

Las Positas College  
Curriculum Committee Meeting  
12/01/2025  
5.0 First Reading Packet

## 5.1. New Courses

- FLMS 9 Introduction to Sound Design and Production



## **Admin Outline for Film Studies 9** **Introduction to Sound Design and Production**

**Effective:** Fall 2026

### **Catalog Description:**

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#### **FLMS 9 - Introduction to Sound Design and Production** **3.00 Units**

This course provides an introduction to the theory and practice of audio design and production for broadcasting, internet, film, and music recording applications. Students will learn the fundamentals of sound design and aesthetics, microphone use, and digital recording equipment, as well as gain experience recording, editing, and mixing audio for various applications. Upon completion, students will have basic knowledge of applied audio concepts, production workflow, equipment functions, and audio editing software.

2.5 Units Lecture 0.5 Units Lab

**Course Grading:** Optional

<b>Lecture Hours</b>	45
<b>Lab Hours</b>	27
<b>Inside of Class Hours</b>	72
<b>Outside of Class Hours</b>	90

#### **Justification for course proposal**

With this course (C-ID FTVE 120 Beginning Audio Production), LPC's Film Studies program should qualify for the ADT in Film, Television, and Electronic Media, which would be of great benefit to Film Studies majors.

### **Discipline:**

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Broadcasting Technology, or Commercial Music, or Film Studies, or Media Production

### **Number of Times Course May Be Taken for Credit:**

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### **Course Objectives:**

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Upon completion of this course, the student should be able to:

- Describe and recognize the role of music and sound in various visual media, including TV and film, advertising, live theater and dance, and video games
- Recognize the emotional and physical perception of music, voice and sound and the aesthetics of audio mixing
- Describe basic physics of sound terminology; the sound wave, frequency/pitch, amplitude/loudness, phase, and timbre ; comprehend acoustics
- Describe microphone classification, placement and use; theory and practical use of consoles, computers and software; gain structure and signal flow; patching and plugins; editing; signal processors; loudspeakers
- Describe audio production software and hardware interfaces
- Use appropriate audio software to demonstrate techniques for audio production, including recording, editing, mixing, and balancing
- Apply audio processes used in studio and on-location production for radio, television and film
- Apply audio processes for voice recording, multimedia production, sound design
- Demonstrate the skills needed for successful teamwork in a studio setting

## Course Content:

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### Lab:

1. Explore audio production applications and media in sound design for broadcast, web, live, and other distribution methods
2. Participate in group and individual lab and project work to produce digital audio projects
3. Select the correct microphones and mixers
4. Record voice-over in studio
5. Create Foley and other sound effects for a soundtrack
6. Mix voice-over and on-location sound
7. Use Pro Tools (or a similar post-production audio software) to manipulate audio
8. Use various compression rates to upload to the internet

### Lecture:

1. Overview of the history and process of pre-production, production and post-production in digital audio, and multi-track recording and editing
2. Hearing and perception
3. Basic principles of the physics of sound and acoustics
4. Elements of the soundtrack
  1. Dialogue: function, recording in production, editing, ADR
  2. Music: function, use, editing
  3. Ambience: function, recording, room tone
  4. Foley: function, recording, editing
  5. Sound Effects: function, sound effects libraries, recording, field recording, editing
5. Representation in the field of sound
  1. Issues in sound design and production relating to social justice, race/ethnicity, gender, class, sexual orientation, and ability
6. Creativity in content creation
  1. Major styles and approaches to the design, recording, and editing of sound
  2. The creative use of sound in visual storytelling
7. Sound Design
  1. Approaches to sound design in film, television, video, and video games
  2. Using sound to enhance visual storytelling, impact audiences, generate emotion, and/or convey authenticity
8. Audio equipment and recording
  1. Consoles
  2. Digital recording devices
  3. Microphones
  4. Signal processing
9. Mixing
  1. Major principles of sound mixing for film, TV, and video
  2. Mixing dialogue, music, and sound effects
  3. Mono, stereo, and surround sound mixing
10. Soundtrack manipulation and exploration of the audio toolkit in appropriate editing software
11. Processes for integrating audio in digital media projects and cross-platform editing
12. Working in sound design and production
  1. Overview of typical careers
  2. Professional expectations and behaviors: time management, dependability, timelines, work ethic
  3. Importance of effective communication and collaboration

## Methods of Instruction:

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1. Audio-visual Activity - Use of audio-visual multimedia for instructional and demonstration purposes.
2. Classroom Activity - Collaborative activities.
3. Lecture - Lecture on course content topics.
4. Discussion - Discussions between instructor and all students and instructor to student.
5. Projects - Individual and collaborative sound design and production projects.

