



5055 Santa Teresa Blvd
Gilroy, CA 95023

Course Outline

COURSE: DM 111

DIVISION: 50

ALSO LISTED AS:

TERM EFFECTIVE: Spring 2018

Inactive Course

SHORT TITLE: DM SOUND

LONG TITLE: Sound Design for Digital Media

Units	Number of Weeks		Contact Hours/Week		Total Contact Hours
3	18	Lecture:	2	Lecture:	36
		Lab:	3	Lab:	54
		Other:	0	Other:	0
		Total:	5	Total:	90

COURSE DESCRIPTION:

Study and practice of the techniques and aesthetics of sound design especially for digital media (i.e., digital video/film, DVD, video games, WWW, and presentations.) Recording (including live audio), mixing and processing of Foley effects, ADR, voice-overs, sound tracks, and narration. This is not a music composition course, but use of sampled and electronic music/loops for creating background music will also be studied. This course has the option of a letter grade or pass/no pass. ADVISORY: CSIS 1 or CSIS 2/2L or equivalent computer knowledge.

PREREQUISITES:

COREQUISITES:

CREDIT STATUS: D - Credit - Degree Applicable

GRADING MODES

L - Standard Letter Grade

P - Pass/No Pass

REPEATABILITY: N - Course may not be repeated

SCHEDULE TYPES:

02 - Lecture and/or discussion

03 - Lecture/Laboratory

04 - Laboratory/Studio/Activity

047 - Laboratory - LEH 0.7

STUDENT LEARNING OUTCOMES:

1. Student will demonstrate knowledge and use of microphones, digital audio workstations, and other equipment needed for recording and mixing audio for digital media

ILO: 3, 2

Measure: projects, exam

2. Student will understand the basics of sound and psychoacoustics especially as applied to digital media.

ILO: 2, 5

Measure: exams, projects

3. Students will demonstrate an understanding of the emotional meaning and aesthetic of a variety of sounds.

ILO: 1, 2, 5

Measure: projects, reports

4. Students will be able to coordinate and integrate sound to time based media such as film/video in such a way as to heighten the aesthetic/emotional effect.

ILO: 1, 2, 5

Measure: projects

5. Students will be able to synthesize a sonic environment, soundscape, or gestalt.

ILO: 1, 2

Measure: projects

6. Students will be able to record audio in the field or studio as well as invent new sound objects.

ILO: 2, 5

Measure: projects

7. Students will be able to produce music soundtracks using loop based digital audio software.

ILO: 2, 5

Measure: projects

8. Students will show understanding of the role that sound plays in Film, TV, WWW, interactive media, and video games.

ILO: 1, 2, 5

Measure: report, exam

9. Students will demonstrate skills in working with other team members to integrate sound into digital media projects.

ILO: 1, 2, 4, 6

Measure: projects

10. Students will show understanding of the social and cultural ramifications of music and sound and the role it plays in shaping the reality of time-based art.

ILO: 2, 5

Measure: exam, project

11. Students will demonstrate a knowledge of Foley effects from an historical point of view and how to create and use them in digital media.

ILO: 2, 3

Measure: project, performance exam

12. Students will demonstrate knowledge of digital compression techniques to enable sound to play on the web, in a DVD, or other digital media.

ILO: 2, 5

Measure: project

CONTENT, STUDENT PERFORMANCE OBJECTIVES, OUT-OF-CLASS ASSIGNMENTS

Inactive Course: 03/27/2017

Course on Hold

WEEK 1-2 10 HOURS

Introduction to the class. Define outcomes, grading, assignments, and lab hours. Explanation of sound design. The importance of sound in time-based and interactive media. Show examples. Discuss applicability: multimedia (CDROM and DVD), film/video, video game, animation, web.

LAB: Explore sound editing programs and OS X on the Macintosh computer.

Use the OS tutorial if needed

Students will be able to explain what sound design means and describe its importance in digital media.

Assignment: Research and bring examples of sound tracks that you think played a definite role in the experience of the film/video, video game, or interactive media. Read chapter 1 on creating the sound design and 2 on expanding creativity.

WEEK 3-4 10 HOURS

Steps needed to create the sound design (e.g., script reading, listening, grouping, the sound map, mixing). Perception of sound.

Sound's physical attributes such as frequency, amplitude, and waveform.

Psycho-acoustical attributes such as pitch, loudness, and timbre.

Relevancy to the recording process.

Lab: Run the tutorial about using the sound-editing program. Record a few sounds that you think could be used in digital media. Analyze the physical attributes. Make an educated guess about the psycho-acoustical qualities.

Students will explain the steps needed in sound designing for digital media. They will demonstrate understanding of the process and the notion of a sound map. They will be able to identify sound attributes and qualities.

Assignment: Read chapter 3 on physical and psychophysical acoustics and chapter 4 on the sensation and perception of sound. Research digital media for sounds that illustrate completeness, illusion, and similarity. Bring the examples to class.

WEEK 5-6 10 HOURS

Sound perception again: space/environment, time, tone, and entrainment.

Methods for synthesizing. Origins of music, emotional signifier, genres, structure, rhythm, melody, and harmony. Cultural differences in music. Play examples. The voice is the original musical instrument.

Speech and personalities.

Lab: Record sounds and analyze in terms of perception. Record a dry sound and create perceptual parameters. Use a loop-based sound program to create two different types (genre or cultural) of music. Record a narration.

Students will identify parameters in sound that create a sense of space, tone, time, and entrainment of a sound. They will be able to 'compose' a small sound track in two or more genres or cultures.

Assignment: Read chapter 6 on the human voice and chapter 7 on sound and image. Analyze the narration recording according to meaning and feeling, personality, and language. Write a short paper on the results.

