Course Objectives
This seminar is designed to provide an introduction to the range of knowledge needed to critically analyze and produce effective sound for film, television, and other media content. The goal of the course is to provide students with a background that will result in good practices for sound recording, manipulation, and editing.

Class Web Site
Given the evolving nature of this seminar, the class web site will be the official record of what will occur each week in the class. Upcoming events, guests, lab periods, etc., will be announced. And, all handouts and other required materials will be posted to the class web site as the term progresses:
academic.csuohio.edu/kneuendorf (go to Spring 2015, COM 494).

Readings
There is no textbook for this class. Some readings will be posted as pdf’s on the class web site. And, some relevant web sites will be required reading. These will be listed (with links) on the class web site as the term progresses.

A bibliography of relevant materials is attached to this syllabus. Many of the posted readings will be from these sources.

Grading
Grading will be based on three elements:

1. Final Project (30%)—The nature of this project will be discussed in class, and a separate handout will be generated describing the options and requirements. Due the last week of classes.

2. Take-home Exam (25%)—This will be a take-home exam, with questions given about two weeks in advance of the due date. Due during week 12.

3. Brief Assignments (45%)—approximately weekly, a brief assignment will be given, with deadlines assigned throughout the term. The activities may include the following:
   a. Listening assignments
   b. Viewing assignments
   c. Online exploration assignments
   d. Audacity assignments
   e. Foley/ADR activities
   f. Prep for guest appearances
   g. Field trips

Thus far, two field trips are planned:
1. Cleveland Orchestra plays *Vertigo*. On Friday, February 13, 2015, all regular students enrolled in this class are expected to attend the 8:00 pm performance of the Cleveland Orchestra at Severance Hall, in which the orchestra will accompany a screening of Alfred Hitchcock’s *Vertigo* with the Bernard Herrmann score. Tickets will be provided FREE to the first 25 regular students enrolled in the class! Attendance at the event is required, as is a brief written assessment and “thank you” to the anonymous donor who has provided these $40 tickets.
2. Recording studio, TBA.

Incompletes
University rules indicate that "a grade of Incomplete is given only by prior arrangement with the instructor and only when a course requirement is unfulfilled through no fault of the student." In all cases where there is a problem, talk to the instructor as soon as possible--an early good-faith effort is likely to be rewarded. After-the-fact pleas will be viewed in a much more negative light.

Attendance
Attendance will be taken during each class period via a sign-in sheet or roll-call. On special class days (including those when there is a guest speaker), attendance may be required. For all other class days, three absences are allowed without penalty. Subsequent absences will result in a loss of points--3% for each absence. And, you are responsible for all lecture material, film content, clips shown in class, handouts, announcements, changes in assignments, etc.--in short, for everything that happens in class. Dr. N will not be held responsible for repeating in-class material outside of class, and there will be no "makeup" viewing of materials viewed in class (films, documentaries, film clips).

Cheating
Cheating in any form will not be tolerated. This includes plagiarism (copying from a source without full and careful attribution), copying from another student’s assignment (all instances of identical and near-identical answers will be suspect), talking with others during an in-class exam, obtaining copies of an exam prior to the test date, etc. Please refer to the CSU student handbook for the university’s official stance. If you have any questions about this subject (e.g., how to adequately attribute source in a written assignment), feel free to speak with me. Any student caught cheating will receive a grade of zero for that exam/assignment and risks failing the entire course.
TENTATIVE COURSE OUTLINE (as of 2/15/15)

This outline is intended to provide a guide to the various ways in which sound has been studied, and the ways we hope to examine sound in media this term. We will not cover these topics in order from top to bottom. The attached bibliography of recommended sources includes material on most of these topics.

SOUND

I—SCIENCE & ENGINEERING
A. The physics of sound (Holman, 2010)
B. Acoustic ecology/(non-mediated) “soundscapes” (Soundscape: The Journal of Acoustic Ecology)
C. Sound studies (Cox, 2014; Pinch & Bijsterveld, 2012; Smith, 2004; Sterne, 2012)
D. Acoustics and psychoacoustics (Farnell, 2010; Holman, 2010; Howard & Angus, 2009)
E. Neurology (e.g., synesthesia) (Baron-Cohen & Harrison, 1997; Cytowic, 2003)

II—THE HUMANITIES
A. Music
   1. Physics, acoustics, etc. (Rossing, Moore, & Wheeler, 2002)
   2. Musicology (Journal of Musicology)
   3. Psychomusicology (Psychomusicology: Music, Mind, and Brain (journal))
   4. Electronic music
   5. Film music (Buhler, Flinn, & Neumeyer, 2000; Cooke, 2008; Cooper, 2001; Gorbman, 1987; The Journal of Film Music; Kalinak, 2010; Larsen, 2005; Prendergast, 1977; Russell & Young, 2000; Wierzbicki, Platte, & Roust, 2012)

