

## COURSE SYLLABUS for CTVA 230 Fundamentals of Audio

**COURSE:** CTVA 230 Fundamentals of Audio Production Fall 2017

**INSTRUCTOR:** Dr. Fred Ginsburg, C.A.S. Ph.D.

**(818) 231-1038 cell**

**fred@FilmTVsound.com**

**(818) 892-9236 fax**

**[www.FilmTVsound.com](http://www.FilmTVsound.com)**

**MEETS:** Monday 2pm to 4:45pm MZ 295 computer lab  
Wednesday 2pm to 4:45pm MZ 160a ADR/Foley studio

### TEXTS:

1. On-line multimedia coursebook: *Craft of Production Sound*, ([www.FilmTVsound.com](http://www.FilmTVsound.com)) published by EQE Media & Consulting Group. Includes numerous articles, tips, tricks, equipment reviews, tutorials, news, forum, calendar of events, and way more. (\$25)
2. *Producing Great Sound for Film & Video, 4<sup>th</sup> Edition*, by Jay Rose © Focal Press/Taylor & Francis Group, ISBN-978-0-415-72207-0. Available from Matador Bookstore
3. *Pro Tools 101 Official Courseware Version 11.0*, © Avid Technology, Inc. 2013, Published by Course Technology (CENGAGE Learning), ISBN-13: 978-1-285-77484-8 (Current Amazon.com Paperback Price: \$30.23)

**Note:** Entire book is available as a free eBook online via the Oviatt

**Note:** Assigned book chapters will be **available online** via class links.

### Class links to additional materials for download

In addition to the Readings list on our website, there is a special link for the class for downloading additional course materials including handouts and Pro Tools materials.

[https://drive.google.com/folderview?id=0Bw\\_IdweD6gXlfkjRZE51dW9GNXg0SFZaZ1Q0M19iT2doNEJvSHUxMHRUVjBGNU9INjRhN0k&usp=sharing](https://drive.google.com/folderview?id=0Bw_IdweD6gXlfkjRZE51dW9GNXg0SFZaZ1Q0M19iT2doNEJvSHUxMHRUVjBGNU9INjRhN0k&usp=sharing)

### SUPPLIES:

- ✓ You will need USB **portable media** for storing your projects while using the computer lab, such as an external HD or 16gig flash drive. In addition, you will need another smaller **separate flash drive** to use for submitting/receiving projects and completed exercises.
- ✓ Make sure that you affix a hang tag or visible label to all of your portable media/flash drive with your name **PRINTED CLEARLY**. *Merely putting the flash drive into a labeled envelope is not sufficient.*
- ✓ Although not mandatory, it is recommended that you consider purchasing a set of professional quality **headphones**, as you will be using these throughout your CTVA education and profession. Check with the professor **BEFORE** purchasing, so that I can advise you about specs, etc.
- ✓ Although not mandatory, it is recommended that you (or with your lab partner) lease or purchase your own copy of AVID Pro Tools 12 Academic version, which is available for PC or Mac. Students can subscribe on a monthly basis for under ten dollars per month; or save even more by agreeing to a 12 month lease (\$99/year, but payable monthly).  
[http://shop.avid.com/ccrz\\_ProductDetails?viewState=DetailView&cartID=&sku=DYNA20002&&store=shop](http://shop.avid.com/ccrz_ProductDetails?viewState=DetailView&cartID=&sku=DYNA20002&&store=shop) Another excellent source for acquiring Pro Tools, besides the AVID website, is through Sweetwater.com Pricing is the same, but **Sweetwater includes their own technical support** which is really beneficial (in addition to the official Pro Tools "support"). Call Sweetwater directly rather than trying to purchase from their website, so they can make sure you get the proper student pricing.
- ✓ Please note that individual technical support (computer hardware issues) for students is available at the Oviatt Library; but that CTVA Engineering only deals with CTVA editing systems and not personal machines.

