

*Sound design*  
COURSE GUIDE

BACHELOR'S IN FILMMAKING

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Arturo Quispe

## Course presentation

Sound design in audiovisual projects based on technical knowledge and the creative possibilities of editing and mixing tools.

## Student competencies

CG0 1	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG0 2	Know the different tools and languages of film, to apply them in audiovisual projects.
CG0 3	Know the codes of ethics and deontology applicable to the audiovisual industry
CG0 4	Know the various applications of the technological resources from the field of audiovisual creation.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE03	Know the production workflows of the audiovisual industry.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE16	Design the sound of an audiovisual work through capture, conceptualization and the tonal and spatial composition of the dialogues, settings, effects and music.

## Learning outcomes

Upon completion of this course, each student must be able to:

1. Work with the most widely used technologies in audiovisual sound postproduction processes.
2. Know the formats, codecs and compressions of sound files.
3. Develop the design of sound, technically and artistically, for an audiovisual work.
4. Post-produce the sound of an audiovisual work, participating in all of the essential processes.
5. Develop creativity through experimentation with tools.

## Teaching methodology

<i>MD1</i>	Participatory masterclass.
<i>MD2</i>	Case studies and discussion.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Academic tutoring.

## Course content

<i>Content</i>	<p>Conceptual approach to the aesthetic and narrative values of sound in the conception of an artistic and/or cinematic work.</p> <ol style="list-style-type: none"> <li>1. Sound in the design of mise-en-scène. Narrative devices of sound.</li> <li>2. Conceptual transformations of the image with a sound atmosphere.</li> <li>3. Forms and concepts of sound. Experimentation and avant-garde.</li> <li>4. Synchronism and asynchronism. Sound vs. image.</li> <li>5. The discourse of sound in currents of the art of film.</li> <li>6. Audio creation and experimental sound.</li> <li>7. Sound in contemporary stage trends.</li> </ol>
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## Learning activities

<i>AF1</i>	Theoretical and theoretical-practical classes.	24 hours
<i>AF2</i>	Classroom/laboratory exercises and practices.	33 hours
<i>AF3</i>	Design and execution of artistic creation projects (individual or group).	6 hours
<i>AF4</i>	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	18 hours
<i>AF5</i>	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	70 hours
<i>AF6</i>	Academic tutoring.	6 hours
<i>AF7</i>	Evaluation.	3hours
<i>AF8</i>	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	30 hours

\* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.

## *Assessment*

### GENERAL ASSESSMENT CRITERIA

#### ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

#### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

#### SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

#### UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offense. If one student copies the work of another student, both shall be held accountable.

### SPECIFIC ASSESSMENT CRITERIA

#### REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0..

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written)	Revaluable	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	No	40%
SE5 Attitude and participation	Non reevaluable	No	10%
			100%

(\*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

#### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

#### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## *Resources*

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS