College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 293 **TITLE:** Audio for Visual Media
   Units: 3.0 units **Hours/Semester:** 32.0-36.0 Lecture hours; 48.0-54.0 Lab hours; and 64.0-72.0 Homework hours
   Method of Grading: Grade Option (Letter Grade or Pass/No Pass)
   Prerequisite: MUS. 290, and MUS. 291

2. **COURSE DESIGNATION:**
   Degree Credit
   Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**
   Catalog Description:
   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.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
   Upon successful completion of this course, a student will meet the following outcomes:
   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

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
   Upon successful completion of this course, a 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

6. **COURSE CONTENT:**
   Lecture Content:
   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

   Theory of Audio Synchronization Techniques
   SMPTE
   MIDI
   Music Composition for Visuals Theory

   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

   Theory of Sound Effects
   Analysis of dramatic impact of sound effects
   Create cue sheets to match visual events with sound effects.
   Theory of Foley
   Review of use and function of sound effects
   ADR (Automatic Dialogue Replacement)

Review of application of rerecording dialogue in film or video
Review and analysis of exemplary sound tracks, past and present
Public Event Productions, Screenings

Lab Content:

Using Audio Synchronization Techniques in Digital Audio Workstations (DAWs)
SMPTE Time Code
MIDI with SMTPE
Music Composition for Visuals
Composing, arranging and orchestrating music for visuals using MIDI and multi-track recording techniques.
Sound Effects
Creating sound effects to enhance visual action
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

7. **REPRESENTATIVE METHODS OF INSTRUCTION:**

Typical methods of instruction may include:

A. Lecture
B. Lab
C. Other (Specify): 1. Lectures incorporate presentations and analysis of contemporary and historical sound design for various media including theater, radio, film and video games. 2. Labs provide demonstrations and hands-on instruction using audio for visual media tools. Topicsinclude: SFX (sound effects), Foley, ADR (automatic dialogue replacement), film scoring, synchronization and studio work flow. 3. Various soundtracks are presented and analyzed in the classroom and the lab. Aesthetic and technological elements are considered (listening and viewing activities). 4. 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 (creative projects).

8. **REPRESENTATIVE ASSIGNMENTS**

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Project proposals
Project reports
Program notes for screening

Reading Assignments:

Textbook reading assignments
Related articles
Electronic music equipment manuals

Other Outside Assignments:

Sound for video lab assignments
Class presentation
Original soundtrack for film or video
Screening of original work

9. **REPRESENTATIVE METHODS OF EVALUATION**

Representative methods of evaluation may include:

A. Lab Activities
B. Projects
C. Quizzes
D. Students are evaluated on the basis of: written quizzes, lab assignments, oral presentation, and creative projects.

10. **REPRESENTATIVE TEXT(S):**

Possible textbooks include:

A. Beauchamp, R.. *Designing Sound for Animation*, 2nd ed. Elsvier, 2013

Origination Date: September 2020
Curriculum Committee Approval Date: October 2020
Effective Term: Fall 2021
Course Originator: Christine Bobrowski