**Part 1: To Be Completed By the Institution**

<table>
<thead>
<tr>
<th>Institution Name</th>
<th>001535</th>
<th>Instructional Unit or Department Name, Department Code:</th>
</tr>
</thead>
<tbody>
<tr>
<td>University of Florida</td>
<td>Digital Worlds Institute, 015851001</td>
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</tr>
</tbody>
</table>

**Recommended SCNS Course Identification:**
- Discipline (SMA) 418
- Prefix DIG
- Level 4
- Course Number
- Lab Code C

**Institution's Course Title:** Audio Design for Digital Production

**Effective Term and Year course will first be offered:** Fall 2011

**Amount of Credit:** 3

**Course Description (attach a course syllabus):**

Professional techniques for the creation of audio content for variety of applications in the Digital Arts & Sciences. Software tools for conversion, storing, processing and retrieval of sound in a variety of digital formats. Fundamentals of loop-based audio design, sampling and work with a industry standard software with linear and interactive digital media.

**Prerequisites:** (This form does not update ISIS or registration prerequisite checking.)

Admission into the BA in DAS program as a full-time Major with Junior standing or written consent of Instructor.

**Corequisites:**

- All faculty teaching this course have completed at least 18 graduate semester hours in the teaching discipline and hold at least a master's degree.  
  - Yes  No

**Degree Type (Mark all that apply):**
- Associate of Arts
- Baccalaureate
- Graduate Study
- Other (specify):

**Category of Instruction:**
- Introductory
- Intermediate
- Advanced

**Department Contact, Telephone Number, Email Address and PO Box:**

Benjamin DeVane, 352.294.2020, ben.devane@ufl.edu, P.O.Box 115810 12/01/2010

**College Contact, Telephone Number, Email Address and PO Box:**

Edward Schaefler, Associate Dean for Academic and Student Affairs, (352) 273-1482 eschaefler@arts.ufl.edu PO 115800 12/01/2010

**Part 2: To Be Completed By the Faculty Discipline Committee Representative**

**Approved Course Classification (Prefix, Number, Lab Code):**

If not the same as recommended by institution, please explain:

**SCNS Course Title (if new):**

**Decade Title (if new):**

**Century Title (if new):**

**Signature, Faculty Discipline Committee Representative:**

Date:

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Rev 6/08
Course Number: DIG 4xxxC
Course Title: Audio Design For Digital Production
Credits: 3

Instructor: To be announced
Digital Worlds Institute       University of Florida
Email: To be announced
Phone: To be announced

Prerequisites: None

REQUISITES: You must provide a personal laptop with and bring it to every meeting.

Course Description:

This course provides students with an introductory technical understanding for the acoustic and psychoacoustic parameters of sound. In-class tutorials include professional techniques for the completion of audio-based projects. Students use software tools for conversion, storing, processing and retrieving sound in a variety of digital formats. Students learn fundamentals of loop-based audio design and sampling, and work with an industry standard Digital Audio Workstation software program. Students configure their own laptops for the completion of a variety of assignments and in-class work. In addition, students add sound to a variety of digital media artifacts during the class, create an on-line repository and work with a global on-line audio database. Students take part in recording a live music program including monitoring, mixing and streaming digital audio. Students patch and record sounds from an analog synthesizer for a historical understanding of hardware based audio tools. This class also introduces students to the development of both the theory and the practice of synthesizing musical sounds using computers.

Course Objectives
At the conclusion of the course, Audio Design for Digital Production students will be able to

1.) Create. Re-mix and convert Digital Audio
2.) MIX audio for a surround sound environment and a streaming live event
3.) Apply theoretical techniques to a digital audio design
4.) Create an audio soundscape for a visual media artifact
5.) Design procedural sounds for a digital game
## Course Syllabus:

<table>
<thead>
<tr>
<th>Date</th>
<th>Topics</th>
<th>In Class</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week One</strong></td>
<td>Theories and Principles of Audio Design 1: Physical BLOG and UPLOADING WORKS</td>
<td>All “in class objectives” must be completed by the end of the period: All homework/blog Assignments are due online by next meeting time</td>
<td>Sign up for Blog&lt;br&gt;Sign up for Freesound&lt;br&gt;Sign Up for SoundCloud&lt;br&gt;Find 10 sound files</td>
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<td><strong>Week Two</strong></td>
<td>Sound Presentation Browser Audio Laptop Music Revolution Bicycle Built For two</td>
<td>In Class Objective: Freesound Browser loop project</td>
<td>Blog assignment : TBA</td>
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<tr>
<td><strong>Week Three</strong></td>
<td>Theories and Principles of Audio Design 2: Mathematical Sampling and Plundering - We're all Media Pirates now</td>
<td>HISTORICAL: Harmonics Series, Just Intonation &amp; Equal Temperment&lt;br&gt;1.) pure data evaluation&lt;br&gt;2.) pd-extended assignment</td>
<td>Pure Data Harmonic Series Homework&lt;br&gt;Pure Data Building A sampler Homework</td>
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<tr>
<td><strong>Week Four</strong></td>
<td>MIDI PROTOCOL MIDI SEQUENCES MIDI CONTROL</td>
<td>Online music tools&lt;br&gt;2.) Soundcloud, bandcamp and Freesound</td>
<td>1.) MIDI homework</td>
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<tr>
<td><strong>Week Five</strong></td>
<td>ABLETON I online: NIN, BUSH OF GHOSTS Audio Design: Noise &amp; Glitch</td>
<td>REMIX MIDTERM PROJECT ASSIGNED</td>
<td>Blog assignment: Noise and Glitch aesthetics</td>
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<tr>
<td><strong>Week Six</strong></td>
<td>ABLETON II Criteria for projects Explained and clarified</td>
<td>REMIX PROJECT UPDATES -works in progress upload to soundcloud</td>
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<tr>
<td><strong>Week Seven</strong></td>
<td>ABLETON DEMONSTRATION III Theories and Principles of Audio Design 3: Psychological</td>
<td>REMIX MIDTERM PROJECT ASSIGNMENT -works in progress and online posting</td>
<td>Blog assignment: online music “toys”</td>
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<tr>
<td><strong>Week Eight</strong></td>
<td>Theories and Principles of Audio Design 4: Loop Based Composition</td>
<td>Show Project explained and Assigned</td>
<td>REMIX DUE MIDTERM</td>
</tr>
</tbody>
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| Week Nine | Pure data as a game audio engine  
                        **Procedural audio design** | **Sound Design For Games: Game Audio Design Assignment** | Online Reading:TBA |
|-----------|-------------------------------|-------------------------------------------------|------------------|
| Week Ten  | Movie: Bob Moog:  
                        **SYNTHESIZER Project Theories and Principles of Audio Design5: Layering Sound** | In class: Objective  
                        **Synthesizer Projects** | Blog assignment: Synthesis Types and history |
| Week Eleven | Surround Sound Dolby THX and Professional Sound Design  
                        "MUSIC FOR FILMS" | | Blog assignment: Film Music Links and Examples  
                        **DUE: Procedural Sound Design For Games Audio Design Assignment** |
| Week Twelve | INTRO TO PROTOOLS MIXING 5.1 for Digital Media | SURROUND SOUND PROJECT FINAL Assigned | Online Reading:TBA |
| Week Thirteen | **PROTOOLS I** | In class objective: Automated  
                        5.1 mix using FILM MIX PLUGINS | |
| Week Fourteen | **PROTOOLS II** | In class objective: AC3 CONVERSION DVD AUTHORING FOR AUDIO | Show Project DUE |
| Week Fifteen | Testing and tech for presentations | | FINAL Surround Sound PRESENTATION TECH  
1. Documentation and archiving |
| Week Sixteen | | | FINAL Surround Sound PRESENTATION DUE FINAL |