**PURPOSE:** To provide students with a basic understanding of the techniques and aesthetics of Basic Audio Recording; along with its relationship to the sound design and overall production of the completed soundtrack for various audio/visual media.

**Student Learning Outcomes: (CTVA Department SLO 1, 2, 3)** Intermediate/Practiced Students in this course will:

- understand and articulate the history, theories and critical models of electronic media.
- understand the fundamental concepts of pre-production, production and post-production audio in film/television/multi-media.
- have an understanding of basic film/television Sound production principles, terminology, and procedures and use them in the assigned projects. Including (but not limited to) proper rigging of lavalier mics, proper "over/under" coiling of audio cables, proper use of mixing panels, and proper use and identification of microphones.
- understand the basic oral and written communication tools to function professionally in film/television Sound.
- record and edit audio sound exercises. All students must be able to produce professionally acceptable audio CD's and standard file formats.

**METHODS:** Lecture, PowerPoint, lab exercises, guest speakers, demonstrations, and hands-on exercises. Realistic production situations will be simulated, explored, and discussed.

**TOPICS:** Audio theory; Sound Design; intro to audio editing (Pro Tools); audio podcasts. Mixing panels; digital recorders; Microphone Basics; Booming; Plant Mics; Lavaliers; Wireless; Set Etiquette; Communications; Sync Playback; Multi-track workflow; Intro to Mixdown.

**REQUIREMENTS:** Classroom attendance & participation; 3 quizzes & 1 major exam; completion of assigned readings, Pro Tools projects, and [Pro Tools] lab exercises.

Note that there are two categories of reading assignments. The reading list on our website (see link shown below) reflects the assigned chapters **from the two text books** that need to be read. In addition, the online reading lists —found on the same website page — hyperlink additional **website articles** that need to be read.

<http://www.filmtvsound.com/index.php/college-classes/csun-ctva230/reading-list>

Our **weekly online class blog/Forum** (functions similar to Moodle) will communicate which topics and readings will be covered each week, based on the actual progress of the class, along with whatever unforeseen variables may cause moving things around a bit.

**Students are to view & sign in to the class blog every week.**

**ATTENDANCE:** All students are expected to attend **all** classes and lab sessions. Unexcused absences as well as tardiness will be considered in your final grade. **THREE** unexcused absences may result in a grade reduction (i.e. up to one full letter on the final grade). Attendance is taken daily and it is the student's responsibility to **SIGN THE ATTENDANCE SHEET!** These penalties are designed to encourage professionalism, participation and fair treatment for all. Disruptive, unprofessional behavior will be counted as an unexcused absence and will also entail written assignments as punishment. Class or project switching is prohibited without prior consent of the instructor.

**IN THE EVENT OF ABSENCE,** it is the student's responsibility to catch up on missed content and to arrange to take make-up exams.

**GRADING CRITERIA:** Evaluation is based upon student performance in the following areas:

- 20% Final Exam (approx 50 questions, covering entire semester, lectures & readings)
- 30% Quizzes (three; short answer, multiple choice). Students are encouraged to re-take quizzes to improve their grades.
- 15% Current Events podcast w. Interview
- 15% Creepy radio promo
- 20% Audio Book podcast

*Project descriptions and requirements described later in this document.* Failure to view & reply to the online class blog may result in the loss of one grade point for each week's non-compliance.

Classroom performance, professionalism, and optional projects will be considered to improve grades.

Letter grades are derived from the following table, based on 100 total points possible:

A = 94-100	A- = 90-93	B+ = 88-89	B = 83-87	B- = 80-82
C+ = 77-79	C = 73-76	C- = 68-72	D = 60-67	

Except for *extreme circumstances*, students are expected to complete all requirements of this course absolutely no later than the last day of our class semester (official date of Final Exam). Students who have not taken all exams and turned in their projects may be subject to a failing grade.

