. If you are discovered using class time to read email or explore the Internet (unless part of the class discussion) you may be asked to leave and/or will receive an absence for that day. The same penalty applies to anyone who answers a phone call or text messages during class.

CRITIQUE ETIQUETTE
It is important that we are able to balance our candor with respect for the ideas or subject matter addressed by the works in this class. The goal in this course is to critique the work, as it stands before us as an audience—not the person who created it. Bear this in mind when critiquing others’ works, as well as when it is your turn to be critiqued.

Disruptive and rude behavior—including carrying on side conversations, eating/drinking, using computers for non-class work, arriving late, leaving early, and cell phone calls/texts—will not be tolerated.

PREFERRED AND ADOPTED NAMES AND PRONOUNS
Unfortunately, our course systems provide only students’ legal names and do not yet allow us to make changes that reflect the names we actually use in our daily lives. However, please let me know of your preferred or adopted name and gender pronoun(s) and I will make those changes to my own records and address you that way in all other cases.
COURSE SCHEDULE

Students are responsible for keeping up with any changes that may occur during the semester. Readings and tutorials should be completed in advance of the class day indicated. PDFs and websites can be found linked from the syllabus in Canvas.

WEEK 1
Introduction – syllabus and class overview. Listening/Our relationship to sound. Soundwalk.
Listen to audio documentaries
Assign project #1: Audio documentary

WEEK 2
The technology of sound and field sound recording
Discuss readings and listenings. Intro to mics and Zoom recorders
Telling stories through sound, interviewing techniques

Read: Sound Effects Bible Ch. 3: Microphones, Ch. 4: Microphone Models and Applications, Ch. 6, Recorders
Serri Graslie, “Before the First Question” http://training.npr.org/audio/before-the-first-question-how-to-prepare-for-an-audio-interview/
Alison McAdam: “Active Sound” http://training.npr.org/audio/active-sound-how-to-find-it-record-it-and-use-it/


WEEK 3
Story construction. Intro to Audio Editing and Audacity
Discuss readings and listenings.

Read: Sound Effects Bible, Ch. 8: Ten Recording Commandments, Ch. 9: Sound Effects Gathering

Read/Do: Open Audacity and kick the tires. And read the following here: http://manual.audacityteam.org/o/
“Guide to Audacity Project Window”
All the way through the “Getting Started” section, including all links
All the way through the “Audacity Foundations” section
BRING HARD DRIVES TO CLASS

AUDACITY QUIZ DUE

WEEK 4
More work with Audacity; in-class editing
Project #1 raw recordings due; listen and critique.
Read/Do: Sound Effects Bible, Ch. 15: Ten Sound Editing Commandments
“Editing with Audacity” http://manual.audacityteam.org/o/ (skip “Effects...” for now)
BRING HARD DRIVES TO CLASS

AUDACITY QUIZ DUE

WEEK 5
More work with Audacity; in-class editing
Discuss readings.
Read: Hurbis-Cherrier, "Working with Multiple Tracks" (PDF)
Rough Project 1 mixes due; listen and critique
BRING HARD DRIVES TO CLASS
WEEK 6
Project #1 Due; listen, critique
Assign Project #2: Soundscape.

WEEK 7 | 10/19
What is sound, really? Advanced Audio in Audacity.
Effects, processing, and filters. Discuss readings.
Read: Sound Effects Bible, Ch. 2: The Science of Sound and Ch. 12, Digital Audio
Chion, “The Three Listening Modes” (PDF)
Read/Do: Effects, Generators, and Analyzers http://manual.audacityteam.org/o/
AUDACITY QUIZ DUE

WEEK 8
Intro to Pro Tools and Audio Studio; Studio recording exercise
Read: Sound Effects Bible, Ch. 13: Studio Equipment and Ch. 16: File Naming and Metadata
In-class work. Be ready to work on Project #2.
Revised project #1 due (optional)
BRING HARD DRIVES TO CLASS

WEEK 9
Sound Design for film.
Read:
Sound Effects Bible, Ch. 17: Sound Design
Watch:
Film Sound Techniques and Theory https://www.youtube.com/watch?v=nkt-vRpF7sE
Choose one of the “Sound Of” videos: http://soundworkscollection.com/videos/category/film-sound-profile
Mixing Basics http://transom.org/2014/pro-tools-3-mixing-basics/
Assign Project #3: Sound Design for a Film Scene
Rough mix of Project #2 due; listen and critique
PRO TOOLS QUIZ DUE

WEEK 10
Project #2 due; listen and critique
Prepare for Foley Workshop

WEEK 11 | 11/16
Foley workshop! Meet in Studio on First Floor. Bring stuff to make sounds with.
Read:
Vanessa Theme Ament, The Foley Grail, Ch. 1-3 (PDF)
Martin Stig Anderson, “Audiovisual Correspondences” http://designingsound.org/2013/03/audiovisual-correspondences/
Browse: Sound Effects Bible, Ch. 18: Sound Effects Encyclopedia

WEEK 12
More on Sound Design for Film.
Working with lavaliers and booms. Discuss readings. Meet in Studio on First Floor.
Watch: RocketJump Film School, Pro Tip: How to Hold a Boom Pole
Revised Project #2 due (optional)

WEEK 13
In-class workshop - BRING HARD DRIVES TO CLASS

WEEK 14
Final project due; listen and critique
Final exam:
Final project premieres! Revised Project #3 and all materials due.