

Course Syllabus

Course Information

ATCM-4346.001
Audio Production Lab 2
Wednesdays 1:00PM-3:45PM
Location: ATC3.601
Fall 2017

Professor Contact Information

Office: ATC 3.606
Email: dem160430@utdallas.edu
Office Hours: On Demand

Course Pre-requisites, Co-requisites, and/or Other Restrictions

ATC-2345 (Formerly ATEC-2385), ATC-3346 (Formerly ATEC-3312), ProTools proficiency, knowledge of microphone technique, recording skill and mixing proficiency or permission at the discretion of the instructor. Practical experience will be considered.

Course Description

This course delves deeper into sound design and practical execution. Creating final mixes synchronized to picture (video) is heavily emphasized. Topics include designing the sound experience, recording, editing, processing and syncing to video. Students will learn psychoacoustic principles to enhance what the video image conveys. Students will also experience a scheduled project timeline and design for real video games.

Class Methodology:

This class will use lectures, debates, presentations, exercises, and individual projects pertaining to various domains of application of sound design: film, game, interactive application, music production and foley. The class is organized around 3 main activities: Listening, producing/recording and mixing digital deliverables on schedule. All theoretical knowledge and practice-based skills are attached to these activities.

Student Learning Objectives/Outcomes

Knowledge:

Students will deepen their knowledge and ability to create a cohesive, effective mix. They will learn how to import video and an OMF to complete their own sound design. They will work as a sound design team under direction of a producer(s). They will create, record, compose and deliver all sounds, music and sfx required to satisfy the needs for ATEC-4350/6345 Game Lab 1.

Design capacities:

Total creation, from scratch, a complete and effective sound design for different genres.

Required Textbooks and Materials

- No textbook is required for this class.

Additional Requirements

- Students are required to provide Headphones, and a portable hard drive for use in class.

Headphone Recommendations:

Budget (\$20-\$40): Sennheiser HD201, HD202 or similar

Midrange (\$50-\$100): Shure SRH240, Sony MDR-7506

Professional (\$200 and up). Consult me.

No earbuds or noise cancellation.

Suggested Course Materials

Virtual World Design

By: Ann Latham Cudworth Publisher: A K Peters/CRC Press Pub. Date: July 15, 2014 Web ISBN-13: 978-1-4665-7966-8 Print ISBN-10: 1-4665-7961-7 Print ISBN-13: 978-1-4665-7961-3

The Foley Grail, 2nd Edition

By: Vanessa Theme Ament Publisher: Focal Press Pub. Date: April 3, 2014 Web ISBN-13: 978-1-135-02170-2 Print ISBN-13: 978-0-415-84085-9

Designing Products with Sound

By: Aaron Day; Amber Case Publisher: O'Reilly Media, Inc. Last Updated: 02-JUL-2017 Pub. Date: October 15, 2017 (Estimated) Print ISBN: 978-1-4919-6110-0 Print ISBN-13: 978-1-4919-6110-0

Theory of Fun for Game Design, 2nd Edition

By: Raph Koster Publisher: O'Reilly Media, Inc. Pub. Date: November 28, 2013 Print ISBN-13: 978-1-4493-6321-5

The Art of Game Design

By: Jesse Schell Publisher: CRC Press Pub. Date: August 4, 2008 Web ISBN-13: 978-1-4987-1732-8 Print ISBN-13: 978-0-12-369496-6 Print ISBN-10: 0-12-369496-5 Web ISBN-10: 1-4987-1732-2 Web ISBN-13: 978-0-08-091917-1

Designing Sound for Animation, 2nd Edition

By: Robin Beauchamp Publisher: Focal Press Pub. Date: March 20, 2013 Print ISBN-13: 978-0-240-82498-7 Web ISBN-13: 978-1-136-14381-6

Grading Policy

Attendance and participation in the class	Projects: 15 points per project	Exercises: 6 points per assignment
25	45	30

100 - 90 A

89 - 80 B

79 - 70 C

69 - 60 D
59 - 0 F

Evaluations of the assignments and of the final project are based on a list of criteria that will be presented, discussed, and explained during the class.

Course & Instructor Policies

You must come to class, attendance is mandatory. Tardiness will not be looked upon favorably. If a student is 15 minutes late consistently (more than 3 times) they will be assessed 1 unexcused absence. 3 unexcused absences will drop your final grade 1 letter. Each student will be allowed 2 excused absences. However, you must contact the instructor by email within 24 hours explaining the absence. Students will be allowed to make up any assignments missed due to an excused absence. All assignments must be turned in on time and with the proper format as described by the instructor.

Assignments & Academic Calendar

Session 1: 8/23/17

Introduction:

Presentation of the class, the syllabus, the resources and tools.
The projects will be performed as individuals, as small groups and finally as teams under supervision of the Audio Producer from Game Lab1. Following is the explanation of projects.

Project #1

Divided into small teams you will create a complete, multitrack soundtrack for a short visual piece. Your team will decide the video source!

1. The soundtrack should be from 2 to 5 min **maximum**.
2. Must include all appropriate and originally created practical sounds, atmosphere, SFX, music* and psychoacoustic elements to convey the feeling of the image.
3. Must be mixed to specifications provided by the instructor. No technical mistakes. No unintentional sounds. No distortion.
4. Delivered on time, in the appropriate format with appropriate written documentation.
5. Your properly synced project will be presented in class.

*you can but do not have to compose your own original music.

Project #2:

You will individually create a complete, multitrack soundtrack for a short visual piece. You choose the video source from options provided by the instructor.