**Projects are due as announced, but not later than the last official day of instruction (which is one week prior to CSUN official Final Exam Date).**

Students with *valid and exceptional* reasons for not being able to complete the course may petition the Instructor, in writing, for an Incomplete. Requests for Incompletes must be submitted prior to the last day of classes. Students granted Incomplete grades are responsible for contacting the Instructor during the semester break but not later than one month after the start of the following semester in order to set up an arrangement and timetable. Although the University allows up to one year to convert an Incomplete, it is the prerogative of the Instructor to determine how and when Incompletes may be completed. Failure to set up and adhere to this timetable is an automatic F.

**PROFESSIONALISM:** Much of what the class does will involve group activity, use of sophisticated equipment, and interaction with industry professionals. Students are expected to display professional and courteous behavior towards people and equipment. Disruptive, unprofessional behavior in this class will not be tolerated. Irresponsible professional behavior that reflects negatively on the department may result in academic penalties; inappropriate behavior will be dealt according to the university regulations and be referred to the Dean of Students.

**Academic Dishonesty:** In conjunction with examinations, projects and written assignments, it should be noted that severe penalties—including failure in the course and even expulsion from the University—might be applied for any infraction of accepted academic rules of honesty. Among other things, it is understood there shall be no sharing of information on any examination: there shall be no reference to any notes during any test (unless otherwise announced); and despite the collaborative nature of the class, individuals assigned to a position should be the one completing the task.

**USE OF COMPUTERS & SMART ELECTRONIC DEVICES IN CLASSROOM:** Unless deemed by the Instructor as pertinent equipment for a specific in-class exercise, the use of personal computers and other smart electronic devices may be **PROHIBITED** during non-lab sessions and testing. Too many students have used these devices to browse the internet, edit/screen videos, and perform distracting tasks not relevant to class activity. **Under no circumstances may cell phones, cameras, and similar devices be within proximity of written tests.** (*Students with special emergency issues may arrange to leave their phones at the instructor's desk.*)

**FEEDBACK:** You are all strongly encouraged to provide the instructor with your views about me, the course, or the department. Feel free to meet with me, phone, or even leave anonymous notes! Feedback helps all of us grow, students and faculty alike.

**PROBLEMS, QUESTIONS, ETC.:** Please, and I cannot stress this point enough, **CALL ME!** Confusion and logistical problems are natural, but curable. There is bound to be something in the readings or lectures that you are unsure about. During class, if I rattle off some industry jargon that you do not understand — interrupt me and ask. If you have any questions about the readings or lectures, problems with the assignments, need production advice, or whatever...

***THAT IS WHY I GIVE OUT MY PHONE NUMBER!***

**OFFICE HOURS:** Being part-time faculty, on-campus meetings are in classroom (or my office (MZ167) one hour before class and by appointment. Meetings can also be arranged on campus on other days if I am available. **Just CALL or TEXT to locate me! 818-231-1038**

**FEES:** Subscription to the online coursebook is only \$25 for students, but that will give you access to texts and other materials that would cost considerably more if offered as print items. *If you send me*

*an email before your six month subscription ends, I will extend it a few years at no additional charge.* In addition, students **may** have to share the cost of recording media and/or some equipment rental for their projects. Students should seriously consider acquiring Pro Tools software.

**Students with disabilities** If you have a disability and need accommodations, please register with the Disability Resources and Educational Services (DRES) office or the National Center on Deafness (NCOD). The DRES office is located in Bayramian Hall 110 and can be reached at (818) 677-2684. NCOD is located on Bertrand Street in Jeanne Chisholm Hall and can be reached at (818) 677-2611. If you would like to discuss your need for accommodations, please call to set up an appointment.

## **Learning Pro Tools**

Because students tend to learn software at very different paces, I favor the small team approach that lets you and your lab partner progress as slowly or quickly as you want to.

