

**City University of Hong Kong  
Course Syllabus**

**offered by School of Creative Media  
with effect from Semester A 2017 /18**

---

---

**Part I Course Overview**

**Course Title:** Live Sound Production

**Course Code:** SM3722

**Course Duration:** One semester

**Credit Units:** 3

**Level:** B3

**Proposed Area:**  
*(for GE courses only)*

Arts and Humanities  
 Study of Societies, Social and Business Organisations  
 Science and Technology

**Medium of Instruction:** English

**Medium of Assessment:** English

**Prerequisites:**  
*(Course Code and Title)* SM1702 Creative Media Studio I

**Precursors:**  
*(Course Code and Title)* Nil

**Equivalent Courses:**  
*(Course Code and Title)* Nil

**Exclusive Courses:**  
*(Course Code and Title)* Nil

## Part II Course Details

### 1. Abstract

(A 150-word description about the course)

This course aims to provide students with advanced knowledge in sound production for live events such as: theatres and concerts events. Upon completion of the course, students will have confidence in directing all agents of a sound team. Driven by a producer's requirement and project brief, students will learn how to plan, design basic audio systems and be able to communicate with other audio professionals. Hands on and real world experience will be provided to students, including site visits to Hong Kong television stations and where possible engagement with live sound production companies events.

### 2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs <sup>#</sup>	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Describe and illustrate the basic function and operation of an audio system for live events.		✓	✓	
2.	Analyse, enumerate and compare production processes for live sound events as compared to a typical recording studio.		✓	✓	
3.	Diagnose possible technical issues and production challenges relating to sound and or music production for a prescribed project.			✓	✓
4.	Produce the sound for a live studio or sound/music event, including the audio and video (as a reference) recordings.		✓	✓	✓
5. <sup>^</sup>	Transform basic technical competence into a unique style or personal signature		✓	✓	
		100%			

\* If weighting is assigned to CILOs, they should add up to 100%.

<sup>#</sup> Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

<sup>^</sup> Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

A1: Attitude

*Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.*

A2: Ability

*Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.*

A3: Accomplishments

*Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.*

**3. Teaching and Learning Activities (TLAs)**  
*(TLAs designed to facilitate students' achievement of the CILOs.)*

TLA	Brief Description	CILO No.					Hours/week (if applicable)
		1	2	3	4	5	
Lecture / Guided Exploration	Examine audio system designs for live sound production and audio recording for theatre and concert events.	✓					
Media Analysis / Discussion	Critical listening live sound contents, concert recordings, etc. with critique and discussion.		✓			✓	
Lecture / Case Studies / Project	Examine provided case studies and experience live sound equipment and live sound events.			✓			
Media Analysis / Guided Exploration	Examine, analyze and discuss the audio recordings of live sound/music events and theatre productions.				✓		

**4. Assessment Tasks/Activities (ATs)**  
*(ATs are designed to assess how well the students achieve the CILOs.)*

Assessment Tasks/Activities	CILO No.					Weighting*	Remarks
	1	2	3	4	5		
Continuous Assessment: 100%							
Group presentation (2-3)	✓					15%	
Weekly listening exercise and critique on different audio materials.		✓				10%	
Design an audio system for live sound production and audio recording based on a given project brief.			✓			35%	
Final project	✓	✓	✓	✓	✓	40%	
Examination: 0% (duration: --, if applicable)							

\* The weightings should add up to 100%.