**UF Grading link:**

http://www.registrar.ufl.edu/catalog/policies/grading.html

Grading Scale
<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>% Equivalency</th>
<th>GPA Equivalency</th>
<th>Evaluations and Grades</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94 – 100%</td>
<td>4.0</td>
<td>_10% of the final grade comes from Participation in class</td>
</tr>
<tr>
<td>A-</td>
<td>90 – 93%</td>
<td>3.67</td>
<td>_10% of the final grade comes from Homework</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 89%</td>
<td>3.33</td>
<td>_10% of the final grade comes from Show Project</td>
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<td></td>
<td></td>
<td>_10% of the final grade comes from Game Audio Design</td>
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<tr>
<td>B</td>
<td>84 – 86%</td>
<td>3.00</td>
<td>_20% of the final grade comes from In-class Objectives</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 83%</td>
<td>2.67</td>
<td>_20% of the final grade comes from REMIX Midterm Project</td>
</tr>
<tr>
<td>C+</td>
<td>77 – 79%</td>
<td>2.33</td>
<td>_20% of the final grade comes from Final Surround Sound Project Presentation</td>
</tr>
<tr>
<td>C</td>
<td>74 – 76%</td>
<td>2.00</td>
<td></td>
</tr>
<tr>
<td>C-</td>
<td>70 – 73%</td>
<td>1.67</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>67 – 69%</td>
<td>1.33</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>64 – 66%</td>
<td>1.00</td>
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</tr>
<tr>
<td>D-</td>
<td>60 – 63%</td>
<td>.67</td>
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<tr>
<td>E, I, NG, S-, U, WF</td>
<td></td>
<td>0.00</td>
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</tr>
</tbody>
</table>

1) Class Attendance/Demeanor Policy

Policy on Absences

a. At the sole discretion of the instructor, documented Emergencies or medical situations may be the only acceptable reasons for an excused absence. At the very least, students must contact the Instructor 24 hours before class time if they wish to be considered for an excused absence.

b. Unexcused absences will accrue to the detriment of the portion of the final grade given for class participation.

2) OFFICE HOURS and RELATED POLICIES (Making Up Exams or Late Submissions, etc)

Office Hours for Student Consultation

a. The course instructor will post and hold weekly office hours for face-to-face meetings
b. Students are encouraged to begin assignments early enough such that instructors can provide assistance during regularly scheduled office hours if needed

Late policy

a. At the sole discretion of the instructor, late work may be penalized according to the late policy.

b. Any assignment turned in past the due date may lose up to 10% of the total point value of the assignment for each class day it is late.

Policy on Making up Exams

a. At the sole discretion of the instructor, Exams may or may not be taken late. Documented Emergencies or medical situations may be the only accepted reasons for an excused absence on the day of an exam.

b. Any assignment turned in past the due date may lose up to 10% of the total point value of the assignment for each class day it is late.

3.) In Class Objectives are assignments that must be completed by the end of the class, they include tutorials, critiques, viewing and written responses to the content covered during the class meeting time

3a.) All Homework is due by next class meeting.

4.) Students with disabilities

Instructor will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to Instructor when requesting accommodation.

5) Required texts and other materials


http://www.ableton.com/pages/downloads/manuals

6) Critical Dates

Exam dates: To be announced
Project submission deadlines: To be announced

7.) Academic Honesty
The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

- Academic Honesty: [http://www.registrar.ufl.edu/catalog/policies/students.html#honesty](http://www.registrar.ufl.edu/catalog/policies/students.html#honesty)

8) University Counseling Services

Contact information:

Counseling Center
Address:
3190 Radio Rd. P.O. Box 112662, University of Florida
Gainesville, FL 32611-2662
Phone: 352-392-1575  Web: [www.counsel.ufl.edu](http://www.counsel.ufl.edu)

9) UF Computer Policy

a. In keeping with the University of Florida’s student computer policy [http://training.helpdesk.ufl.edu/computing.shtml](http://training.helpdesk.ufl.edu/computing.shtml) all assignments completed for this class should be typed using a word processing program. Use of spellchecking and grammar-checking programs is strongly encouraged. Excessive spelling/grammar errors detract from quality of scholarship, and will be appropriately assessed.

b. Use of desktop publishing software and computer generated graphics for course deliverables that may eventually be included in student’s portfolios is also strongly encouraged.

10) EMAIL and Response times

a. All students must maintain and USE their registered Gatorlink email address for email communications related to the class

b. Students will be contacted via their registered Gatorlink email address with any course updates or other items of pertinence to the course.

c. Students are expected to read their Gatorlink email at least once during every business day.

d. Allow a minimum of 24 business hours for the Instructor to reply to email from students.

101 Student Concerns

a. If you have any concerns or questions about any situation in the course please consult the instructor ASAP.

b. If after consultation with the Instructor, the student has unresolved concerns or questions, they may request an appointment with the program director.