Read each chapter of the Pro Tools textbook, and then explore that chapter's content during your Pro Tools lab session. Most of the chapters include a brief exercise challenge; do them! You are not graded on the results, but it is a good way to learn. You are also provided with a demo session, entitled Getting Familiar with Pro Tools. In it, you will edit a short narration and mix in some basic sound effects/music (all of which is provided). Do this exercise so that you learn the basic skills and gain some proficiency. When you feel comfortable with Pro Tools, then you can move ahead and begin work on your podcast and/or creepy promo.

Although our computer lab sessions are pretty much "self paced independent study" — I am available to help you on an individual basis whenever you need assistance or tutoring, so please do not hesitate to ask me to come over to your station.

For those of you who are serious about a production career in media, I strongly urge you to lease your own academic copy of Pro Tools so that you can work freely on your own computer.

## **General Information About the Projects:**

As described in the syllabus, each student is required to complete 3 basic exercises/projects during the coming semester. Projects will be turned in to the Instructor on a flash drive and/or a data CD/DVD. Flash drives will be returned to you the following week, if not sooner. Only turn in your small (expendable) flash drive; it should **ONLY** contain the files being submitted for review — and no other non-relevant material. The large flash drive is YOUR backup drive containing your session files.

The Current Events podcast, Creepy Radio Promo, and Audio Book projects may be worked on as individuals or in teams of 2 or 3. Projects are a large portion of your grade, so take them seriously.

In addition to the three graded projects, each team will also complete the Getting Familiar with Pro Tools exercise in order to become familiar with basic dialog editing and working within Pro Tools. Although this exercise is not formally graded, I will review your progress prior to your moving on to Projects One and Two.

## **Deadlines**

Deadlines to turn in all projects will be announced during the semester, based on the progress of the course. Unless prior arrangements have been made with the instructor, late projects will be penalized; and projects not turned in by the Final Deadline will be graded as failure.

Strive to turn in your projects early enough in the semester that you are not rushed against the deadlines. Projects submitted in a timely manner allow the Instructor a chance to evaluate what you have done and to give you constructive feedback. Then, the project can be improved and re-submitted for a higher grade. But if you wait until the end of the semester, you will lose the opportunity to fix things, and will have to settle for the grade you receive.

In all cases, the last Deadline for all projects is the **week before Final Exams** (the last official teaching day). Projects turned in after that date, are considered as having missed the Client's deadline and may be penalized. Missing an important deadline can be catastrophic in the real world.

Note that projects that were turned in at least **two full weeks before Finals Day** and reviewed/returned by the Instructor may be re-submitted as late as Finals Day without penalty.

## **Equipment Rentals**

Equipment availability is a problem that you are expected to learn to deal with. Do not wait until the last minute to make your equipment reservations! Do not seriously expect most equipment to be available over holiday weekends, when most student films are being shot.

When you do check out equipment, take some time and make sure that everything is present and that everything works! Do not leave the checkout room until you have gone through everything very carefully. Remember, not only will faulty or missing equipment jeopardize your project, but it is your signature on the rental contract and you can be held financially liable! Note that the Equipment Room personnel have been instructed to purposely include defective equipment in your package, in order to insure that you take the time to properly prep your gear!

Always have an operations manual available. Ask for a printed copy from the equipment room or rental facility; or else download a PDF copy to your hard drive. Note that manuals are available on our class website as well as on the manufacturer's home websites.

There are solutions to the equipment shortage. Plan ahead, order early. Work in groups! Rent or borrow equipment from outside sources.

## **Don't Be Afraid to Ask!**

Finally, don't be afraid to call your instructor. My primary function is to help you learn, not to rule by terror.

## **REQUIREMENTS**

The following are required for ALL projects!

### **Project Packages**

Package all paperwork and materials from ALL team members in a neatly labeled manila envelope along with your project, so everything is together. In the real/reel world, neat packaging & professional presentation are important, so get used to it.

Always include your first and LAST names. I deal with a lot of students; not just from this class. Any names handwritten and added to a paper or project after it has been formatted & printed will not count.

