Classroom Syllabus Form for BCC General Education Courses / "Box" Version
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Bergen Community College
Division of Arts, Humanities & Wellness
Department of Performing Arts

Course Syllabus

MUS/COM/ART 160, Sound for Visual Media

An individual classroom syllabus for this course must include as much of the following information as is applicable:

Basic Information About Course and Instructor

Semester and year: Course Number: [e.g., ANT-101-001] Meeting Times and Locations: Instructor: Office Location: Phone: Departmental Secretary: [optional] Office Hours: Email Address:

Course Description

Sound for Visual Media is a hands-on course exploring the ways dialog, sound effects and music intertwine with various forms of visual media including film, video, and multimedia content. Topics include diegetic vs. non-diegetic sound, foley, location sound, automated dialog replacement, voiceover recording, recording techniques, mixing, and signal processing. Students will study how sound has been used historically in visual media, as well as creating their own soundtracks 2 lectures, 2 labs, 3 credits

Student Learning Objectives: As a result of meeting the requirements in this course, students will be able to

1) Record clean, undistorted, low-noise dialogue and sound effects including Automated Dialogue Replacement and foley using state of the art recording systems
2) Record and customize sound effects using digital signal processors
3) Synchronize sound to visual references and cues
4) Professionally edit and mix dialogue, sound effects and music using non-linear editing software
5) Understand and describe how the properties of sound affect sound capturing and mixing
6) Write scripts and create cue sheets to facilitate teamwork amongst sound crew members
7) Utilize hard and ambient sound effects and music to create soundscapes for films

Students will demonstrate their understanding of terminology and concepts via exams and/or quizzes and/or student presentations.

Students will demonstrate their ability to apply the concepts of sound via projects for which soundscapes are created, which may include sound only projects, film or video clips for which the students add sound, video games for which the students add sound, multimedia presentations for which the students add sound.

Means of Assessment

Course Content

This course is intended to give students in music technology, broadcasting and animation the knowledge to create soundscapes for various forms of visual media and/or to effectively communicate with sound designers and sound crews to capture and add sound to films, television programs, video games, and other forms of visual media that require sound.

The course will be presented via lectures incorporating historical use of sound in visual media, current practices in creating soundscapes, demonstrations of sound recording, processing and mixing, and lab assignments during which the instructor will assist students in completing projects applying concepts and techniques taught.

Special Features of the Course (if any)

Students will conduct field recordings during and outside of class time to capture dialog and custom sound effects. Students will be able to sign out needed equipment from the Performing Arts department equipment room in W-209.
Students will use a state of the art laboratory to create soundscapes for their projects using Digital Audio Workstations and the colleges recording facilities. Students should anticipate having to use these facilities several hours per week outside of class time to successfully complete projects.

Course Texts and/or Other Study Materials

Required text:
Producing Great Sound for Film and Video by Jay Rose, CMP Books, 3rd edition.
ISBN-13: 978-0240809700 ISBN-10: 024080970X

Research, Writing, and/or Examination Requirement(s)

Because an understanding of terminology and sound theory is required for students to successfully communicate with sound design professionals in the industry, this course should include at least two examinations to test student knowledge of such concepts.

To enhance students' understanding of how professionals have used sound in visual media, it is recommended that students are assigned a written and/or oral project describing an effective use of sound in an existing work of visual media.

Each student should be able to clearly demonstrate their participation in group projects and will be graded individually based on their individual participation in such projects.

Grading Policy

Each instructor may develop their own grading breakdown of assignments and exams/quizzes. Instructors should weigh the grade quotient of each project based on amount of work required of each participant and the extent to which the project or exam indicates students achievement of learning objectives.

Grades will be based on criteria made clear upon the assigning of projects. Instructors will consider the following when grading projects: amount of apparent work involved, adherence to assignment parameters, demonstrated understanding of concepts taught and their applications, and other factors as provided to the students in project guides or exam guides.

As this is a "hands on" lab-based class, projects should account for at least 50% of the final grade.

To encourage student participation in class, attendance and participation should account for at least 10% of the grade.

As the media industries are competitive and deadline based, students should be penalized for work submitted late unless there are extenuating circumstances. Extensions and make-up exams should be arranged in advance unless circumstances make it impossible to do so.

Attendance Policy

BCC Attendance Policy:

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

Append a statement on the attendance policy for the course.

Other College, Divisional, and/or Departmental Policy Statements [optional but recommended]

Examples: Statement on plagiarism and/or academic dishonesty. ADA statement. Sexual Harassment statement. **Statement on acceptable use of BCC technology.**

Student and Faculty Support Services [optional but recommended]

List support services, e.g., the Writing Center, the Math Lab, the Tutorial Center, Online Writing Lab (OWL), Office of Specialized Services, etc. Include a statement on the BCC Library.

Course Outline and Calendar*

Week	Topic/Activity	Learning Objectives	Assignments/Events
1	**Elements of a film soundtrack** Pre-production, Production and post-production Stems & stem supervisors Dialogue (sync dialogue, ADR, voiceovers) Sound Effects (hard FX, ambient FX, canned vs. custom FX) Music (diagetic vs. non-diagetic, original scores, underscores, licensing) **Using cue sheets**	6	
2	**Recording dialogue** Types of microphone transducers (condenser mics, dynamic mics, ribbon mics) Microphone pick-up patterns Studio mics vs. location mics Microphone accessories **Recording voiceovers & Automated Dialog Replacement (ADR)**	1, 5	**Script for Project 1 due** Read Rose ch. 4, 6 and ch. 9 pgs. 184-205
3	**Analog and Digital audio theory** What is sound? Sound pressure waves Waveform components (compression, rarefaction, frequency, wavelength, amplitude) Transduction Sampling & sample rate Bit depth Analog/Digital conversion **Format standards (CD, DVD, BluRay, HD Video, film)**	1, 5	**Cue sheets for project #1 due** Read Rose ch. 1 & 2
4	**Dynamic range and compressors** Using plugins and inserts Using compresors to control dynamic range	5	**** PROJECT #1 DUE **** Read Rose ch. 16 pgs. 263-369 (compression)

5	**Sound Effects** Customizing canned effects (pitch shifting, combining FX, overlaying, reversing) Recording custom sound effects Spotting and placing "hard" FX Creating soundscapes with ambient FX	2, 3, 7	Read Rose ch. 15 AND pgs. 378-379
6	**Music in the soundtrack** How music is used in films,videos and games Using licensed music Scoring the soundtrack	7	**Cue sheet for project #2 due** Read Rose ch. 14
7	**Using Reverb** Overview of reverb techniques	2, 5, 7	Read Rose ch. 16 pgs. 369-375 (reverb)
8	mid-term exam and student presentations	5	prepare for exam
9	**Using equalizers (EQ)** Managing the frequency spectrum	2, 5, 7	**** PROJECT #2 DUE **** Read Rose ch. 16 pgs. 356-363 (EQ)
10	**Mixing the soundtrack** Working with stems Levels, pans, distance perspective	4, 5, 7	Read Rose ch. 17
11	**Mix automation** Automating volume, speaker panning, EQ and reverb for correct placement of sounds in the mix	2, 5, 7	**Cue sheet for project #3 due**
12	**Finishing the soundtrack** In-class sound design demo and stem bouncing	4, 7	Read handouts
13	**Time code and exporting/importing audio**	1, 3	Read handouts
14	**In-class presentation of final projects**	5	Final projects due
15	**FINAL EXAM**	5	prepare for exam

Note to Students: The Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class.