

INTRODUCTION TO AUDIO PRODUCTION

COMM 130, Sec. 201, Spring 2023

TUESDAYS, 4:15am-6:45pm CT, WTC, School of Comm. - Room 015

Instructor: Drew Durepos (he/him/his)

Email: fdurepo@luc.edu

Office Hours: By appt. via Zoom, or Tuesdays after class, please email at least 24 hours in advance

COURSE DESCRIPTION

This is an introduction to the world of audio production. It is meant for undergraduate students with an interest in audio and its applications in modern media and art. Students will learn to employ audio as a creative tool for documentary storytelling, fiction filmmaking, video art, news media, radio production, comedy sketches, commercials, and internet production.

Creativity and careful execution are major factors in the grading of all projects.

COURSE GOALS

- Understand basic audio concepts and terminology.
- Develop critical listening skills and sonic awareness.
- Learn how to discuss sound effectively.
- Gain a working knowledge of basic audio technology including microphones, recorders, mixers, and DAWs.
- Conceptualize, plan, and execute effective sound designs.
- Master basic skills in audio editing and mixing.
- Practice the art of storytelling using sound.
- Develop directing and writing skills for audio production.
- Understand audio workflows, practices, and standards.
- Develop interviewing and field recording skills.
- Learn how sound and image work in tandem to tell stories.
- Provide and accept constructive criticism through in-class critique.
- Manage effective collaborations.

EQUIPMENT to be covered:

- Zoom H4n Recorders
- Microphones (Shotgun, Cardioid, Dynamic, Lavaliers) & mic accessories
- Adobe Audition software

MATERIALS (required):

- External, portable hard drive (suggested brand: [WD Passport 1TB](#))
- Studio-quality headphones (preferably wired, on/off or no noise cancelling, “flat response”; suggested brand: [Sony MDR7506 professional stereo headphones](#))
- Note-taking materials

*****The student is responsible for all backups of media assets.*****

PRODUCTION ASSIGNMENTS (75%)

(More detailed requirements provided in the Assignments section of SAKAI)

Minor Assignments:

Audio Diary: Record, log, and edit a short (1.5-3 minute) audio diary with three entries, each made in a different location. Provide 2 exported files of the same mix, 1 WAV version, 1 mp3 version, and 1 raw, uncompressed recording. (Complete/Not Complete - 5%) Due: Week 4

Sound Library: Create a library of at least 50 sound effects. Be ready to share your favorites with the class. (Complete/Not Complete - 5%) Due: Week 14

Major Assignments:

Soundscape: Plan and produce a short (2-3 minute) audio soundscape or sonic portrait of a specific environment, dwelling, workspace, or event using only your own recordings (no interviews or music!). (10%) Due: Week 7

Audioplay: Record and edit a short (3-5 minute) audio documentary, radio drama, or spoken word piece into a fully produced, radio-ready audio project. Your project must incorporate voice recordings, SFX, and music. (15%) Due: Week 11

Video Sound Design Project (Opposing Tone): Students select a short video clip (2-5 minute), remove the audio, and spot, design and build a soundtrack that coheres with the imagery to generate an opposing tone or surprising new meanings. [e.g. Turn *The Shining* into a comedy; turn a news program into a science fiction thriller; etc]. (15%) Due: Week 13

Final Project: Plan, record, edit and mix a short (4-6 minute) creative audio project of your choosing. The form and content are entirely up to you: it could be a short story, poem, comedy sketch show, experimental sound piece, drama – you name it. Projects should demonstrate fluency in the concepts and techniques taught throughout the course. (25%) Rough Mix: Week 15, Final Mix: Finals Week

WRITTEN ASSIGNMENT (5%):

Sound Design Analysis Paper: Provide a brief critical analysis of the sound design of a film. (5%) Due: Finals Week

TEST (10%):

Midterm Exam: (10%) Due: Week 9

PROFESSIONALISM (10%):

Participation in discussions, critiques, and in-class activities as well as thoughtful and attentive communication with peers and instructor.

COURSE SCHEDULE

As of now, all regularly scheduled class meetings are F2F / IN-PERSON and will begin at 4:15pm. The schedule is subject to change. Students will be notified via email about any update to the syllabus and schedule.