All media and paperwork MUST include your names and project title. Use a hang tag to identify your flash drives; use a Sharpie to identify physical CD/DVD disks. Media often gets separated from its sleeve or case; so make sure everything is individually labeled. Disks must be submitted in a proper sleeve or plastic case; folded note paper w scotch tape does not constitute acceptable packaging.

### **Each project packet should include:**

#### **1) Your Project Media**

The Current Events, Creepy promo, and AudioBook projects must be turned in as digital audio files, formatted in the preferred industry formats of **WAV** or **BWF**; along with a second copy in **MP3**. Always submit your work in either 16bit/48k or 24bit/48k.

Include as a separate file from your project itself, a Header ID file that includes verbal information about your (WAV) files, such name of the project, your name, file format, track format, duration, timecode (if applicable), and reference tone level, followed by 30 seconds

of tone. This insures that your project files would be played back correctly. Reference tone (signal generator) apps are readily available on the internet for download.

Digital audio files can be contained on a flash drive (with your name affixed or hang tagged) or a data CD/DVD (neatly labeled on the disk and in a protective sleeve or case).

There is no excuse for a CTVA major to not know how to create a standard data CD/DVD. Make sure that your disk plays correctly in a machine other than where you burned it. Check that it is NOT an iTunes music disk (.CDA) but a raw data disk (WAV/MP3).

## 2) Index / Log Sheet (aka Table of Contents)

All recorded projects MUST include a detailed index/log sheet identifying each file being submitted on the disk/flashdrive. At the top of the sheet should be general Header information (if applicable), including your name, project title/name, and recording specs (type of file such as WAV or MP3; format such as mono, dual mono, stereo; bit/sampling rate; timecode frame rate or statement that there is no timecode; what the reference tone level is).

Then, logically show the contents of the disk. Each index or log entry should show: folder, computer filename, corresponding scene/take number or project working name, verbal slate if different than scene/take, description, and general comments.

The index sheet should accurately reflect and describe **what is on the submitted media only**. It is neither a sound report nor a history of your shooting day (see below); but rather a table of contents for what is on the disk you are submitting to the client. Do NOT include on your disk any additional files that are not intended for client review. If you are containing files within folders, then include that path in your Index. (Project 3 Folder>Dragon AudioBook take 2)

Make sure that the file names, as read on the media, match what is on the log. Each index or log entry should show: folder, computer filename, corresponding scene/take number or project working name, verbal slate if different than scene/take, description, and general comments.

For more information about index / log sheets, [read this article](#)

## 3) Sound Report

For all three projects, include a copy of your Sound Report as well. This will include information about all the raw takes recorded during the entire live recording sessions (narration, dialog, interviews, sound FX, etc) that you conducted using **microphones** and **portable recorder**; not just the finished or selected version that you want the client to see. The Sound Report would have been for the Editor, to help sort out all of the takes (every recording start/stop) that were used as raw material for the finished products. Do NOT submit the raw take files with your project; only a copy of your paper sound report for the professor to see.

For more information about sound reports, [read this article](#)

## 4) Summary

In addition to the recording or project itself, each student is required to write a brief summary discussing the equipment/techniques, problems encountered, and general findings or conclusions for each project. Although some projects may be completed as groups, summary reports must be written on an individual basis. This report allows you to discuss not only what happened when you did the projects, but what you might have done differently if presented with the opportunity. Since groups rarely contribute equally, your paper is a chance to rise above the lowest common denominator, so to speak. The summary paper is neither an essay nor a reiteration of lectures; instead, it is an informal opportunity to fill me in on how things went. Make it as short or long as you need to.

## Header ID's

Whenever you are recording raw audio (or video) during a recording session, you always want to include a Header ID file along with each batch of takes. All recorded projects **MUST** include a header ID and reference tone file, separate from the project file itself. Video projects should include color bars along with audio tone.

