

**DEREE COLLEGE SYLLABUS FOR:
MU 3164 SOUND DESIGN**

3/0/3

(Same as CN 3164)

**UK LEVEL: 5
UK CREDITS: 15**

(Revised Fall 2022)

PREREQUISITES:	CS 1070 INTRODUCTION TO INFORMATION SYSTEMS or ITC 1070 INFORMATION TECHNOLOGY FUNDAMENTALS								
CATALOG DESCRIPTION:	An exploration of sound design as applied to film and television (foley sound), computer games, theatre and installations in cultural spaces (museums and galleries). The course engages with the theoretical background for work in the field before combining this with extensive practical work that allows students to establish key skills and creative practical experience.								
RATIONALE:	Sound design has a vital role within a range of different entertainment mediums and has a well-established place in associated creative industries. Students following a music pathway who have interests in the use of technology benefit greatly from an increased understanding of this field of activity, widening their employment prospects and providing them with a greater understanding of creative practices with sound.								
LEARNING OUTCOMES:	<p>After successfully completing this course students should be able to:</p> <ol style="list-style-type: none"> 1. Outline the theoretical concepts and working methodologies used by sound designers within a range of different media. 2. Demonstrate key technical competencies used in practical sound design work. 3. Plan and develop sound design material for a range of different media. 4. Compose a short sound design project working independently. 								
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • lecture and seminar sessions exploring technical concepts and sound design principles; • structured practical work in a music technology facility; • extensive private study using freely available software on a student’s own computer; • peer feedback workshops; • use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources; • students are encouraged to make full use of their instructor’s office hours, where they can ask questions, see their assigned work results and/or go over lecture material; • support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills. 								
ASSESSMENT:	<p>Summative:</p> <table border="1" data-bbox="488 1482 1325 1787"> <tr> <td data-bbox="488 1482 1235 1633"> First assessment: <ul style="list-style-type: none"> • A folio of sound design tasks, editing and mixing supplied sound for radio and TV advertisements, including the recording of some additional sound material. Critical reflection in the form of a reflective video. </td> <td data-bbox="1235 1482 1325 1633" style="text-align: center;">30%</td> </tr> <tr> <td data-bbox="488 1633 1235 1787"> Final assessment: <ul style="list-style-type: none"> • A sound design project re-creating the entire sound for a selected piece of material (film scene, TV sequence etc.), involving source recording, editing, manipulation and mixing. Critical evaluation in the form of a video walk-through guide to the project. </td> <td data-bbox="1235 1633 1325 1787" style="text-align: center;">70%</td> </tr> </table> <p>Formative:</p> <table border="1" data-bbox="488 1818 1325 1885"> <tr> <td data-bbox="488 1818 1235 1854">Creative Exercises 1</td> <td data-bbox="1235 1818 1325 1854" style="text-align: center;">0</td> </tr> <tr> <td data-bbox="488 1854 1235 1885">Creative Exercises 2</td> <td data-bbox="1235 1854 1325 1885" style="text-align: center;">0</td> </tr> </table> <p>The formative assessments prepare students for both summative assessments. Learning Outcomes 1 & 2 are assessed in the first assessment.</p>	First assessment: <ul style="list-style-type: none"> • A folio of sound design tasks, editing and mixing supplied sound for radio and TV advertisements, including the recording of some additional sound material. Critical reflection in the form of a reflective video. 	30%	Final assessment: <ul style="list-style-type: none"> • A sound design project re-creating the entire sound for a selected piece of material (film scene, TV sequence etc.), involving source recording, editing, manipulation and mixing. Critical evaluation in the form of a video walk-through guide to the project. 	70%	Creative Exercises 1	0	Creative Exercises 2	0
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	<p>Learning Outcomes 2, 3 & 4 are assessed in the final assessment.</p> <p><i>Students are required to resit failed assessments in this course.</i></p>
INDICATIVE READING:	<p>REQUIRED READING: Ament, Vanessa, <i>The Foley Grail: The Art of Performing Sound for Film, Games and Animation</i>, Routledge, 2022. Scott-James, Kahra, <i>Sound Design for Moving Image: From Concept to Realization</i>, Bloomsbury, 2018.</p> <p>RECOMMENDED READING: Kaye, Deena & LeBrecht, James, <i>Sound and Music for the Theatre: The Art and Technique of Design</i>, Routledge, 2016.</p>
INDICATIVE MATERIAL: <i>(e.g. audiovisual, digital material, etc.)</i>	<p>The course will make use of a very wide range of different examples drawn from film, television, games, theatre and cultural installations. These will be sourced via common online video websites (Youtube, Vimeo etc.) as well as more specialist collections (for example Ubuweb). Extensive use will also be made of the holdings of the ACG library and the electronic databases it hosts.</p>
COMMUNICATION REQUIREMENTS:	<p>Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account. All written work should follow current MLA standards for formatting, style and citation.</p>
SOFTWARE REQUIREMENTS:	<p>The course will make use of a range of different software packages, the specific details of which will be confirmed to registered students well before the course commences. This allows software needs to be adjusted to be fully up to date at the time of delivery. The aim will be to always use free or shareware software.</p> <p>As an indicative guide, at the time of writing the following software packages form the core support to the course:</p> <ul style="list-style-type: none"> • Audacity (www.audacityteam.org) • Reaper (www.reaper.fm) • VLC Player (www.videolan.org) • VCV Rack (www.vcvrack.com)
WWW RESOURCES:	<p>There are extensive online resources related to sound design as well as the wider field it can be seen to sit within (sound engineering, film studies, film production and music technology). The typical starting points for this course will be:</p> <ul style="list-style-type: none"> • The web pages of the software companies whose tools are used, almost all of whom have online tutorials, information resources and background articles. • Selected tutorial articles from online magazines concerned with the field, starting with <i>Sound On Sound</i> (www.sospubs.com). • The Freesound Project (http://www.freesound.org) • Leonardo (www.leonardo.info)

INDICATIVE CONTENT:	<p>Technical</p> <ul style="list-style-type: none">• Digital audio recording – fundamental principles and field techniques• Microphones- concepts, response patterns and operation• Digital audio recorders - principles and operation• Digital Audio Workstations – projects, setup and management• Sound mixing – principles, balance, image• Surround sound – theory, protocols, current implementations• Foley sound – techniques and practical examples• Production stages- preproduction, production, postproduction• Location sound recording for effects, dialog, on-set etc.• Noise reduction in practice <p>Design Theories</p> <ul style="list-style-type: none">• Historical concepts and sound design analysis• Sound design methods as found in television, film, computer games and theatre• Sound design for interactive applications (installations, mobile devices, cultural spaces)• Sound design techniques – objects, actions, environments, emotions, transitions, soundscapes etc.
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