GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 11/29/2022

Approved by GCCCD Governing Board: 12/13/2022

MEDIA COMMUNICATIONS 116 – INTRODUCTION TO AUDIO PRODUCTION

1. Course Number Course Title Semester Units

MCOM 116 Introduction to Audio Production 3

Semester Hours

2 hours lecture (36 hours); 3 hours laboratory (54 hours); 72 outside-of-class hours for lecture

2. Course Prerequisites

None

Corequisite

None

Recommended Preparation

None

3. Catalog Description

This course is an introduction to the theory and practice of audio production for radio, television, film, and digital recording applications. Students will learn the fundamentals of sound design and aesthetics, microphone use, radio broadcast writing, and digital recording equipment. Students gain hands-on experience recording, editing, mixing, and mastering audio. Upon completion, students will have basic knowledge of applied audio concepts, production workflow, equipment functions, and audio editing software.

4. Course Objectives

The students will:

1. Synthesize basic physics of sound terminology and acoustics.
2. Diagram and describe audio production software interface.
3. Demonstrate refined techniques for audio production using professional audio software.
4. Distinguish audio used in studio and on-location production for radio, television, and film.
5. Collect, create, analyze, and evaluate digital audio clips.
6. Distinguish audio processes for voice recording, multimedia production, and sound design.
7. Explore the emotional and physical perception of music, voice and sound and the aesthetics of audio mixing.
8. Practice appropriate workplace behavior in a studio setting.

5. Instructional Facilities

1. Standard classroom
2. Main audio control room
3. Recording studio
4. Audio labs

6. Special Materials Required of Student

High-capacity portable media storage drive

7. Course Content

1. Overview of pre-production, production, and post-production in digital audio and multi-track linear and nonlinear editing.
2. Digital input and output options.
3. Signal processing.
4. Recording techniques (repair and restoration in mix).
5. Techniques in music, sound effects, and ambient sound.
6. Soundtrack manipulation and exploration of the audio toolkit in professional editing software.
7. Processes for integrating audio in digital media projects and cross-platform editing.

Laboratory Activities

Participate in both group and individual project work to produce digital projects while exploring audio production applications and media sound design for broadcast, web, live, and other distribution methods.

8. Method of Instruction

1. Classroom instruction
2. Supervised laboratory
3. Individual lab assignment completion
4. Group lab projects/productions

9. Methods of Evaluating Student Performance

1. Practical demonstrations using analog and digital audio equipment and individual projects.
2. Analysis of audio projects/productions, including capstone project.
3. Quizzes.
4. Written and practical examinations including a written or practical final exam.
5. Demonstration of personal responsibility, care, and respect of laboratory equipment.

10. Outside Class Assignments

1. Additional time outside of scheduled lab hours to complete assignments such as audio sweetening, editing, matching levels, mixing, and signal flow.
2. Production logs for audio projects and commercials, scripts, mic diagrams, and public service announcements (PSAs).
3. Reading assignments from the text.

11. Representative Texts

a. Representative Text(s):

1. Huber, David M., and Robert E. Runstein. *Modern Recording Techniques*. Routledge, 2018.

b. Supplementary texts and workbooks:

None

Addendum: Student Learning Outcomes

Upon completion of this course, our students will be able to do the following:

1. Recall and employ professional audio production and recording arts nomenclature and terminology.
2. Examine and evaluate the theory sound conversion and the use of mixing consoles to control and route audio.
3. Recall and describe different types and characteristics of microphones for professional audio.
4. List and compare studio designs and their effects on sound and audio production quality.
5. Operate professional studio equipment to record, produce, edit and mix audio while critically analyzing it for broadcast quality.