First thing recorded onto any recording is the verbal **Header I.D.** Include your name, course, semester, and project title. Also include audio track format (mono track, two-track, etc.), type of recorder, the recording specs such as bit rate & sampling rate, the timecode frame rate (23.97, 24, 29.97 drop, 29.97 non-drop, 30 non-drop, or just “no timecode”), and what is the upcoming reference tone level (usually minus 20dB). Then go ahead and record 30 seconds of tone.

Special Note: you will be asked about header i.d.'s on a few written tests, so study the preceding paragraph!!

In ALL INSTANCES, remember to voice slate every scene/take. Each take should be accompanied by a verbal slate, indicating scene/take, along with a visual clapstick slate (if video).

## Back up your Pro Tools sessions!

There are two extremely important work habits that you must adhere to while working on your projects in Pro Tools. The first is to **SAVE** as often as possible. If you are making significant editing changes, always save your project as a new version first— so that you always have a copy of your previous work to return to if the experiment fails.

At the end of each editing session, back up all of your work onto your large flash drive or external hard-drive. Remember to use the **SAVE COPY IN** command, and make sure to select **ITEMS TO COPY > AUDIO FILES**. That allows you to re-open your project (with media) on another physical computer.

## Reading Assignments

<http://www.filmtvsound.com/index.php/college-classes/csun-ctva230/reading-list>

Here are your reading assignments for our other textbook, Producing Great Sound for Film & Video by Jay Rose.

Chapters 1, 2, 4, 7, 12, 13, 14, 15, 16, 17.

Read the Pro Tools book in numerical order. I have also grouped the appropriate exercises with the corresponding chapters, since the text is inconsistent in that regard. Although technically we are on version 12 of Pro Tools, the differences between the book version and the latest version are not significant. Although you do not have to turn in these lab exercises, I do suggest that you attempt to do them because it will help you learn the program.

**Chapter 1:** Hardware Overview. Exercise 1: written Q+A (try it for fun and see how you do)

**Chapter 2:** Inside PT. Exercise 2: written Q+A (try it for fun and see how you do)

**Chapter 3:** Creating Session. Exercise 3: Creating a session.

**Chapter 4:** First Recording. No corresponding exercise file, but in Lab you will open a session and try to make a recording.

**Chapter 5:** Importing Media. Exercise 4: Importing audio.

*SKIP Chapter 6: MIDI and SKIP Exercise 5: MIDI*

**Chapter 7:** Navigation. Exercise 6: Memory points

**Chapter 8:** Editing. Exercise 7: Editing.

**Chapter 9:** Mixing. Exercise 8: Adding reverb, using Aux tracks

**Chapter 10:** Finishing, Saving, Export. Exercise 9: Automation.

In addition to these 10 chapters, there are also a couple of Advanced chapters in the downloads that you should read as well, since they contain some very useful editing tricks!

# PROJECT ONE:

## CURRENT EVENT report with INTERVIEW podcasts (two versions)

**Due Date: Week 11      Nov 6-8**

Locate an interesting (current events or socially relevant) article, either from a printed publication or the internet, and edit the body of text for length. Read it aloud to yourself so that it will time out to **between thirty seconds to one minute** of spoken word.

Using either a computer interface or a portable digital audio recorder, plan to record this (30 seconds to one minute) informative background material.

In addition, think in terms of the final presentation. You need some sort of introductory show opening for your podcast that you would later mix over some theme music, including the name of your podcast “series” and a line or two announcing today’s topic. The intro will lead into your background story.

At the end of your podcast, provide us with a very brief closing segment, also mixed over your theme music: thanking the audience for listening and reminding them to tune in to your next podcast.

Recording format should be monaural (or dual mono) @ **16 bit/48k** or **24 bit/48k** WAV.

Remember, always record a Header ID at the beginning of every live recording session, or whenever you change media such as a new memory card or hard drive. This Header ID is not part of the actual program file, but is a stand-alone file submitted along with your program material.