Week 1 – January 17 – Introduction

- Instructor & Student Introductions
- Syllabus, Resources & Course Goals for the Semester
- Equipment Needs & Best Practices
- Using your Cellphone or Computer as Sound Recording Devices - Activity
- “Sensing a Sound” - Discussion
- Assign Audio Diary Project (Due Week 4)
- Assign Soundwalk (Due Next Week)

Homework:

- Begin recording for Audio Diary Project (Due Week 4)
- Complete Soundwalk (Due Next Week)
- READ Antonioni, “From a Thirty-Seventh Floor over Central Park” (Due Next Week)
- READ *Voice and Vision* Chapter 15 (Due Next Week)

Week 2 – January 24 – Characteristics of Sound

- Lecture: Essential Audio Terminology Part 1
- Discuss readings & Soundwalks
- Adobe Audition Demo, Part 1: The Basics
 - Importing Files, File Management & Logging
 - Arranging on the Timeline

Homework:

- Record for Audio Diary Project (Due Week 4)
- READ *Voice and Vision* Chapter 23 (Due Week 4)
- *Bring in Audio Diary recordings on external hard drive for Audition demo next class!*

Week 3 – January 31 – The Digital Audio Workstation

- Lecture: Essential Audio Terminology Part 2
- Adobe Audition Demo, Part 2: The Basics, Continued
 - Transitions
 - Presence
 - Layering
 - Bouncing
- In-class work time to complete your Audio Diary Project

Homework:

- Finish mix for Audio Diary Project (Due Next Week)

- READ *Voice and Vision* Chapter 23 (Due Next Week)

Week 4 – February 7 - Soundscapes

- Listen & Critique Audio Diary Project
- Lecture: Soundscapes Part 1
 - Sound Studies
 - Critical Analysis and Spotting
 - Listen to examples: Hildegard Westerkamp
- Owl Lab intro – class visit
- Microphone DEMO 1 & Activity: Introduce Zoom H4's (bring headphones and hard drives)
- Assign Soundscape Project (Due Week 7)

Homework:

- Begin recording and mixing Soundscape Project (Due Week 7)
- READ *Voice and Vision* Chapter 16 (Due Next Week)
- Suggested: Check out and familiarize oneself with Zoom H4n recorder + one external mic

Week 5 – February 14 – Field Recording

- Lecture: Soundscapes 2
 - Directing the Ear
 - Punctuation and Drones
 - Field Recording Techniques
 - Sound Effects
- Microphone DEMO 2 & Activity: External mics - types, uses, pick-up patterns (bring headphones and hard drives)
- Assign Sound Library Project (Due Week 14)

Homework:

- Complete Soundscape Project (Due Week 7)
- Collect sounds for Sound Library (Due Week 14)
- *Bring in project file and media for in-class work time & review!*

Week 6 – February 21 – Building a Mix

- WLWU studio visit
- Adobe Audition Demo, Part 3: Altering and Layering Sounds
 - EQ
 - Reverb
 - Echo
 - Panning
 - Checklist for a finished mix
- In-class work time to complete your Soundscape project

Homework:

- Complete Soundscape Project (Due Next Week)
- Continue to collect sounds for Sound Library (Due Week 14)

Week 7 - February 28 - Audioplays

- Listen & Critique Soundscape Project
- Assign Audioplay Project (Due Week 10)
- Discuss audio plays, docs, drama, spoken word, podcasts, etc.
- Listen to examples of audio plays
- DEMO & Activity: Miniplays (bring headphones & hard drives)
- Assign Midterm Exam (Due Week 9)

Homework:

- Complete Midterm (Due Week 9)
- Decide concept and begin gathering sounds for Audioplay (Due Week 10)
- Keep collecting sounds for Sound Library (Due Week 14)
- READ *Voice and Vision* Chapter 22 (Due Week 9)

Week 8 - March 7 - SPRING BREAK (March 6-10) - ***NO CLASS MEETING***

Week 9 - March 14 - Sound for Film I

- DUE: Midterm
- Lecture: Film Sound, Pre-Production through Post-Production
- Assign *Making Waves* + discussion post (Due Week 11)
- Assign Video Sound Design Project (Due Week 13)
- Adobe Audition Demo, Part 4: Working with Video & Completing a Mix
 - Editing to a Video File
 - Sourcing Video Clips
 - Integrating with Premiere
 - Mastering
 - Formats and Media
 - Bussing, Compression, etc.