B. History of sound in film (Chion, 2003; Sider, Freeman, & Sider, 2003)
   1. Early efforts (e.g., Edison) (Abel & Altman, 2001; filmsound.org)
   2. Film’s conversion to sound (Bernds, 1999; O’Brien, 2005)

C. Aesthetics and critical analyses of film/TV sound (Beck & Grajeda, 2008; Chion, 1994; Chion, 2003; Eisenstein et al., 1928; Ellis, 1992; Nyre, 2008; Vernallis, 2013; Weis & Belton, 1985)
   1. Sound theory (Altman, 1992)
   2. Use of voice (Chion, 1999; Kozloff, 2000)

III—SOUND PRODUCTION AND TECHNOLOGY IN FILM/TV (Mix magazine)
A. Pre-production
   1. Design (see also post-production “sound design”) (Cancellaro, 2006; Sonnenschein, 2001)
      a. Gaming and interactive media (Cancellaro, 2006; Collins, 2008; Vernallis, 2013)
   B. Production (Holman, 2010; Kadis, 2012; LoBrutto, 1994; Sonnenschein, 2001; Thom, 1982; Viers, 2012)
      1. Sound recording (mics, activities of the recordist, etc.)
   C. Post-production (LoBrutto, 1994)
      2. Sound effects (Farnell, 2010; Kerner, 1989, Viers, 2008)
      3. Music scoring (many sources)
      4. Use of silence (Beck & Grajeda, 2008; Mike Figgis chapter in Sider, Freeman, & Sider, 2003; Gorbman, 1987)
      5. Sound design: Mixing and editing (Holman, 2010; Murch, 2001; Ondaatje, 2002; Senior, 2011; Whittington, 2008)
   D. Exhibition
      1. Theatrical standards (filmsound.org)
2. Immersive sound (filmsound.org)

IV—SOCIAL/BEHAVIORAL SCIENCE
   A. Human perception of sound (Farnell, 2010)
   B. Effects of music on audience reception (FRAMES bibliography)
   C. Effects of sound manipulation on audience reception (FRAMES group, in progress)

Bibliography—Recommended written materials


**Recommended Viewing**


*8 ½* (Italy, 1963, Federico Fellini)

*American Graffiti* (U.S., 1973, George Lucas)

*Apocalypse Now* (U.S., 1979, Francis Ford Coppola)

*Applause* (U.S., 1929, Rouben Mamoulian)

*Barton Fink* (U.S., 1991, Coen Brothers)

*Blade Runner* (U.S., 1982, Ridley Scott)

*Citizen Kane* (U.S., 1941, Orson Welles)

*Cleo 5 to 7* (France, 1962, Agnes Varda)

*Close Encounters of the Third Kind* (U.S., 1977, Steven Spielberg)

*Das Boot* (West Germany, 1981, Wolfgang Petersen)
Delicatessen (France, 1991, Marc Caro & Jean-Pierre Jeunet)
Eraserhead (U.S., 1977, David Lynch)
Fantastic Planet (France/Czechoslovakia, 1973, René Laloux)
Hallelujah! (U.S., 1929, King Vidor)
His Girl Friday (U.S., 1940, Howard Hawks)
L’Atalante (France, 1934, Jean Vigo)
Land Without Bread (Spain, 1933, Luis Bunuel)
M (Germany, 1931, Fritz Lang)
Melancholia (Denmark et al., 2011, Lars von Trier)
Modern Times (U.S., 1936, Charlie Chaplin)
Mulholland Drive (U.S., 2001, David Lynch)
Nashville (U.S., 1975, Robert Altman)
Once Upon a Time in the West (U.S./Italy, Spain, 1968, Sergio Leone)
Play Time (France, 1967, Jacques Tati)
Raging Bull (U.S., 1980, Martin Scorsese)
Ran (Japan, 1985, Akira Kurosawa)
Red (France/Poland/Switzerland, 1994, Krzysztof Kieślowski)
Rififi (France, 1955, Jules Dassin)
Rules of the Game (France, 1939, Jean Renoir)
Rumble Fish (U.S., 1983, Francis Ford Coppola)
Saving Private Ryan (U.S., 1998, Steven Spielberg)
Solaris (U.S.S.R., 1972, Andrei Tarkovsky)
Star Wars (U.S., 1977, George Lucas)
The Birds (U.S., 1963, Alfred Hitchcock)
The Conversation (U.S., 1974, Francis Ford Coppola)
The Deer Hunter (U.S., 1978, Michael Cimino)
The Marriage of Maria Braun (West Germany, 1979, Rainer Werner Fassbinder)
THX 1138 (U.S., 1971, George Lucas)
Traffic (France, 1971, Jacques Tati)
Various films by Jean-Luc Godard (France)
Various films by Rene Clair (France)
Various films by Robert Bresson (France)
Wall-E (U.S., 2008, Andrew Stanton, but sound design by Ben Burtt)
Waltz with Bashir (Israel/Germany/France, 2008, Ari Folman)
Warner Brothers cartoons (e.g., Bugs Bunny)