Now, you are ready to begin recording content. You can be the narrator or use someone else.

When you need to stop & restart on account of flubbed lines, remember to always do a verbal slate at the beginning of each new take. Fill in a sound report during all of your recording sessions, keeping track of every take, to help you sort them later.

Now that you have recorded the background premise of your podcast, it is time to interview your subject in order to bring this topic “to life”.

Use a portable digital audio recorder (such as the Zoom) along with a handheld microphone to conduct an **eight question interview** with a person of your choosing. The interviewee may answer truthfully, or role play. Pay attention to your recording environment; avoid areas that create too much echo. Think PROFESSIONAL.

### **Time for some audio editing!**

Your project format remains at 16bit/48k or 24 bit/48k mono.

Begin by cleaning up your introductory 30 second to one minute background piece. Use Pro Tools to edit out the vocal glitches, pauses, assemble the best takes, and make it all sound absolutely professional. (You are studying to be a professional, right?)

Remember that your initial background story should be between 30 seconds to one minute in duration.

Next, put together the interview. Use only three or four of the questions and responses to create an edited and finished podcast of not more than 3 minutes total running time (including your background article). Edit the content of the interview portion so that your audience will feel positive and sympathize with the interviewee.

Include your intro and closing, along with opening and closing theme music.

“Save As” your edit session, complete with all audio files, of course. Export (bounce) the podcast as a **WAV file**, and also an **MP3 file**.

### **Stir the pot and manipulate the outcome!**

Create a second version of the same premise and interview, except that you will re-edit the content so as to leave the audience with a negative or opposite attitude towards the interviewee. You may draw material from any of your recorded takes, from any of the original eight questions, from any out-takes. Lift phrases out of context; maybe even edit or record new questions (but you may NOT record new answers) — thus representing the epitome of exploitative journalism.

### **Present your work to the client!**

Upload both versions to your flash drive, or burn them to a data CD/DVD.

Your paperwork should include a summary paper from each team member; the Sound Reports from your recording sessions; and an index/log sheet (aka *table-of-contents*) indicating the files on the media that you are turning in.

## **PROJECT TWO: CREEPY radio promo**

**Due Date: Week 12      Nov 13-15**

For this exercise, you will create a 45 or 60 second, Halloween, Horror, or Zombie themed radio promo/ commercial.

Running time must be **exactly** 45 or 60 seconds. *If you are off by a few seconds, use your software's capability to compress/expand TIME. (time shift).* Work in either 16 bit/48k or 24 bit/48k.

Your client could be a Halloween retail store or amusement theme park; perhaps some sort of teaser for a Zombie movie, TV show, computer game, whatever. Come up with something!

Make it creepy and scary. Use Narration or Announce track to prime or maintain your audience's focus. You can add some spoken dialogue from other characters; but also rely on musical cues and sound effects. Human grunts, groans, screams, heavy breathing, and mutilation are okay. Keep in mind that this is a commercial or promo; you are trying to motivate the listener into taking some sort of future action on behalf of your client.

Music must be obtained from a cleared, royalty free music library or original composition; you may NOT raid your iTunes collection of copyright protected and use restricted popular music!

Remember that you are ultimately trying to sell something or communicate something to the radio audience. Get their attention, creep them out, entertain them, but ultimately motivate them to take an action that will achieve the goal of your client.

Export your finished podcast in **WAV** as well as **MP3** formats and submit them to the client on your flash drive or a data CD/DVD.

Your paperwork should include a summary paper from each team member; the Sound Reports from your recording sessions; and an index/log sheet (aka *table-of-contents*) indicating the files on the media that you are turning in.

