College of San Mateo  
Course Outline

New Course  
☐ Update/No change  
☒ Course Revision (Minor)  
☐ Course Revision (Major)  
Date: 1/26/12

Department: MUS  
Number: 293  
Course Title: Audio for Visual Media  
Units: 2.5

Total Semester Hours: Lecture: 32  
Lab: 24  
Homework: 64  
By Arrangement:

Length of Course:  
☒ Semester-long  
☐ Short course (Number of weeks ___)  
☐ Open entry/Open exit  

Grading:  
☐ Letter  
☐ Pass/No Pass  
☒ Grade Option (letter or Pass/No Pass)

Faculty Load Credit: (To be completed by Division Office; show calculations.):
32/16 = 2 flcs lecture; 24/16*.7 = 1.05 flcs lab

1. Prerequisite (Attach Enrollment Limitation Validation Form.)  
   none

2. Corequisite (Attach Enrollment Limitation Validation Form.)  
   none

3. Recommended Preparation (Attach Enrollment Validation Form.)  

4. Catalog Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)
   
   MUS. 293 AUDIO for VISUAL MEDIA (2.5) (Pass/No Pass or letter grade option) Minimum of 32 lecture and 24 lab hours per term. Recommended preparation: MUS 290 and MUS 291 or equivalent. Using a wide-variety of sound production techniques and software tools, create a completely original soundtrack for film or video. Compose, orchestrate and arrange original music; design original sound effects; develop a personal sound library; create and record Foley and voice-overs. Make use of SMPTE and MTC to synchronize all your sound and music to picture. Analyze the narrative, spatial and emotive content of soundtracks. Examine the history of sound design through studying various media including theater, radio, film, and video games. (May be taken three times for a maximum of 7.5 units.) (AA, CSU)

5. Class Schedule Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)
   
   MUS. 293 AUDIO for VISUAL MEDIA  
   Recommended preparation: MUS 290 and MUS 291 or equivalent. Using a wide-variety of sound production techniques and software tools, create a completely original soundtrack for film or video. Compose, orchestrate and arrange original music; design original sound effects; develop a personal sound library; create and record Foley and voice-overs. Make use of SMPTE and MTC...
to synchronize all your sound and music to picture. Analyze the narrative, spatial and emotive content of soundtracks. Examine the history of sound design through studying various media including theater, radio, film, and video games. (May be taken three times for a maximum of 7.5 units.) (Pass/No Pass or letter grade option) (AA, CSU)

6. **Student Learning Outcomes** (Identify 1-6 expected learner outcomes using active verbs.)

   Upon successful completion of the course, the student will be able to:

   1. Create and synchronize original sound effects to visuals
   2. Create and synchronize original Foley sounds to visuals
   3. Create original music to enhance the mood of a visual scene
   4. Record and synchronize dialogue

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. For some courses, the course objectives will be the same as the student learning outcomes. In this case, “Same as Student Learning Outcomes” is appropriate here.)

   Same as Student Learning Outcomes

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, a sample course syllabus with timeline may be attached.)

   **Topical Outline**

   **History of Audio for Visual Media**
   - Music for silent films
   - Sound effects for live-broadcast radio plays
   - Impact of recording technology on the film industry
   - Impact of MIDI and computer music on film, video and multimedia.

   **Audio Synchronization Techniques**
   - How to synchronize music, sound effects and dialogue with video and film
   - Understanding and using SMPTE Time Code
   - Using MIDI with SMTPE

   **Music Composition for Visuals**
   - Composing, arranging and orchestrating music for visuals using MIDI and multi-track recording techniques.
   - Analysis of the narrative, spatial, emotive and musical content of sound tracks.
   - Discussion of the structural use of music in video and multimedia.

   **Special Effects**
   - Creating sound effects to enhance visual action
   - Analysis of dramatic impact of sound effects
   - Create cue sheets to match visual events with sound effects.

   **Foley**
   - Creating everyday sounds from footsteps to glass breaking to accompany visual actions.
   - Recording Foley sounds in realtime

   **ADR (Automatic Dialogue Replacement)**
   - Rerecording dialogue in film or video
The Final Mix
Putting it all together

9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Describe out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills. *If hours by arrangement are required, please indicate the additional instructional activity which will be provided during these hours, where the activity will take place, and how the activity will be supervised.*)

1. **Lectures**
Lectures incorporate presentations and analysis of contemporary and historical sound design for various media including theater, radio, film and video games.

2. **Labs**
Labs provide demonstrations and hands-on instruction using audio for visual media tools. Topics include: SFX (sound effects), Foley, ADR (automatic dialogue replacement), film scoring, synchronization and studio work flow.

3. **Listening and Viewing Activities**
Various soundtracks are presented and analyzed in the classroom and the lab. Aesthetic and technological elements are considered.

4. **Creative Projects**
Lab assignments and final projects give students the opportunity to combine theory, technology, and creativity into cohesive works. Works are critiqued by the instructor and students.

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

Students are evaluated on the basis of:
Written quizzes, lab assignments, oral presentation, and creative projects.

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

*Designing Sound for Animation* by Robin Beauchamp, 2005, published by Elsevier.

Prepared by: ________________________________
(Signature)

Email address: bobrowski@smccd.edu

Submission Date: ________________________________