100%
------

## 5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Group Presentation, Listening Exercise and Critique	This assessment will grade on rationality, clarity and fluency of argument and comment. The threshold of 'discovery' lies in a student's ability to negotiate a position that is informed, defensible, and standing on personal insight.	<ul style="list-style-type: none"> <li>- Rich content, excellent ability to interpret and integrate various resources</li> <li>- Rigorous organization, coherent structure, systematic composition</li> <li>- Precision in argument, well defined and reasoned points of view grounded in insightful interpretation of existing literature</li> <li>- Readiness to respond to peer opinion and other views initiated in class discussion</li> <li>- Discussion shed light on new dimensions of the issue</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content, sufficient ability to integrate various resources based on demand</li> <li>- Reasonable organization with balanced structure and composition</li> <li>- Clear elaboration of ideas that sticks to the point, with clearly differentiated issues, ability to interpret opinions independently</li> <li>- Sufficient responses to peer comments to sustain a discussion</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content, fair ability to integrate various resources based on demand</li> <li>- Fair organization with adequate structure and composition</li> <li>- Relevant points made to the subject matter in question</li> <li>- Ability to respond to other statements and engage in class discussion</li> </ul>	<ul style="list-style-type: none"> <li>- Weak content, limited use of resources</li> <li>- Poor organization, structure and composition</li> <li>- Relevant points to the subject matter, marginal ability to interpret opinions</li> <li>- Ability to respond to other comments in simple terms</li> </ul>	<ul style="list-style-type: none"> <li>- Inadequate content, no/ irrelevant use of resources</li> <li>- No organization, structure or/and composition</li> <li>- Irrelevant points to the subject matter, no ability to interpret opinions</li> <li>- Fail to respond to other comments</li> </ul>
2. Weekly listening exercise and critique on different audio materials	This assessment will grade on rationality, clarity and fluency of argument and comment. The threshold of 'discovery' lies in a student's ability to	<ul style="list-style-type: none"> <li>- Rich content, excellent ability to interpret and integrate various resources</li> <li>- Rigorous organization, coherent structure,</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content, sufficient ability to integrate various resources based on demand</li> <li>- Reasonable organization with balanced structure</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content, fair ability to integrate various resources based on demand</li> <li>- Fair organization with adequate structure and</li> </ul>	<ul style="list-style-type: none"> <li>- Weak content, limited use of resources</li> <li>- Poor organization, structure and composition</li> <li>- Relevant points to the subject matter,</li> </ul>	<ul style="list-style-type: none"> <li>- Inadequate content, no/ irrelevant use of resources</li> <li>- No organization, structure or/and composition</li> <li>- Irrelevant points to</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
	negotiate a position that is informed, defensible, and standing on personal insight.	<ul style="list-style-type: none"> <li>systematic composition</li> <li>Precision in argument, well defined and reasoned points of view grounded in insightful interpretation of existing literature</li> <li>Readiness to respond to peer opinion and other views initiated in class discussion</li> <li>Discussion shed light on new dimensions of the issue</li> </ul>	<ul style="list-style-type: none"> <li>and composition</li> <li>Clear elaboration of ideas that sticks to the point, with clearly differentiated issues, ability to interpret opinions independently</li> <li>Sufficient responses to peer comments to sustain a discussion</li> </ul>	<ul style="list-style-type: none"> <li>composition</li> <li>Relevant points made to the subject matter in question</li> <li>Ability to respond to other statements and engage in class discussion</li> </ul>	<ul style="list-style-type: none"> <li>marginal ability to interpret opinions</li> <li>Ability to respond to other comments in simple terms</li> </ul>	<ul style="list-style-type: none"> <li>the subject matter, no ability to interpret opinions</li> <li>Fail to respond to other comments</li> </ul>
3. Design an audio system for live sound production and audio recording based on a given project brief	Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.	<ul style="list-style-type: none"> <li>Work has strong affective quality and the articulation of personal styles and signature</li> <li>Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>Work raises questions and instill insights about the process of conception, creative</li> </ul>	<ul style="list-style-type: none"> <li>Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>Ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>Proper adjustment of plans and strategies in response to resources (time,</li> </ul>	<ul style="list-style-type: none"> <li>Basic appreciation and/or application of the aesthetic and expressive qualities of the medium</li> <li>Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>Adjustment of plans and strategies in response to resources (time, space, equipment,</li> </ul>	<ul style="list-style-type: none"> <li>Marginal appreciation of the aesthetic and expressive qualities of the medium</li> <li>Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>Limited adjustment of plans and strategies in response to resources (time,</li> </ul>	<ul style="list-style-type: none"> <li>No appreciation of the aesthetics and expressive qualities of the medium</li> <li>Fail to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<ul style="list-style-type: none"> <li>– strategization and production</li> <li>– Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project</li> <li>– Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment</li> </ul>	<ul style="list-style-type: none"> <li>– space, equipment, etc) available and constructive feedback/ suggestions</li> </ul>	<ul style="list-style-type: none"> <li>– etc) available</li> </ul>	<ul style="list-style-type: none"> <li>– space, equipment, etc) available</li> </ul>	
4. Audio Project	Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of ‘discovery’ lies in a student’s proactively turning theory into praxis, to transform course material into self-owned authorship.	<ul style="list-style-type: none"> <li>– Work has strong affective quality and the articulation of personal styles and signature</li> <li>– Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> </ul>	<ul style="list-style-type: none"> <li>– Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>– Ability to create project/ work that demonstrate the processes of thinking and creative</li> </ul>	<ul style="list-style-type: none"> <li>– Basic appreciation and/or application of the aesthetic and expressive qualities of the medium</li> <li>– Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> </ul>	<ul style="list-style-type: none"> <li>– Marginal appreciation of the aesthetic and expressive qualities of the medium</li> <li>– Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> </ul>	<ul style="list-style-type: none"> <li>– No appreciation of the aesthetics and expressive qualities of the medium</li> <li>– Fail to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>– Minimal adjustment of</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<ul style="list-style-type: none"> <li>- Work raises questions and instill insights about the process of conception, creative strategization and production</li> <li>- Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project</li> <li>- Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment</li> </ul>	<ul style="list-style-type: none"> <li>- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions</li> </ul>	<ul style="list-style-type: none"> <li>- Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>	<ul style="list-style-type: none"> <li>- Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>	<ul style="list-style-type: none"> <li>- plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>

**Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.**

### Part III Other Information (more details can be provided separately in the teaching plan)

#### 1. Keyword Syllabus

*(An indication of the key topics of the course.)*

Live sound, theatre, audio recording, concert sound production.

#### 2. Reading List

##### 2.1 Compulsory Readings

*(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)*

Nil

##### 2.2 Additional Readings

*(Additional references for students to learn to expand their knowledge about the subject.)*

1.	Alkin, E. G. M. (1975). <u>TV sound operations</u> . New York, Hastings House.
2.	Marriott, S. (2007). <u>Live television : time, space and the broadcast event</u> . Los Angeles ; London, SAGE.
3.	Mott, R. L. (2000). <u>Radio live! television live! : those golden days when horses were coconuts</u> . Jefferson, N.C., McFarland.
4.	Forlenza, J. and T. Stone (1993). <u>Sound for picture : an inside look at audio production for film and television</u> . [Milwaukee, WI], Hal Leonard Pub. Corp.
5.	Holman, T. (2002). <u>Sound for film and television</u> . Boston, Mass., Focal Press.
6.	Nisbett, A. (2003). <u>The sound studio : audio techniques for radio, television, film and recording</u> . Amsterdam ; Boston, Focal Press.