Homework:

- Finish Audioplay (Due Next Week)
- Keep collecting sounds for Sound Library (Due Week 14)
- WATCH *Making Waves: The Art of Cinematic Sound* dir. Midge Costin and complete discussion post. Read and respond to at least two peer posts. (Due Week 11)

Week 10 - March 21 - Sound for Film II

- Listen & Critique Audioplay Project
- In-class short screening: *Hacked Circuit* dir. Deborah Stratman
- Assign Video Sound Design Project (Due Week 13)

Homework:

- Start working on Video Sound Design Project (Due Week 13)
- Keep collecting sounds for Sound Library (Due Week 14)

- READ “Phantom Audio Vision” by Michel Chion (Due Week 12)
- READ “Stretching Sound to Help the Mind See” by Walter Murch (Due Week 12)
- WATCH *Making Waves: The Art of Cinematic Sound* dir. Midge Costin and complete discussion post. Read and respond to at least two peer posts. (Due Next Week)

Week 11 – March 28 – Critique Day

- Assign & Discuss Final Project (Rough Mix Due Week 15; Final Mix Due Finals Week)
- Assign Written Assignment (Due Finals Week)
- Assign Foley lesson in Sakai + discussion post (Due Next Week)
- DEMO & Activity: Sound Spotting Exercise

Homework:

- Start working on: Final Project, Written Assignment (Due Week 15, Finals Week)
- Continue working on Video Sound Design Project (Due Week 13)
- READ / WATCH Foley lesson in Sakai and complete discussion post. Read and respond to at least two peer posts. (Due Next Week)
- Bring in materials for Foley in-class activity
- Keep collecting sounds for Sound Library (Due Week 14)
- READ “Phantom Audio Vision” by Michel Chion (Due Next Week)
- READ “Stretching Sound to Help the Mind See” by Walter Murch (Due Next Week)

Week 12 – April 4 – Experiments in Sound I

- Foley In-Class Recording & Mixing Activity (plan to work in Audition; bring headphones & hard drives)
- Discuss readings

Homework:

- Continue working on Final Project (Rough Mix Due Week 15) and Written Assignment (Due Finals Week)
- Complete Video Sound Design Project (Due Next Week; automatic 10% penalty on project grade for failure to present in class)
- Keep collecting sounds for Sound Library (Due Week 14)

Week 13 – April 11 – Critique & Experiments in Sound II

- Watch & Critique Video Sound Design Project
- Time permitting: Dialogue In-Class Group Project, Part 1 (Planning) - Activity

Homework:

- Continue working on Written Assignment (Due Finals Week)
- Finish Rough Mix of Final Project (Due Week 15)
- Finish collecting sounds for Sound Library (Due Next Week)
- Groups should bring in necessary materials and hard drives for sketches (Due Next Week)

Week 14 – April 18 – Experiments in Sound III

- Sound Effects Library Due
- Dialogue In-Class Group Project, Part 2 (Recording and Mixing) – Activity
- Adobe Audition Demo, Part 5: Bonus Material + Bloopers
 - TBA

Homework:

- Finish Rough Mix for Final Project (Due Next Week; automatic 10% penalty on project grade for failure to present in class)
- Work on Written Assignment (Due Finals Week)

Week 15 – April 25

- Course Evaluations
- Listen & Critique Rough Mix of Final Project

Homework:

- Finish Final Mix of Final Project (Due Finals Week)
- Finish Written Assignment (Due Finals Week)

FINALS WEEK – May 2 – Assigned Exam Period: 4:15pm-6:45pm

- NO MEETING but UPLOAD Final Project, Written Assignment & any missing work to SAKAI during Final Exam Time, DUE by 6:45pm
- Have a great summer break!

