

**SUBJECT DESCRIPTION**

**57096 Introducing Audio Production**

<b>Course Name:</b>	Graduate Program in Media Arts and Production
<b>Level:</b>	400
<b>Number of Credit Points:</b>	8
<b>Prerequisites:</b>	No prerequisite for graduate students.
<b>Grading:</b>	Graded

**HANDBOOK DESCRIPTION**

An introduction to the basic concepts and production procedures involved in professional audio across a range of media. Students work in digital formats, focusing on idea development, composition, experimentation, and questions of aesthetics, poetics and politics. Conceptual and technical skills include listening, location recording, recording voices, interviewing, editing and mixing.

**CONTRIBUTION TO GRADUATE PROFILE**

Students who successfully complete this subject will:

- Develop skills in sound design using standard industry software
- Have had the opportunity for further specialisation in the area of sound
- Have some knowledge of aesthetic and industry issues in relation to the production of sound works
- Be aware of industry protocols in sound design and sound production.
- Have had the opportunity to develop their conceptual skills and critical thinking in relation to various areas of media production.
- Be able to develop and critically revise their own work.
- Have had the opportunity to develop and complete a sound project.
- Have had the opportunity, as practitioners in a particular media industry, to apply existing skills to a new or related media.

**OBJECTIVES**

- a) Develop skills that will be useful for industrial and artisan roles in the media arts and production industries of radio broadcasting; the convergent media industry; independent media and audio arts; online environments and services, education and community sectors and the entertainment industries
- b) Develop specialist audio production skills to an intermediate creative and technical level
- c) Develop skills of self reliance and problem solving to an advanced level
- d) Develop skills in collaboration, communication and teamwork necessary for the collaborative nature of media production work in the audio/sound area

**TEACHING AND LEARNING ACTIVITIES**

- Lectures and workshops/workgroups meetings; flexible delivery mode.
- Practical workshops and activities held in class.
- Short exercises.
- Project such as radiophonic feature/mini-documentary or audio installation; produced in groups of 2-3 people.

**CONTENT**

At the completion of this subject, students are expected to be able to:

- a) listen critically to sound across a range of media, industries and contexts
- b) conceptualise and develop treatments/proposals, and design audio for non-sync applications
- c) work in audio production teams
- d) have a high level of aesthetic and technical problem-solving skills
- e) have a high level of technical competence in recording, editing and mixing audio

## ASSESSMENT

### Assessment item 1: Recording the Interview

**Objectives:** a, b

**Value:** 10%

**Due:** Week 4

**Task:** Record an interview of 3 minutes on the subject of an affect

#### Assessment criteria:

1. Recording Quality – microphone technique, levels, and clarity of sound
2. Interviewing technique – effective and thoughtful engagement with interviewee and material
3. Conceptualisation – ability to analyse ideas and research
4. Professional approach to timing and deadlines

### Assessment item 2: Editing Sound Exercise

**Objectives:** a, b, c, d

**Value:** 15%

**Due:** Week 5

**Task:** Two edits of the recording from Assignment 1, edited in two different ways, to a maximum length of one minute for each edit. You will edit the same source in two different ways, using only one track on Protools for this and using no effects or music. For example, one edit may be fast paced and cut up and the other more ‘narrative’.. This assignment may be discussed and conceptualised in groups but carried out individually. Students should be prepared to discuss in class the conceptual thinking behind their choice of editing styles.

#### Assessment criteria:

1. Ability to extend creative boundaries as evidenced in submitted edits
2. Ability to record and to edit in a range of styles with high production values
3. Demonstrated conceptual thinking about choice of editing style and additional sound as evidenced in work submitted

### Assessment Item 3: Layering Sound

**Objectives:** a, b, c, d

**Value:** 25%

**Due:** Week 6

**Task:** Mix several sounds together to make one single sound, which constructs an affect, ie a feeling or emotion. You may work with the affect you used in a previous exercise or a new one. Do not use music or spoken word, though you may work with vocal sounds.

#### Assessment criteria:

1. Effective (technical) layering of multiple sounds
2. Ability to conceptualize ways in which to evoke of an emotional response in listener through sound only
3. Demonstrated conceptual and aesthetic thinking about choice of elements and layering style to evoke an emotional response in listener through sound only
4. Ability to extend creative boundaries as evidenced in submitted mix

### Assessment item 4: A Major Piece of Work, such as a Feature/Mini-Documentary

**Objectives:** a, b, c, d

**Value:** 50%

**Due:** Week 14

**Task:** A major piece of work, such as a Feature/Mini-documentary, comprising pre-recorded piece of no more than 5 minutes duration must be completed and handed in. Work in groups of 2-3.

This may be in one of the more formal, traditional radio modes (documentary, drama, magazine, etc) or may challenge the accepted radio formats with something quite different. It should include all elements of sound design - music, voice, sound, and ‘silence’ - and have a central theme or idea.

#### Assessment criteria:

- Demonstrated ability to conceptualise and develop a treatment

- Demonstrated ability to plan its production
- Demonstrated ability to produce a feature, in groups
- Demonstrated ability to work successfully to deadlines.

### **MINIMUM REQUIREMENTS**

Attendance is particularly important in this subject because it is based on a collaborative approach which involves essential workshopping of student work and interchange of ideas. Students who attend fewer than ten classes are advised that their final work will not be assessed and that they are likely to fail the subject.

### **TEXT AND REFERENCES**

Michel Chion, *Audio-Vision: Sound on Screen*, Columbia University Press, New York, 1994.  
 David Miles Huber, *Modern Recording Techniques (5<sup>th</sup> Edition)*, Butterworth-Heinemann, London, 2001.  
 Douglas Kahn, *Noise/Water/Meat : A History of Voice, Sound and Aurality in The Arts*, MIT Press, 1999.  
 R. Murray Schafer, *The Tuning of the World* (Philadelphia: University of Penn. Press, 1977).  
 Robert McLeish, *The Technique of Radio Production, A Manual for Broadcasters*, Focal Press, London, 1988.  
 Stanley R Alten, *Audio In Media*, Belmont CA: Wadsworth, 1981.  
 Donald McWhinnie, *The Art of Radio*, London, Faber&Faber.  
 David Toop, *Ocean of Sound (5<sup>th</sup> edition)*, Consortium, 2001.  
 Essays in Sound, Volumes 1-4, Sydney.

Periodicals:

*Sound On Sound*

*Mix*

*Audio Technology*