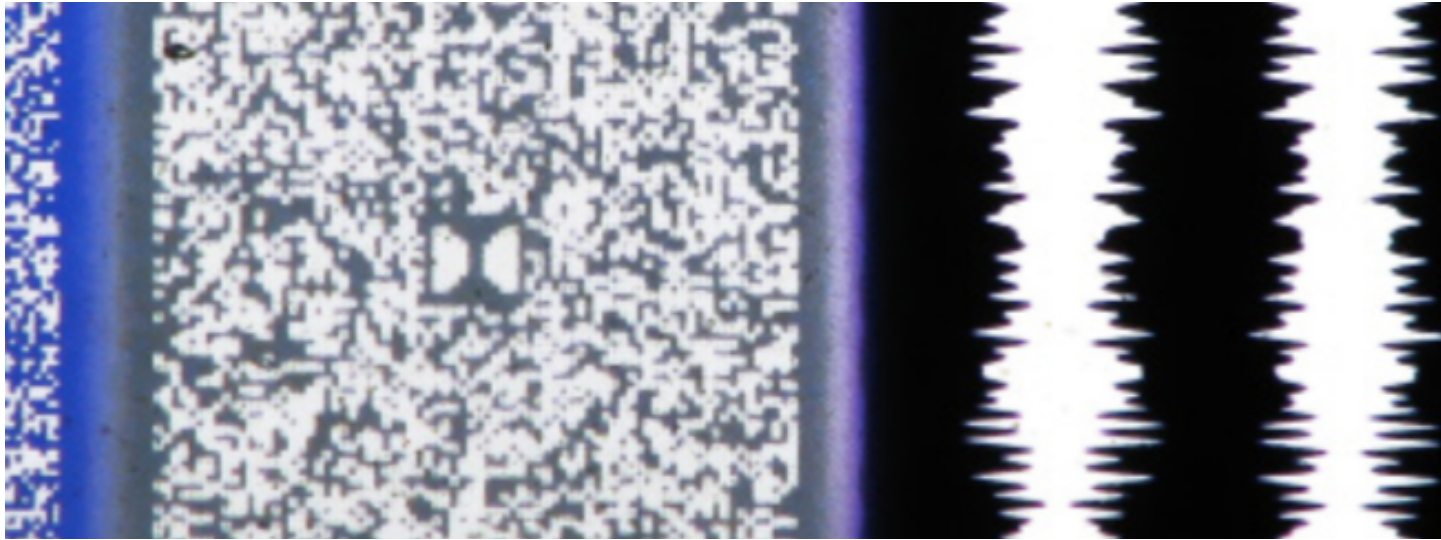


MART 341-003

INTRO TO SOUND DESIGN

Spring 2022



Welcome [student name]!

I am looking forward to being your instructor this semester. In order for this to be a great class for both of us, I need you to understand the importance of keeping me informed of your needs and challenges.

Instructor communication policy:

I am available to meet with you online in a live Zoom conference or by email. I will try to respond to you within 24 hours during the week, Monday through Friday. I am also a human living in a pandemic—so please be kind if there’s a delay. Be aware: I probably won’t respond on the weekend.

Cecil Decker

deckercb@mailbox.sc.edu

(please be sure to include your first and last name and the title of this course in emails)

My office hours are 8:30-9a Monday/Wednesday in MM304. If you would like to schedule a Zoom conference with me, please use [this link](#) to sign up for an appointment.



Course Description

This class is an introduction to contemporary concepts and practices in sound design, sound art and sound recording technology. Through a combination of lectures, projects and viewing, reading, listening and discussion assignments, we will investigate the practice of listening and explore approaches to recording, editing and designing sound.

By the end of the course you can expect to have acquired new technical skills in both audio production and post-production, have expanded your critical ability to speak about sound, and have developed and completed no less than three new works.

Student Learning Outcomes

By the successful completion of this course, you will be able to:

1. Become conversant in contemporary ideas and practices in sound design through research and responses to contemporary art, film and music.
2. Develop competency with audio production equipment, including microphones, audio interfaces, digital recorders, and editing and mixing software.
3. Develop a basic proficiency designing sound: recording, monitoring, editing, processing, mixing and spatializing, with an emphasis on the creative process and developing the ear.
4. Improve your conceptual, iterative process and your creative practice.

Course Requirements

Participation	20%
Critique	15%
Project 1	15%
Project 2	20%
Project 3	30%

Structure & Format

This course meets MW 10:50 AM - 12:05 PM in McMaster 329.

Weekly assignments, readings, discussion prompts, and projects may be assigned in class or via Blackboard. Grades will be posted solely in Blackboard, adhering to FERPA regulations.

This syllabus is a guideline for the course & is subject to change with advance notice. Please check Blackboard for updates.

Required Materials

This course does not require a textbook. Any readings we have will be posted on Blackboard. There are several [technology requirements](#).

Technology Requirements

1. You must have a decent pair of headphones. Some recommendations [here](#).
2. A computer running Windows (8 or higher) or macOS (Yosemite or higher). We will use a variety of desktop software TBD.
3. An account to some kind of file sharing site, e.g. Dropbox, Google Drive, OneDrive, etc. I recommend trying several out to find the one you like best.
4. You may need to sign up for accounts on SoundCloud, Vimeo, YouTube, or other media sharing websites.