- 1: The soundtrack should be from 2 to 5 min **maximum**.
- 2: Must include all appropriate and original practical sounds, atmosphere, SFX, music* and psychoacoustic elements to convey the feeling of the image.
- 3: Must be mixed to specifications provided by the instructor. No technical mistakes. No unintentional sounds. No distortion.
- 4: Delivered on time, in the appropriate format with appropriate written documentation.
- 5: Your properly synced project will be presented in class.

*you can but do not have to compose your own original music.

Project #3:

You will again form teams. You will all create, mix, test and deliver sounds (according to the schedule provided by the Audio Producer from ATCM-4376/6341). They will be coded into 2-3 video games produced by Game Lab 1.

1: The sound files will be recorded, created, mixed and delivered entirely by your teams on time and on schedule.

2: Class time will be dedicated to creation. However, there could be additional work done outside of class if necessary.

3. You will be graded on your ability to execute release-ready sounds for Game Lab's video games on time, in the right format and as a team. You will be invited to play the game by Game Lab in an open session.

Listening:

Examples of excellent movie soundtrack: Example 1

Exercise #1: Write a short essay on what was heard. Your own opinion. Did the soundtrack help tell the story (advance the narrative)? Was it effective in setting the mood for the film? List the sounds you heard and how they helped you (the audience) understand what the visual was trying to convey, if it did.

*Example #2...*Discuss as a group the implications and effectiveness of the examples.

Exercise #2 for Session 2:

Research what you think is a good, effective soundtrack. It can be a movie, TV show, documentary, video game or whatever. Provide an example to show in class. Provide a youtube link, edit a sequence together, provide a QuickTime...be ready to present your reasons and justify your position. **Please limit to 5 minutes maximum!**

Session 2: 8/30/17

Listening:

Student presentations of *Exercise #2* soundtrack examples. Class discussion.

Theoretical knowledge attached to the activity:

Using Protools, how to import video and "lock" to the timeline. What is an OMF? What is an AAF? Video Codecs.

Exercise #3: Import the short video and audio sequence provided. Check sync. Turn in per instructor specifications.

Beginning of project 1

Review the video examples

Choose your video to create your sound design

Consider the mood, style, diegetic, non-diegetic sounds. Consider what subject for which your team will create a sound design. Decide a team leader (producer) and other team positions. i.e. Foley artist, composer, re-recording engineer and etc.

Work as a group to plan your schedule. Select the group leader/task assignments. Remember studio time is limited so be prepared for recording sessions. If time permits research sounds and/or music...royalty free

Assignment for Session 3

Create your production schedule. We'll review in session 3.

Session 3: 9/6/17

ProTools Review:

Session structure, naming conventions/organization, aux tracks, record tracks, dynamics and fx, mixing and metering.

Listening:

Examples of sound design in video games

Project 1 Class time to work on the project. At the end of class we will review progress.

Session 4: 9/13/17

Theoretical knowledge attached to the activity:

Foley recording, creating the psychoacoustic experience. Recording studio activity.

Project 1

The rest of the session is dedicated to work on the project. At the end of class we will review progress.

Session 5: 9/20/17

Update from Gamelab Audio Producer

Project 1

The entire session is dedicated to work on the project. At the end of class we will review progress.

Session 6: 9/27/17

Theoretical knowledge attached to the activity:

Organization of ProTools Sessions when sharing between partners.

Project 1

Last chance for instructor input and questions. Last class time provided to work on the project mix.

Session 7: 10/4/17

Project 1 Class Presentations

Project 1 will be uploaded to BOX before class starts per Instructor's specifications. Presentation of projects and discussion.

Examples of Sound Design in animation.

Begin Project #2

Review animated short films provided by the instructor. Choose your short. Begin to plan your project. You are the entire "sound team." Begin to plan your schedule.

Assignment for Session 6

Begin to acquire elements for your sound track. Record voices, record soundscapes, foley, sfx and etc. Have it ready to work on in session 7.

Session 8: 10/11/17

Theoretical knowledge attached to the activity:

Exercise #4 Import OMF and Video. "Sweeten, edit and turn in per Instructor's specification.

Project #2:

Import Video into PT and create the session.

Some class time to work on Project #2

Session 9: 10/18/17

Examples of video game sound design

Theoretical knowledge attached to the activity:

Auxes, consolidation, Record Track Bouncing, commit tracks, dynamic transport.

Project 2

Rest of class to work on Project #2

Session 10: 10/25/17

Project 2

The entire session is dedicated to work on the project.

Game Lab1:

Possible visit from Game Lab Audio Supervisors

Session 11: 11/1/17

Theoretical knowledge attached to the activity:

Creating deliverables. What are stems? How to create them? AAF

Exercise #5 Create a stem mix as specified by the Instructor and turn in.

Project #2

The rest of class dedicated to working on project

Game Lab1:

Possible work for Game Lab sounds

****11/7/17 BETA DAY FOR ATCM 4376.001/6341.001 GAMELAB****

Session 12: 11/8/17

Review Beta and feedback with Gamelab Audio Producer.

Theoretical knowledge attached to the activity:

Creating a mix for 5.1.

Session 13: 11/15/17

Project 2 Class Presentations

Project 2 will be uploaded to BOX before class starts per Instructor's specifications. Presentation of projects and discussion.

Listening:

Examples of Documentary Sound Design

******FALL BREAK NO CLASSES 11/20/17 THROUGH 11/26/17******

Session 14: 11/29/17

Entire session dedicated to working on Project #3 for Game Lab, final deliverables.

******12/5/17 RELEASE DAY FOR ATCM 4376.001/6341.001 GAMELAB******

Session 15: 12/6/17

Post Mortem for class. Review Gamelab process. Last day or class activities.

Comet Creed

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.