	Mahatma Gandhi University Kottayam

Programme	**BA (HONS) MULTIMEDIA**
Course Name	**SOUND FOR VISUAL MEDIA**
Type of Course	**DSE**
Course Code	**MG4DSEMLM201**
Course Level	**200-299**
Course Summary	This course covers analytical listening, soundwalk practicums, and the elements of sound structure. It explores voice aspects, including voice- overs and narration techniques, and delves into sound effects, music, and mixing considerations for various media. The curriculum emphasizes practical skills through projects, culminating in the creation of a tailored soundscape for a fictional video to enhance the immersive storytelling experience.

Semester	IV		Credits		4	Total Hours

Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	Total Hours
			3	1		75

Pre-requisites, if any	

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain the narrative importance and aesthetic principles of film sound.	K, U	1, 2
2	Apply techniques of production sound recording and ADR in film/video projects.	U, A	4, 6
3	Design creative ambience, effects and Foley for cinematic storytelling.	A, C	3, 4
4	Mix and deliver sound in appropriate formats demonstrating narrative intent.	A, An	1, 3, 4
5	Critically evaluate sound design and mixing in cinematic works, identifying artistic choices and their emotional impact.	An, E	4, 7, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

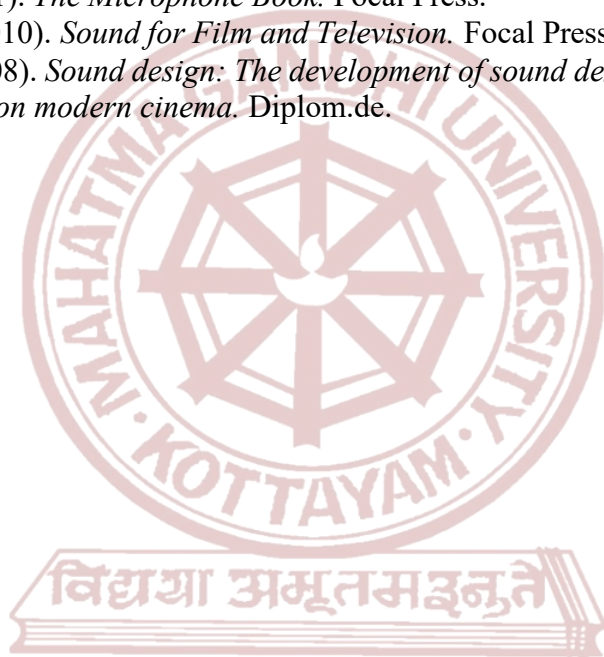| Module	Units	Course description	Hrs	CO No.
Essentials of Sound Tracks in a Movie				
1	1.1	Importance of sound in narrative storytelling, Elements of a Film Sound Track-Dialogue, Music, Effects (D-M-E)	2	1
	1.2	Roles & Workflow in Sound Production- Sound designer, production sound mixer, editor, Foley artist, Pre-production planning, Sound design workflow in film/OTT	3	1
	1.3	Listening Skills & Sound Aesthetics- Critical listening, Sound motifs, silence, leitmotifs, Emotional impact of Music & sound, Case studies from films	3	1, 5

		Production Sound Recording & ADR		
2	2.1	Directing for Good Production Sound- How blocking, framing, and location choices affect sound, working with location sound teams, Avoiding sound continuity issues on set	2	2
	2.2	Production Sound Recording- Location sound equipment: mics, mixers, recorders, Mic placement, boom operation, wireless systems, Handling noise, room tone, set etiquette	2	2
	2.3	ADR (Automated Dialogue Replacement)- When and why ADR is required, Studio setup for ADR, Cueing, sync, performance direction. production sound recording and ADR comparison	3	2
	2.4	Practicum : Production track recording and ADR	10	2
		Sound Designing – Ambiences, Effects, Foley		
3	3.1	Ambience & Backgrounds-Purpose of ambience in storytelling, Types of ambiences (room tone, BGs, environmental), Layering and perspective	5	3
	3.2	Sound Effects Design-Hard effects, designed effects, transitional effects, Creative use of reverb.	5	3
	3.3	Foley Art & Recording- Types of Foley (footsteps, props, cloth)	5	3
	3.4	Practicum- Script analysis, Sound design script, Design the sound for a short Visual content	15	3
4		**Sound Mixing – Formats & Approaches**		
	4.1	Understanding Mix Formats- Mono, Stereo, 5.1, 7.1, Atmos (overview)	3	4
	4.2	Directing the Mix Session- Balancing dialogue–music–effects based on emotion, Pacing, rhythm, silence, tension through mix decisions,	2	4, 5

		Reference scenes and director's notes		
	4.3	Practicum : Mix small designed session in Mono or stereo format	5	4
	4.4	Project: record and design a complete sound component for a short video and and delivers in stereo or mono formats	10	4
5	**TEACHER SPECIFIC CONTENT**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. ● Studio Recording Demonstrations and Workflow Showcase ● Hands-On Practice: Engage in practical exercises and program demonstrations ● Direct application and skill development in a controlled learning environment. ● Critical Listening Exercises, Case Studies, and Evaluating Sound Design with Classic Movie Examples
Assessment Types *Please refer appendix for more details*	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) - Practical** • Assignments, Seminars – 20 Marks • Class works, Examinations and Viva – 10 Marks Total Marks : 30
	B. End Semester Evaluation - Practical • Project Evaluation – 50 Marks • Viva-Voce – 20 Marks Total Marks : 70

References

1. "Pro Tools Reference Guide."
2. Alburger, J. R. (2019). *The art of voice acting: The craft and business of performing for voiceover.* Focal Press.
3. Alten, S. R. (2004). *Audio in media.* London, Thomson Wadsworth.
4. Bartlett, Bruce, and Jenny Bartlett. *Practical Recording Techniques: The Step-By-Step Approach to Professional Audio Recording.* Routledge, 2012.
5. Bevilacqua, E. (2018). *Microphone Techniques for Live Sound.* Routledge.
6. Case, A. (2001). *Sound FX: Unlocking the Creative Potential of Recording Studio Effects.* Focal Press.
7. Chion, M. (1994). *Audio-Vision: Sound on Screen.* Columbia University Press.
8. Eargle, J. (2011). *The Microphone Book.* Focal Press.
9. Holman, T. (2010). *Sound for Film and Television.* Focal Press.
10. Müller, B. (2008). *Sound design: The development of sound design for Hollywood films and its impact on modern cinema.* Diplom.de.

MGU-UGP (HONOURS)

Syllabus