6. Student Presentations - Small group presentations on sound design and production.
7. Demonstration - Instructor demonstration of audio production techniques, tools, and software.

## Typical Outside-of-Class Assignments

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- A. Reading:
  1. Reading of and note-taking on assigned, required course materials.
- B. Writing:
  1. Creation of scripts for audio recording and mixing projects.
  2. Preparation of dialogue script and sound effects spotting sheets for film scene audio sweetening project.
- C. Project:
  1. Recording, mixing, and editing of audio projects, reflecting increased complexity and knowledge of audio production software and tools.
  2. Design, record/create, and implement Foley audio (sound effects) for a video.
  3. Record, synchronize, and deliver dialogue audio for a film/video in a typical ADR session.

## Methods of Evaluating Student Progress

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- A. Class Participation
  1. Weekly participation in class.
- B. Exams/Tests
  1. At least two exams.
- C. Group Projects
  1. At least one group project.
- D. Home Work
  1. Weekly.
- E. Papers
  1. At least two written assignments.
- F. Projects
  1. At least one individual project.
- G. Quizzes
  1. At least two quizzes.

## Student Learning Outcomes

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Upon the completion of this course, the student should be able to:

- A. Explain the basic physics of sound, acoustics, and hearing.
- B. Apply the major components of analog and digital audio equipment to record sound for film, television, and/or video.
- C. Implement the basic techniques of sound mixing and editing using common audio software programs to create quality sound for film, television, and/or video.
- D. Analyze the various uses, aesthetics, and impacts of major types of sound in film, television, and video.

## Textbooks (Typical):

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### OER:

1. Lindquist, Mark *Audio Production Course Manual*. 1st /e, PB Pressbooks via Minnesota Libraries Publishing Project, 2021.  
<https://mlpp.pressbooks.pub/audioproduction/>.

### Textbook:

1. Purcell, J. *Dialogue Editing for Motion Pictures*. 2nd ed., Routledge, 20.
2. Murch, W. *Suddenly Something Clicked: The Languages of Film Editing and Sound Design*. 1st ed., Faber and Faber, 2025.
3. Chion, M. *Audio-Vision: Sound on Screen*. 2nd ed., Colombia UP, 2019.
4. Rose, J. *Producing Great Sound for Film and Video*. 4th ed., Routledge, 2015.
5. Harrison, T. *Sound Design for Film*. 1st ed., The Crowood Press, 2021.
6. Sauls, S., Stark, C. and Woodall, L. *Audio Production Worktext: Concepts, Techniques, and Equipment*. 11th ed., Routledge, 2025.

## Equity Based Curriculum

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- Course Content

### **Address**

Students will examine and produce a diverse array of examples of sound design in multimedia, e.g. film, video, music, and TV.

- Methods of Instruction

### **Address**

This course implements a variety of methods of instruction that meet students with varying learning styles where they are, including lecture, participatory group activities, class discussion, and collaborative feedback on sound design and production.

- Assignments

### **Address**

This course has a range of assignments and evaluation methods that allow students ample room to succeed in the course, instead of just a few high-stakes options. Evaluation occurs on a frequent basis with "low stakes" assignments that assess student learning about the role, use, and design of sound in multimedia. There are also a couple of tests and projects that are worth more. Frequent group work and collaboration also helps students feel comfortable and supported in learning about sound design and production processes.

- Methods of Evaluation

### **Address**

A variety of assignments and evaluative methods will be used to appeal to a variety of learning modalities and styles.

- Typical Texts

### **Address**

The possible textbooks for this course derive from a diverse set of authors with multifaceted backgrounds. OER / ZTC options are also included in the possible textbook list.

## General Education/Transfer Request

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### **General Education/Transfer Request**

#### **CSU Transfer**

- Transfers to CSU

#### **UC Transfer**

- Transfers to UC

## Codes and Dates

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### **Course CB Codes**

#### **CB03: TOP Code**

060420 - Television (including combined TV/Film/Video)

#### **CIP Code**

09.0701 - Radio and Television.