Media Arts Safety Statement

Follow the procedures below to ensure safe and successful operation of all analog, electronic, and electric production equipment. Working with electricity can be dangerous. Use common sense and follow the procedures below.

- When checking out equipment from Media Services, first inspect equipment to ensure it's in good working condition. If equipment or electrical cords are damaged, notify Media Services staff immediately.
- Operate equipment only according to the manufacturer's recommendations. Consult the operating manual for the equipment (provided by your professor upon request, or you can find it online).
- All electrical connections for the equipment must be suitable for the type of equipment and the working conditions (wet, dusty, flammable vapors). A ground-fault circuit interrupter (GFCI) should be used if equipment is used outdoors or in wet/damp conditions.
- Use proper lifting techniques (power lift with your legs, avoid using your back) when loading/offloading equipment.
- Users can request hands on training on equipment use/set up either from the Media Services staff or faculty member.

If you have any additional questions or need assistance please don't hesitate to contact us at Media Services in McMaster 301.

Inclusivity & Collaboration

This course is a collaborative space, both in terms of exploring what sound means and how we work with sound as well as the execution and evaluation of major projects. Because we are a group of people with different identities, beliefs, goals, backgrounds, etc., we must be mindful and considerate of one another in speech, action, and interaction.

If you encounter any problems in this course, including classroom interactions and group projects, contact me as soon as possible.

All learners in this course will expect to abide by our [community ground rules](#).

Mental Health

The world, as you may have noticed, is a little wonky right now. More than ever, taking care of your mental and emotional health is one of the most important things you can do for your overall well-being. Student Health Services offers comprehensive mental health care and wellness programs. Visit the Student Health Services Counseling & Psychiatry [website](#) or call 803-777-5223 for more information.

If you feel you have a **mental health crisis** I encourage you to tell me or another instructor you feel comfortable sharing that information with. *You are not alone.*

In-person crisis walk ins are offered when necessary—please call 803-777-5223 before you arrive to help manage physical distancing.

Course Policies

Grading Rubric

A (90-100)	Work that is technically, conceptually and contextually successful, while presenting something new and complex in an interesting way. Work ready for public exhibition.
B+ (86-89) B (80-85)	Work that is technically, conceptually and contextually successful, yet lacks a cohesive unity between these elements.
C+ (76-79) C (70-75)	Work that is either technically, conceptually or contextually passable but lacks development in these areas.
D+ (66-69) D (60-65)	Work that is technically, conceptually and contextually unsuccessful and incomplete.
F (0-59)	Work that demonstrates a lack of technical and conceptual ability, shows no progress after critique, and/ or is lacking in a major aspect of its conception, execution or presentation.

Disability Statement

The university is committed to providing students with documented disabilities equal access to all university programs and services. If you think you have a disability and would like to request accommodations, you must register with the Office of Student Disability Services. Timely notification is essential. The Office of Student Disability Services Services can be reached on [their website](#) or by calling 803-777-6142. If you have already received a faculty accommodation letter from the Student Disability Services, please provide me with that information **as soon as possible**. Please make a private appointment so that we can review your accommodations.

Academic Success

The Division for Academic Success provides academic counseling for students who need assistance with test taking skills, study strategies, and preparation for board/licensing exams. Tutoring services are also available through our academic support program.

Please visit [their website](#) or call the office at 803-777-1000 to schedule an appointment.

Late Work

Completing assignments on time is essential to performing well in this course. Except in cases of real emergency, I will not give credit for assignments submitted after the deadline. If you have an emergency, please contact an instructor as soon as possible.

Academic Honesty

You are bound by the Carolina Code & the Student Honor Policy. If you plagiarize, you will fail the course, I will be required to report you to the Dean, and you could be expelled. If you have questions about what constitutes plagiarism, please speak with an instructor.

Attendance

Following the university attendance policy, you may miss up to two class sessions (10% of the full class time) for any reason. Excessive absences may be penalized. You can read the full policy [here](#).

If you are sick, please do not come to class. Just email me to let me know what's up.

For ongoing extenuating circumstances related to a medical condition or disability for which you may require reasonable accommodation, please refer to the [Disability Statement](#).

Rights

Students retain rights to works they produce in the course. They grant the University of South Carolina a non-exclusive right to reproduce these works, in whole or in part, in any medium, worldwide, in perpetuity. Students are also responsible for works they produce for the course. They agree to indemnify and hold harmless the University and its employees for any legal violations their work for this course may entail.

Graduate Students

Students enrolled at the graduate level are evaluated on a more rigorous basis. In addition to regular coursework, these students will also complete a research paper on a topic in contemporary sound art.

Course Schedule

This course will evolve throughout the semester based on various metrics, such as but not limited to: tech availability, holidays or worsening global disasters.

1/10-14	Introductions
1/17-21	Noise and Silence
1/24-28	Intro to Audio // Signal Flow
1/31-2/4	Microphones // Cables and Interfaces
2/7-11	Intro to Ableton
2/14-18	Space // Sound Walks
2/21-25	Sonic Environments
2/28-3/4	Basic Audio Tools
3/7-11	TBD
3/14-18	Intro to Synthesis
3/21-25	MIDI and Controllers
3/28-4/1	Sampling
4/4-8	TBD
4/11-15	TBD
4/18-22	Workshopping
4/25-29	Share Out
4/29	Final Exam @ 9am