Course Title	**SOUND DESIGN FOR FILM & TV**
Course Code	**FVC 308**
Course Type	Required
Level	Bachelor
Year / Semester	3rd Year / 6th Semester
Teacher's Name	Andreas Trachonitis
ECTS	6	Lectures / week		Laboratories / week	3
Course Purpose	This course aims to provide an advance theoretical analysis and hands on practical training of the digital studio environment. In depth advance functionalities, techniques, and mastering applications will be introduced with examples and exercises. The course also aims to introduce students to Sound Design theory and techniques for moving images and post-production application. Students will record, edit and mix foley sounds and ADR (Additional Dialogue Recording) for their short film project.
Learning Outcomes	Upon completion of the course, students should be able: • to develop an advance understanding of the digital audio workstation theory and practice; • to design, record, edit and produce foley sounds and A D R. • to demonstrate an understanding of highly specialized concepts and procedures in synchronization, data compression and encoding; • to conduct advance recording, mixing and editing applications with main focus on the sound design and the audio production techniques for motion pictures;

	• to apply concepts and techniques on specialized recording applications such as stereo and surround principles, sound design, mastering and automation.

Prerequisites	**FVC307**	Corequisites	None

Course Content	**Introduction to the advance digital studio recording environment and procedures** Introduction to the environment in which advance recording techniques and signal processing techniques are applied **Control 24** Introduction to the digital recording/mixing console Control 24 Advance operation and functionalities. Navigation & Editing Plug Ins and Inserts Utility Functions & Editing Parameters Recording & Mixing **Automation, Synchronization & Mastering** Develop complex and multiple projects Apply advance synchronization and automation procedures **Post Production Environment & Procedures** Proper set up procedures and monitor signal levels Sound sampling techniques Industry standard software applications for music, Automated Dialogue Replacement (ADR) and Foley Final multi-track mixing Advance storytelling techniques and sound design methods to enhance the overall production. Output final production to an industry broadcast format

Teaching Methodology	Lectures, demonstrations and screenings together with detailed critical analysis at each stage to engage students in the practice and disciplines of advance digital audio recording. Lectures address the theory of digital audio recording and production and are supported by practical demonstrations in which the information imparted is put into practice.

Screenings are used to critically analyze student projects and to provide examples of good practice. This process is supported by individual student research through directed and independent learning.

Lecture notes and presentations are available through the web for students to use in combination with the textbooks |
| Bibliography | **Bibliographical references:**

- Avarese, J. (2017), *Post Sound Design: The Art and Craft of Audio Post Production for the Moving Image (The CineTech Guides to the Film Crafts), Bloomsbury Academic USA.*

- Woodhall, W. (2010), *Audio Production and Postproduction (Digital Filmmaker)*, Jones and Bartlett

- Ament, T, V. (2014), *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*, Routledge.

- Shepherd, A. (2008), *Pro Tools for Video, Film, and Multimedia*, COURSE TECHNOLOGY.

Magazines & Websites

www.gearslutz.com

Tape Op, Sound on Sound, EQ. |
| Assessment | Overall, the course is evaluated as follows:

- **Final Assessment 34%**

  - Design Intelligence 40%,

  - Research and Methodology 20%, |

- Experimentation and Analysis 20%,
- Time management and Presentation 20%

- **Course work 66%**
  Interim Critique 33%
  Final Critique 33%

Coursework:

- Mid-Term / Quiz   20%
- 1st Project Project   30%
- 2nd Project (Final Film)   40%
- Class Participation   10%

In the Mid-Term students are assessed on the following:

(a) Written examination on theory of the advance digital signal flow, recording and mixing applications.

(b) Execution and technical competence on the Pro Control 24 capabilities, synchronization, automation and mastering

For the 1st project students will produce the sound of a 3-minute animation given by the instructor. They will be evaluated on their production competency and creative skills of the animation on which they have to design the sound incorporating foley and ADR.

For the 2nd project students will focus on all the elements of sound as they produce their 10-minute short film. Students will work on the recording procedures during their shootings. Furthermore, each student must work at the studio to record, mix, edit foley, and ADR sounds for their film and apply mastering and automation techniques.

	Assessment Criteria for each one of the projects are: Research and Analytical Skills - 30% Knowledge, Understanding and Production competency - 50% Presentation and Communication - 20%
Language	English