GRADE BREAKDOWN

75% (750pts) Production Assignments:

- Audio Diary 5% (Complete/Not Complete: 50pts)
- Soundscape 10% (100pts)
- Sound Library 5% (Complete/Not Complete: 50pts)
- Audioplay 15% (150pts)
- Video Sound Design 15% (150pts)
- Final Project 25% (250pts)

10% (100pts) Midterm Exam

5% (50pts) Written Assignment

10% (100pts) Professionalism (includes discussions, critiques, & activity participation)

TOTAL: 1000pts

GRADING SCALE

93-100% A = 4.0

90-92% A- = 3.67

87-89% B+ = 3.33

83-86% B = 3.00

80-82% B- = 2.67

77-79% C+ = 2.33

73-76% C = 2.00
70-72% C- = 1.67
67-69% D+ = 1.33
60-66% D = 1.00
0-59% F = 0

ASSESSMENT CRITERIA & METHODS OF EVALUATING STUDENTS

- Attendance and punctuality.
- Completion of all assigned readings.
- Participation in all discussions, group projects, and critiques.
- Productive use of class time.
- Completion of all production exercises and assignments.
- Projects will be evaluated on their technical, aesthetic, and conceptual merit. The amount of effort one puts into each project will guide the grading, as will creative ambition.

ASSESSMENT SCALE (general language informing project grades and final course grade)

A ~ *Superior* degree of originality expressed throughout written, media and class participation work; full technical and creative understanding of production processes expressed in written and media form; all ideas developed thoughtfully with attention to detail and personal connection; excellent quality of self-authored recordings; spelling and grammar correct throughout written assignments; skilled use of digital media production techniques and technologies; audio production showcases technical and creative excellence. Mixes and edits are concise, fully realized, technically sound and completed with a superior quality.

B ~ *Above average* degree of originality throughout written, media and class participation work; high-level understanding of production processes expressed in written and media form; most ideas developed thoughtfully with attention to detail and personal connection; above average quality of self-authored recordings; few errors in spelling and grammar throughout written assignments; competent handling of digital media production and mixing techniques with only minor technical or aesthetic difficulties; artistic production delivers a complete effort but the execution or clarity of concept could be stronger. Mixes and edits are concise, somewhat realized, technically sound and completed with an above-average quality.

C ~ *Average* degree of originality throughout; partial understanding of audio production; met minimum requirements of assignments; average quality of self-authored recordings; uneven initiative in pre-production, production, post-production and problem solving; numerous spelling and grammar errors in written assignments; media production involves significant aesthetic and technical problems; finished work meets the stipulations of the project prompts but does not indicate personal investment. Mixes and edits are lacking in key categories.

D ~ *Below average* originality; limited understanding expressed throughout written, media and class participation work; underdeveloped ideas; poor production quality; little initiative in working or thinking independently; numerous spelling and grammar errors in written work; numerous technical issues in recording and mixing; application of media production techniques is seriously impaired by aesthetic and technical problems; artistic production is superficial, incomplete, or lacking adequate development. Mixes and edits are not fully realized efforts, with no care dedicated to technical quality. Did not meet one or two technical requirements of an assignment, such as minimum duration.

F ~ *Lack of originality and understanding*; expressed throughout written, media and class participation work; underdeveloped ideas; poor production quality; no expressed initiative in

working or thinking independently; numerous spelling and grammar errors render written work unreadable; numerous technical issues in recording and mixing; application of media production techniques is seriously impaired by aesthetic and technical problems with no evidence of effort or improvement; artistic production is missing, and/or lacks meaningful content. Mixes and edits display little to no work, exhibit poor technical quality and are incoherent or incomplete. Did not meet any technical requirements of the assignment or simply turned nothing in.

POLICIES AND EXPECTATIONS

COVID-19 PROTOCOL & PRODUCTION PROJECTS from the instructor:

When attending class or completing creative projects outside of class, students will be expected to adhere to university standards for health and safety related to the COVID-19 pandemic, shared here:

<https://www.luc.edu/healthsafetyandwellbeing/covid-19inforesources/>

<https://www.luc.edu/osccr/communitystandards/>

By that same token, you will not be asked or expected to take risks to complete creative projects that require you to compromise your ability to adhere to the university's community standards.

PROFESSIONALISM

Student professionalism is important in making this class a vital experience for everyone. All students need to come to class prepared to discuss the assigned readings and to participate in class discussions. On critique days, creative assignments should be fully completed and ready to share. During critiques, it is expected that everyone gives constructive feedback. Attendance alone does not constitute "professionalism." In-class participation that raises the level of informed, positive, constructive dialogue in the course will be taken into account during grading.

READINGS, ASSIGNMENTS & TESTS

Readings and project work should be completed before the beginning of the class sessions in which they are due. Production assignments must be in the correct media format, with files properly named, within the running time specifications and following all other guidelines provided.

- Always test your media before turning it in.
- Always back up your project file and linked media.
- Consider having a safety copy of a project export file accessible on critique day, in case of any technical difficulties.
- All guidelines for a project must be followed for a project to be considered complete.
- The days we critique projects are for you. In general, not being prepared to share work on critique days will negatively impact your professionalism grade. *Not sharing a Final Cut of the Video Sound Design Project (Week 13) or a Rough Mix for the Final Project (Week 15) will result in automatic 10% / 1 letter grade penalties on those project grades, so pay attention to these deadlines.*
- The midterm will draw from material covered in readings and class lectures. Some topics will be covered only in the readings, some topics will be covered only in lectures, and some will be covered in both readings & lectures. Students are responsible for ALL the material.

LATE ASSIGNMENTS, DUE DATES, & REDO's

- A penalty may be assessed for any assignment that is not turned in or uploaded to Sakai by the beginning of the class session that it is due.
- For the purposes of this class, "late" for assignments is defined as any time (or time stamp) after the start of the class session that it is due.
- Assignments turned in late but before midnight due date class session will lose one half letter grade, e.g. an A- becomes a B+.

- Assignments turned in up to one week late will lose one full letter grade, e.g. an A- becomes a B-.
- Assignments turned in two weeks late will lose two full letter grades, e.g. an A- becomes a C-.
- Assignments turned in three weeks late will lose three full letter grades, e.g. a B+ becomes an F.
- No work will be accepted after it is more than three classes late.
- Late projects will not be reviewed in critiques and may not receive written feedback from the instructor. Grades for late work will be posted as soon as the instructor is able, or by the end of the course.
- You must turn in a Final Project in order to PASS the class.
- Students have the option of requesting a “redo” on one graded production project, with the instructor’s permission prior to undertaking it. Late work and the final project are not eligible for a “redo”. A “redo” project can only achieve 1 letter grade higher than the initial grade. Email the instructor to make the request and figure out a plan.
- With all of this in mind: as we navigate the challenges of COVID-19, we can figure out ways to make things work, especially if the health of oneself or one’s family members severely impedes one’s ability to prioritize academic progress. In these circumstances, the onus is on the student to communicate via email with the instructor about their specific scenario and needs, so that a plan to complete coursework can be mutually agreed upon and implemented. Documentation may be requested. Note: simply stating that one is sick in an email is helpful for mutual record keeping but will not necessarily result in an excused absence, especially if such absences recur.

ATTENDANCE POLICY

- The class will meet IN-PERSON every TUESDAY from 4:15pm-6:45pm. Punctuality is required and will be reflected in your Professionalism grade.
- COVID-19 has had an understandable impact on our culture of attendance, and a measure of generosity and flexibility is expected from everyone. That said, our class only meets 14 times. To miss 1 class is to miss a bit over 7% of class time. Therefore, a transparent yet stringent attendance policy is required, as follows:
 - The first three absences may be unexcused, i.e. no explanation is required unless the student seeks to have the absence excused. These absences can affect the Professionalism portion of the final course grade, especially if critique days are missed.
 - The fourth absence is one half letter grade off the final course grade.
 - The fifth absence is one full letter grades off the final course grade.
 - The sixth absence is 1.5 letter grades off the final course grade, meaning that if you missed six classes without any communication, documentation, or accommodation, you could FAIL the course, e.g. a C- course grade could result in an F for the class.
 - And so on: each absence beyond 3 is a half letter grade, so using Loyola’s grading order of A, A-, B+, B, B-, C+, C, C-, D+, D, F, 11 absences beyond the 3 unexcused, i.e. missing all classes, is an F in the class, regardless of project work grades.
- If it is unavoidable that you will have to miss class, please consult the instructor about the situation beforehand. You may be asked to provide a written excuse for the absence.
- TARDINESS: If a student is more than 30 minutes late to class without notifying the instructor ahead of time, they may be marked absent. If the student is an hour late for class without notification, they will be marked absent.
- LEAVING EARLY: Frequently leaving any in-person or virtual sessions early, whether for a reasonable cause, works like the tardiness policy, but reverse from the end of class. Leaving a half hour early without notice may result in an absence (instructor’s discretion) and leaving an hour early without advance notice to the instructor will result in an absence.
- Many of us have multiple jobs and responsibilities. Please do not schedule work shifts during class time (work is not grounds for an excused absence).
- It is the student's responsibility to find out any important information missed in their absence.
- The Spring 2023 deadline to withdrawal (W) without a grade of WF is Monday, March 27.

