

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	SCHOOL OF SOCIAL SCIENCES		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF CULTURAL TECHNOLOGY AND COMMUNICATION		
<b>LEVEL OF STUDIES</b>	UNDERGRADUATE		
<b>COURSE CODE</b>	EPI 307	<b>SEMESTER</b>	5 <sup>o</sup>
<b>COURSE TITLE</b>	SOUND DESIGN		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
	2	3	
	1	2	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>	3	5	
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	Special background		
<b>PREREQUISITE COURSES:</b>	None		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	Yes		
<b>COURSE WEBSITE (URL)</b>	<a href="https://eclass.aegean.gr/courses/131111/">https://eclass.aegean.gr/courses/131111/</a>		

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b></p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <li>● <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>● <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>● <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>● identify, analyse and discuss the morphological and the socio-cultural aspects of everyday sonic phenomena.</li> <li>● comprehend, analyse and apply creatively the distinct communicative affordances of sound in the formation of cultural content,</li> <li>● use creatively software and hardware for recording and editing sound.</li> <li>● Integrate audio data within audio-visual narratives,</li> <li>● combine theories of communication and of digital media for the creation of audio-visual works,</li> <li>● collaborate in the production and presentation of digital cultural content,</li> <li>● design and implement audio and multimedia digital cultural products for organizations of various categories</li> </ul>

### General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology  
Adapting to new situations  
Decision-making  
Working independently  
Team work  
Working in an international environment  
Working in an interdisciplinary environment  
Production of new research ideas

Project planning and management  
Respect for difference and multiculturalism  
Respect for the natural environment  
Showing social, professional and ethical responsibility and sensitivity to gender issues  
Criticism and self-criticism  
Production of free, creative and inductive thinking  
.....  
Others...  
.....

- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Decision-making
- Working independently
- Team work
- Working in an interdisciplinary environment
- Production of new research ideas
- Project planning and management
- Criticism and self-criticism
- Production of free, creative and inductive thinking

### (3) SYLLABUS

Sound design is a techno-cultural practice of creating sounds that carry meaningful information and evoke emotions to the users as they interact with the social, economic and technological environments of everyday life. Sound design concerns techniques of manipulating audio material by taking into consideration communicative, aesthetic, ideological and ethical issues. The course aims at elaborating the acoustic culture of the students and their skills of manipulating audio material in order to create meaningful and affective sonic content and environment across various technological media and cultural settings, such as films, interactive digital media, museums, sound logos, etc.

#### Course units

- The semantics of sound – Techniques of listening
- Experimental music and sound art
- The use of sound in cultural production
- Sound narratives
- Principles of sound design
- Sound editing

#### (4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;"><b>DELIVERY</b></p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	Face-to face																						
<p style="text-align: center;"><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b></p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of ICT in teaching, laboratory education, communication with students																						
<p style="text-align: center;"><b>TEACHING METHODS</b></p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;"><b>Activity</b></th> <th style="text-align: center;"><b>Semester workload</b></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">13*2=26 hours</td> </tr> <tr> <td>Laboratory practice</td> <td style="text-align: center;">13*1=13 hours</td> </tr> <tr> <td>Fieldwork</td> <td style="text-align: center;">4*1=4 hours</td> </tr> <tr> <td>Study for lectures</td> <td style="text-align: center;">13*3=39 hours</td> </tr> <tr> <td>Study for laboratory practice</td> <td style="text-align: center;">45 hours</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td>Course total</td> <td style="text-align: center;">127 hours</td> </tr> </tbody> </table>	<b>Activity</b>	<b>Semester workload</b>	Lectures	13*2=26 hours	Laboratory practice	13*1=13 hours	Fieldwork	4*1=4 hours	Study for lectures	13*3=39 hours	Study for laboratory practice	45 hours									Course total	127 hours
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<p style="text-align: center;"><b>STUDENT PERFORMANCE EVALUATION</b></p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Students design and develop three sound design works that correspond to the topics of the course.</p> <p>Evaluation criteria are given and are accessible to students on the website of the course</p>																						

#### (5) ATTACHED BIBLIOGRAPHY

<ul style="list-style-type: none"> <li>● Bordwell, D., Thompson, K. (2004). <i>Film Art: An Introduction</i>, pp.354-394. Athens: MIET.</li> <li>● Bubaris, N. (2006), "Soundscape: Connections and Disjunctures in Acoustic Experience", in Dimitris Papageorgiou, Nikos Bubaris, Eleni Myrivili, ( eds.) <i>Cultural Representation</i>, Athens: Kritiki Publications, pp. 111-139</li> <li>● Chion, M. (2010). <i>Film Sound</i>. Athens: Patakis Publications.</li> <li>● Goodman, S. (2010). <i>Sonic Warfare: Sound, Affect and the Ecology of Fear</i>. Cambridge: MIT Press 2010.</li> <li>● Minard, R. (2008), «Sound Art Installations», <i>Polyphonia</i>, no. 13.</li> <li>● Mylonas, M. (1999), <i>Music and Cinema</i>. Athens: Kedros Publications</li> <li>● Nyman, M. (2010). <i>Experimental Music: Cage and beyond</i>. Athens: Okto</li> <li>● Panopoulos, P. (2005). <i>From music to sound</i>. Athens: Alexandria</li> <li>● Sakelariou, G. (2007). «Just sound», <i>Highlights</i>, no. 28:192-3.</li> </ul>
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- Sonnenschein, D. (2001). *Sound Design: the expressive power of music, voice and sound effects in cinema*. Studio City-Michael Wiese Productions.
- Toop, D. (2003). *Ocean of Sound*. Athens: Oxy.