WEEK 7-8 10 HOURS

Mid-term exam. Sound and Image: on-screen, off-screen sound, and non-diegetic sounds. Music in film and digital media. Dialogue in film and digital media. The sense of space. Temporal dimensions. Synchronization of aural and visual actions.

Lab: Add sounds to project video file Choose and create a music track for the project video file. Invent and record sound objects. Using a video editing program, import sound tracks and synchronize to the video track. Work with the TV department to create a sound track to one of the TV programs.

Students will be able to add sounds to a video file. They will explain and describe on-screen, off-screen sound, and non-diegetic sounds. They will be able to describe sound attributes accompanying a visual in terms of space and temporal dimensions.

Assignment: Read Chapter 8 on Sound and narrative. Work on projects. Coordinate with GavTV to organize a project development.

WEEK 9-10 10 HOURS

How music and story fit together. Narrative, character identification and emotional association. Identification of primary and secondary emotions. Creating environments and soundscapes. Inventing sound objects and Foley effects. Establishing an auditory hierarchy. Dramatic evolution and sound relationship. Production design with case study examples.

Lab: In pairs, record a dramatic reading without a visual track. Add a music track to create a sound only environment. Exchange this with another team. Set up a production plan for the GavTV project.

They will be able to create sound objects and record Foley effects.

They will be able to describe steps in production design. They will be able to create and add sound to heighten the dramatic evolution of a narrative.

Assignment: Read chapter 9 on the future of sound design Identify the character in the switched sound file in the lab assignment. Describe the character in terms of emotional associations, space from the audience point of view. How could this character be used in a video game or film? Write a 1-page paper on your analysis.

WEEK 11-12 10 HOURS

The future of sound design. New technology for developing and new technology for using/listening (e.g., cell phones). Sound design for

interactive media such as video games, animation, and educational software. Creating a soundscape for animation.

Lab: Develop a ring tone for a cell phone. Record and design sound objects for a short animation. Synchronize the visual and aural tracks.

Using a DAW, convert the sound track to another format inline with interactive media.

Students will be able to synthesize a future of sound design. They will be able to analyze existing technology and synthesize possibilities for future media. Students will analyze an animated movie and synthesize a realistic and artistic soundscape. They will demonstrate the ability to merge aural tracks with video tracks in synchronization using a digital audio workstation.

Assignment: Finish lab assignment. Bring a good example of sound in interactive art. Be willing to describe why you think this is a good example. Describe what differences the sound is from that from a linear format. Coordinate the GavTV project.

WEEK 13-14 10 HOURS

Recording of sound and its technology: Microphones, mixing consoles and DAWs, effects and plug-ins, digitization. Choosing the right microphones for a given situation. Placing the microphones, and setting levels. Studio and field recording: similarities and differences.

Lab: Record a TV program in the studio. Add effects (i.e., sweeten) and mix down for broadcast. Record in the field, a sound track for film/video-either your own or for someone else's video.

Students will be able to describe microphone types, patterns, and their uses. Students will be able to place the microphones, set recording levels, and add effects to create an artistic and realistic soundtrack.

Assignment: work on GavTV or film project.

WEEK 15-16 10 HOURS

More recording techniques. Project development.

Lab: Try different microphones while recording your project. Note the results.

Students will be able to demonstrate refinement of recording and mixing skills.

Assignment: Analyze results of recording sessions. Note areas that could be improved and describe techniques to do so.

WEEK 17-18

7 HOURS

Project reports. Question and answer period. Final exam. project presentations.

Lab: Project work.

Students will show continued improvement in sound design. Students will be able to apply skills to an actual production project.

Assignment: Finish work on project. Study for final exam.

ASSIGNMENTS:

Included in content section.

METHODS OF INSTRUCTION:

Exams, presentations and demonstrations. Projects applying principles from lectures, written assignments.

METHODS OF EVALUATION:

The types of writing assignments required:

Written homework

Lab reports

Term papers

The problem-solving assignments required:

Homework problems

Field work

Exams

The types of skill demonstrations required:

Class performance

Field work

Other: project design and development

The types of objective examinations used in the course:

Multiple choice

True/false

Completion

Other category:

None

The basis for assigning students grades in the course:

Writing assignments: 20% - 35%

Problem-solving demonstrations: 20% - 40%

Skill demonstrations: 25% - 50%

Objective examinations: 20% - 40%

Other methods of evaluation: 0% - 0%

REPRESENTATIVE TEXTBOOKS:

David Sonnenschein, "SOUND DESIGN," The Expressive Power of Music, Voice, and Sound Effects in Cinema, Michael Wise, 2001, or other appropriate college level text.

Reading level of text: 12+ grade. Verified by: R. Beede

Other Materials Required to be Purchased by the Student: DVDs, CDs, and/or Flash memory.

ARTICULATION and CERTIFICATE INFORMATION

Associate Degree:

CSU GE:

IGETC:

CSU TRANSFER:

Transferable CSU, effective 200570

UC TRANSFER:

Not Transferable

SUPPLEMENTAL DATA:

Basic Skills: N
Classification: Y
Noncredit Category: Y
Cooperative Education:
Program Status: 2 Stand-alone
Special Class Status: N
CAN:
CAN Sequence:
CSU Crosswalk Course Department: DM
CSU Crosswalk Course Number: 111
Prior to College Level: Y
Non Credit Enhanced Funding: N
Funding Agency Code: Y
In-Service: N
Occupational Course: D
Maximum Hours:
Minimum Hours:
Course Control Number: CCC000342645
Sports/Physical Education Course: N
Taxonomy of Program: 061410