COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF SOCIAL SCIENCES
ACADEMIC UNIT	DEPARTMENT OF CULTURAL TECHNOLOGY AND COMMUNICATION
LEVEL OF STUDIES	UNDERGRADUATE
COURSE CODE	EPI 307 SEMESTER 5th
COURSE TITLE	SOUND DESIGN

| INDEPENDENT TEACHING ACTIVITIES
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	WEEKLY TEACHING HOURS	CREDITS
Lectures	2	
Laboratory exercises	2	
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).	4	5

COURSE TYPE
general background, special background, specialised general knowledge, skills development	Special background
PREREQUISITE COURSES:	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.aegean.gr/courses/131111/

(2) LEARNING OUTCOMES

Learning outcomes

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.

Consult Appendix A
- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

By the end of the course, students will be able to:

- identify, analyse and discuss the morphological and the socio-cultural aspects of everyday sonic phenomena
- comprehend, analyse and apply creatively the distinct communicative affordances of sound in the formation of cultural content
- use creatively software and hardware for recording and editing sound
- integrate audio data into audio-visual narratives
- combine theories of communication and of digital media in order to create audio-visual works
- collaborate in the production and presentation of digital cultural content,

- design and implement audio and multimedia digital cultural products for organizations of various sectors.

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	*Project planning and management*
	Respect for difference and multiculturalism
Adapting to new situations	*Respect for the natural environment*
Decision-making	*Showing social, professional and ethical responsibility and*
Working independently	*sensitivity to gender issues*
Team work	*Criticism and self-criticism*
Working in an international environment	*Production of free, creative and inductive thinking*
Working in an interdisciplinary environment	*......*
Production of new research ideas	*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 developing 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

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Use of ICT in teaching, laboratory education, communication with students

TEACHING METHODS		
The manner and methods of teaching are described in detail. *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.* *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*	**Activity**	**Semester workload**
	Lectures	13*2=26 hours
	Laboratory practice	13*2=26 hours
	Fieldwork	4*1=4 hours
	Study for lectures	13*2=26 hours
	Study for laboratory practice	45 hours
	Course total	127 hours

STUDENT PERFORMANCE EVALUATION *Description of the evaluation procedure* *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* *Specifically-defined evaluation criteria are given, and if and where they are accessible to students.*	Students design and develop three sound design works that correspond to the topics of the course. Evaluation criteria are given and are accessible to students on the website of the course

(5) ATTACHED BIBLIOGRAPHY

- Bordwell, D., Thompson, K. (2004). *Film Art: An Introduction,* pp.354-394. Athens: MIET.
- Bubaris, N. (2006), "Soundscape: Connections and Disjunctures in Acoustic Experience", in Dimitris Papageorgiou, Nikos Bubaris, Eleni Myrivili,(eds.) *Cultural Representation*, Athens: Kritiki Publications, pp. 111-139
- Chion, M. (2010). *Film Sound*. Athens: Patakis Publications.
- Goodman, S. (2010). *Sonic Warfare: Sound, Affect and the Ecology of Fear*. Cambridge: MIT Press 2010.
- Minard, R. (2008), **«**Sound Art Installations», *Polyphonia*, no. 13.
- Mylonas, M. (1999), *Music and Cinema*. Athens: Kedros Publications
- Nyman, M. (2010). *Experimental Music: Cage and beyond.* Athens: Okto
- Panopoulos, P. (2005). *From music to sound*. Athens: Alexandria
- Sakelariou, G. (2007). «Just sound», *Highlights*, no. 28:192-3.

- Sonnencshein, 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.