#### **CB04: Credit Status**

D - Credit - Degree Applicable

#### **CB08: Basic Skills Status**

N - Not Basic Skills

#### **CB09: SAM Code**

C - Clearly Occupational

#### **CB21: Course Prior to College**

Y - Not applicable

#### **CB22: Non Credit Course Category**

Y - Not Applicable, Credit course

## 5.2. New Policies

- CCP 1130 Course Requisites
- CCP 1120 Course Outline of Record Standards

## **CCP 1130 COURSE REQUISITES**

All course requisites must be reviewed and approved by the curriculum committee separately from course outline of record.

### **Requisite Type**

#### **Prerequisite (Courses)**

To satisfy the prerequisite(s) of a course, the prerequisite(s) must be completed with a grade of 'C' (or 'P') or higher before enrolling in the course.

#### **Enrollment Limitation (Non-Courses)**

To satisfy the enrollment limitation(s) of a course, the requirement(s) must be verified before or after enrollment in the course.

#### **Corequisite (Course)**

To satisfy the corequisite(s) of a course, students must be enrolled in the co-requisite(s) while enrolled in the course.

#### **Recommended Course Preparation**

Recommended course preparation is only advisory and does not limit enrollment to a course.



## **Requisite Validation**

### **Content Review**

Content review is accomplished by a skills analysis of the Course Objectives of the prerequisite that discipline faculty have determined are integral for successful completion of the course.

### **4-year Institution Requirement**

A prerequisite or enrollment limitation may be required by a 4-year transfer institution for purposes of articulation, meeting a program requirement, or meeting an admission requirement. The following are specific examples of 4-year institution requirements:

- UC TCA Requirement – a requirement for the UC system to accept the course towards an undergraduate degree lower-division requirement or allow for course-to-course articulation.
- Cal-GETC Requirement – a requirement for a course to be approved for a specific Cal-GETC area.
- Honors – a requirement for a course to be accepted as part of an Honors program by the UC system.

### **Statute or Regulation Requirement**

A prerequisite or enrollment limitation may be required by a specific statute or regulation. The following are specific examples of statute or regulation requirements:

- CCN/C-ID Requirement – a requirement for the course to satisfy CCN or C-ID prerequisite requirements.
- Apprenticeship – a requirement that students enrolled in apprenticeship course(s) must be part of an apprenticeship program.
- Multiple Measures – a requirement for ESL programs to place students by multiple measures.

**Advisory**

A recommended course preparation is justified as an advisory.

**Closely-related Lec/Lab Course**

A corequisite is typically a closely related lecture or lab course.

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**Adopted:** XXXXX XXX, 2026

## **CCP 1120 COURSE OUTLINE OF RECORD STANDARDS**

A course outline of record (COR) will be reviewed by members of the Curriculum Committee through Technical Review in our Curriculum Management System and during First Readings and Second Readings in Curriculum Committee meetings to ensure it satisfies the following:

- (a) Technical – elements of the COR describe specifications related to:
  - (1) the unit value (for credit courses only), the expected number of contact hours, any outside-of-class hours, and the total student learning hours for the course as a whole, the total units of credit for the course as a whole, separately specify the total units of lecture, lab, or similar academic activities;
  - (2) the prerequisites, corequisites, or advisories on recommended preparation;
  - (3) the title, catalog description, outcomes, objectives, content in terms of a specific body of knowledge, and representative textbooks including open educational resources that meet universal design course standards;
  - (4) explanations or examples of required outside-of-class assignments, including reading and writing assignments, instructional methodology, and methods of evaluation; and
  - (5) the discipline or disciplines placement.
- (b) Inclusion, Diversity, Equity, Anti-Racism, and Accessibility (IDEAA) – elements of the COR describe approaches faculty may use to accommodate and engage diverse student bodies, advanced equitable student outcomes, and promote the inclusion of all students.
- (c) Universal Design for Learning (UDL) – elements of the COR shall use or describe approaches faculty may use to accommodate the needs and abilities of all learners and develop a flexible learning environment in which information is presented in multiple ways, students engage in learning in a variety of ways, and students are provided options when demonstrating their learning.

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**Adopted:** XXXXXX XXX, 2026