ACADEMIC INTEGRITY

Academic dishonesty of any kind will not be tolerated. Plagiarism in your work will result in a minimum of a failing grade for that assignment. The case may carry further sanctions from the School of Communication or the University, the most serious being permanent expulsion. If you have questions about what proper source referencing looks like, see someone at the Tutoring Center in the Sullivan Center, Suite 245, extension (773) 508-7708. It is also dishonest to turn in the same work for two classes, turn in a paper you have not written yourself, copy from another student or use a "cheat sheet" during an exam. Visit and review Loyola's policies on academic integrity here:

https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml

MANDATED REPORTER

As a faculty member at Loyola University Chicago, I am committed to supporting students and upholding gender equity laws as outlined by Title IX. Therefore, if a student chooses to confide in me regarding an issue of gender-based misconduct, I am obligated to inform Loyola's Title IX Deputy Coordinator. The Title IX Deputy Coordinator will assist you in connecting with all possible resources for support and reporting both on and off campus.

STUDENT ACCESSIBILITY CENTER (SAC)

If you have a special circumstance that may have some impact on your course work and for which you may require accommodations, please provide documentation from the Student Accessibility Center confidentially to the instructor. The instructor will accommodate these needs in the best way possible, given the constraints of course content and processes. It is the student's responsibility to plan in advance in order to meet their own needs and assignment due dates. Formal arrangements must be made through the office before course adjustments can be made. Additional information about the services available at Loyola, including eligibility for services, is on the SAC website: <https://luc.edu/sac/sacstudents/>

MANAGING LIFE CRISES AND FINDING SUPPORT

Should you encounter an unexpected crisis during the semester (e.g., securing food or housing, addressing mental health concerns, managing a financial crisis, and/or dealing with a family emergency, etc.), you are strongly encouraged to contact the Office of the Dean of Students by submitting a CARE referral ([LUC.edu/cura](https://luc.edu/cura)) for yourself or a peer in need of support. If you are uncomfortable doing so on your own, please know that I can submit a referral on your behalf - please email me or schedule a meeting with me during office hours. To learn more about the Office of the Dean of Students, please find their websites at [LUC.edu/dos](https://luc.edu/dos) or [LUC.edu/cura](https://luc.edu/cura). Or you may contact them directly at 773-508-8840 and at deanofstudents@luc.edu.

RECORDING ONLINE CLASS DISCUSSION POLICY (*in the event of virtual classes*)

In this class, software may be used to record live class discussions. As a student in this class, your participation in live class discussions will be recorded. These recordings will be made available only to students enrolled in the class, to assist those who cannot attend the live session or to serve as a resource for those who would like to review content that was presented. All recordings will become unavailable to students in the class when the Sakai course is unpublished (i.e. shortly after the course ends, per the Sakai administrative schedule). Students who prefer to participate via audio only will be allowed to disable their video camera so only audio will be captured. Please discuss this option with your instructor.

The use of all video recordings will be in keeping with the University Privacy Statement shown below:

Privacy Statement

Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. As such, recordings of instructional activities

occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Students will be informed of such recordings by a statement in the syllabus for the course in which they will be recorded. Instructors who wish to make subsequent use of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording. Recordings including student activity that have been initiated by the instructor may be retained by the instructor only for individual use.

DIVERSITY, EQUITY, AND INCLUSION STATEMENT

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you.

SUGGESTIONS FOR SUCCESS

- Treat the class like a job (one that hopefully you enjoy!)
- Show up on time, and be generous with your presence
- Show up for critiques, EVEN if you failed to complete a project
- Come to class prepared, positive and curious, assuming the best in your peers
- Take good notes
- Don't be afraid to ask for help or clarification, either from the instructor or peers
- Err on the side of communication rather than aloofness
- Don't wait until the last minute to do the assignment – start early.

Syllabus is subject to change and students will be updated and informed of any change immediately.