## **FINAL PROJECT:      AUDIO BOOK PODCAST**

**Due Date: Week 15      Dec 4-6**

With a partner from class (or by yourself if you choose), your assignment is to record, edit, sound design, mix, and output the following audio book: How to Train Your Dragon 2 (PDF materials provided)

Remember that the purpose of this audio project is to ENTERTAIN a young child. Your narration track should be enthusiastic and dramatic; not a boring droll. Music should provide emotion to the storyline. Do not just run one single selection monotonously under the whole narration. Choose and deploy musical sections CREATIVELY to make each story section have mood and come alive. Add sound effects to “illustrate” the story. When necessary, pause the narration so that the sound effects can stand out and not get buried under the spoken words.

The basic steps that you will follow to complete this final audio book lab assignment are:

- Using Pro Tools audio editing software or a portable recorder, record any dialogue and voice-over narration that is required for your audio book. Don't forget the “intro title page” at the beginning... before the story itself begins.
- Work in Pro Tools to build, edit, and mix your project.
- Add sound effects, plug-ins, and (cleared) music as required to illustrate the story and create mood and emotion to reinforce the narrative.
- Sound mix the project
- Export a final WAV file along with an MP3 file stereo mix of your audio book, and upload those files to your flashdrive or CD/DVD data disk to submit.
- Your paperwork should include a summary paper from each team member; the Sound Reports from your recording sessions; and an index/log sheet (aka *table-of-contents*) indicating the files on the media that you are turning in.

## CTVA Sound Effects-Music Library Accounts

### Sound Effects

You can also search for and download free sound effects at:

<http://www.soundsnap.com>

UserName: CSUN-CTVA

Password: ctva2016

### Music

For music, you can download free music at:

<http://www.freeplaymusic.com>

Email: [CSUN-CTVA@gmail.com](mailto:CSUN-CTVA@gmail.com)

Password: ctva2016

Note: Be sure to choose the Educational Classroom License type (No Cost) at checkout.

There are also some music and SFX CD's in the Equipment Room.

As an alternative, you can also perform your own music, or you can obtain music from any other (legal) sources you wish.

# Course Calendar

(tentative schedule) CTVA 230 Fall 2017 Prof Ginsburg  
*Always check the online class Forum each week for schedule changes.*

**Week 01**      **Aug 28-30**

Course Overview, Audio Essentials, Audio Basics/wave theory

**Week 02**      **Sept 4-6**

No class on Sept 4 (Labor Day). Pro Tools. Elements of the Soundtrack

**Week 03**      **Sept 11-13**

Elements of the Soundtrack.

**Week 04**      **Sept 18-20**

Mic Basics (Types, Patterns)

**Week 05**      **Sept 25-27**

Mic Basics (Dyn, Electret, Condenser)

**Week 06**      **Oct 2-4**

**Quiz One.** Mixing Panels (Mackie 1402)

**Week 07**      **Oct 9-11**

Hands-on Prod Mixing: Airport Exercise

**Week 08**      **Oct 16-18**

Hands-on Prod Mixing: Airport Exercise

**Week 09**      **Oct 23-25**

Professional Approach/Pre-production Planning.

**Week 10**      **Oct 30-Nov 1**

**Lavaliers, hands-on Prod Mix: TV Talkshow**

**Week 11**      **Nov 6-8**

Lavaliers, hands-on Prod Mix: TV Talkshow

**Current Event Podcast w Interview project is due!**

**Week 12**      **Nov 13-15**

Multi-track recording; Wireless Mics

**Creepy Radio Promo project is due!**

**Week 13**      **Nov 20-22**

Multi-track recording; Wireless Mics

**Week 14**      **Nov 27-29**

Project 3 Audio Book Project is due!

Audio Jobs and the Entertainment Industry

Izotope noise reduction

**Week 15      Dec 4-6**

Final Exam Review (Last Day of Instruction)

**FINAL DEADLINE TO SUBMIT ALL PROJECTS** Turn in all assignments for grading by the end of the week.

**Week 16      Dec 11**

Monday:      **FINAL EXAM** 3:00pm to 5pm @ MZ 295