EMF 366
Sound in Media

Course Description and Background:
Sound is a very powerful yet typically overlooked media that can stand on its own to tell a narrative. This class will delve into the creative and technical skills necessary to create and work with sound on its own along with other media. By taking this class, the student will be able to work creatively with sound and audio, and design, record, and mix sound for the media of their choice.

Course Objectives:
At the end of the course, the student should be able to:
1) Better appreciate the work that goes into sound and music for all media
2) Layer sounds together to create a sonic environment
3) Create and plan sound design through sound design maps
4) Implement an aural idea or concept
5) Communicate effectively and efficiently with studio, field, and post audio personnel
6) Use Pro Tools with video

Required Textbooks:

Recommended Textbook:

Required Materials:
10 CD-Rs
2 blank Minidiscs

Recommended Materials:
External Firewire hard drive OR USB jump drive (at least 512 MB) OR 5-10 DVD-Rs.

Audio Labs:
The audio labs are located in Van Bokkelen Hall, Rm. 108. It is required to use the audio labs for all assignments, with the possible exception of the final project, which will be discussed in class. The audio lab hours are posted outside of the audio labs. The labs will be closed during finals, so you must make sure that all of your post-production work is completed by finals.

Additional Pro Tools systems should be up and running in the VML. This means that Pro Tools systems are available after-hours (evenings and weekends). Sign up with the VML to reserve time on a system.
Make sure that you save all of your files onto an external drive and/or writeable CD or DVD. Assume that your files will not be there the next time you use the computer.

Course Policies:
1. Incompletes: A grade of Incomplete is not given unless you are unable to complete the work required in the course because of verifiable medical reasons or documented circumstances beyond your control, as stated on page p25 of the current Undergraduate Catalog.

2. Disability Statement: Any student who may need an accommodation because of a disability, please make an appointment to see me during my office hours during the first week of class. A memo from Disability Support Services authorizing your accommodations will be needed.

3. Repeating the Course: Students may not attempt this course for a third time without prior permission from the Academic Standards Committee. See the TU policy on “Repeating Course” on page 26 of the current Undergraduate Catalog for further explanation.

4. Academic Conduct/Plagiarism: While this is not a writing class per se, plagiarism and academic dishonesty are not tolerated in this classroom. Please review the plagiarism statement for the Department of Electronic Media and Film and Towson University’s Academic Integrity document which can be found at: http://wwwnew.towson.edu/studentaffairs/judicialaffairs/academicintegrity.html

5. Attendance/Absence and Lateness Policy: A student with more than three (unexcused or not) absences or three latenesses (5 minutes or longer) will be penalized one full letter grade. A student with more than four absences will be given the grade of ‘F’ for the class.

Course Procedures:
In order to identify and assess skill level and to maintain a balance of hands-on, theoretical, and creative applications of audio, this course is assignment and project based. All assignments and projects must be completed and turned in by the due date.

Assignments turned in late will be penalized 15 points per week up to three weeks. An assignment is considered late if it is turned in any time after class time. Assignments turned in later than three weeks will not be accepted and will be given a grade of “F.”

The final project may not be turned in late and will be given a “F” and will not be evaluated if turned in after the due date.

Grading:

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Assignments:
Detailed information on each assignment will be on Blackboard, under the Assignments link.

Assignment #1: Sound design map/screening examples from classic movies – Week #3
Assignment #2: Still Visuals and Sound – Week #6
Assignment #3: Proposal for Final Project – Week #10
Assignment #4: Sound design for project – rough cut – Week #12
Assignment #5: Sound design for video – Week #15
Assignment #6: Freesound Project sounds – Week #16
Final Project: (see below) – Finals week

Screening Participation information is listed below.

Class Participation includes volunteering for hands-on exercises, participating in in-class discussions, and productively adding to discussions during screenings.

Screening Participation
Screening attendance is mandatory whether you are screening or not.

I. Commercial Screenings (14% of screening participation)

You are responsible for screening 3 clips, each of up to 5 minutes in length. These clips can be film, video, TV, new media, video game, sound art, or audio drama.

The dates for each screening will differ based on the topic, and will be chosen by the students the first week of class. Screenings will occur on Wednesdays in the Advanced Production Suite of the VML.

For each of the 3 screenings:
- A clip (up to 5 minutes) will need to be chosen that appropriately corresponds to the topic (see the list below)
- The student will lead a discussion on the clip, including: how it fits into the topic, how sound is used in the clip, background information on any unusual sounds or sound designs
- For each clip, write a two page paper (double-spaced). The paper can include:
  - how you chose the clip
  - other possible clips for the topic
- The paper must include:
  - how the clip fits with the topic
  - two cited sources (quote or paraphrase) regarding the sound, sound design, or sound designer (online, magazine/journal, book)
  - and your interpretation on the sound design.
- Failure to bring in the clip and/or the paper on the due date will result in a 0 for that screening.

Topics:
- Silence
- Hyperreality
- Spatialization/Space or Experimental Animation
- Music

Composer – everybody screening decides on a soundtrack composer and each screener will bring in a clip from a different movie. Research can be done individually or by group. Discussion can be about the specific examples or the composer as a whole.

Sound Designer - everybody screening decides on a sound designer and each screener will bring in a clip from a different movie. Research can be done individually or by group. Discussion can be about the specific examples or the sound designer as a whole.

Director – everybody screening decides on a director (who’s use of sound is unique or well-known) and each screener will bring in a clip from a different movie. Research can be done individually or by group. Discussion can be about the specific examples or the director (pertaining to sound) as a whole.

II. Production Screenings (6% of screening participation)

Additionally, you will choose 1 production screening time. For a production screening, you will choose one of the 5 30 second clips available to download from Blackboard. You will design and create the sound for the clip. Commercial music can be used if you credit it in your paper. Sounds do not need to be self-recorded, but again, you need to credit the source in your paper.

Turn in:
- 1-2 page paper
- Sound design map
- CD with bounced Quicktime movie and Pro Tools session file

Final Project:
You are a director who is doing sound for your video, film, audio drama, new media, or other media or clip thereof. The clip and/or script needs to be original. The project needs to run at least 3 minutes long, and needs to incorporate:

* Dialog (at least some portion of the dialog needs to be recorded using ADR)
* Sound Effects (at least some portion of the SFX need to be recorded as Foley, at least some portion need to have been sampled)
* Ambient/room tone
* Music as appropriate for the scene/emotion
* Written paper (3-5 pages) including sound influences, your thoughts on the process, lessons learned, sound map, etc.

Throughout the semester, you will be working on this project, so make sure it is a clip that you can watch many, many times. The visual portion of the project can be completed during the semester,
but it is strongly recommended that it be recorded early in the semester, so that there is proper time to dedicate to the audio and sound.

**Reading:**
The chapters and topics discussed in class are listed on the syllabus. It is the student’s responsibility to read the assigned chapters.
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<th>Readings</th>
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