

SM3722: LIVE SOUND PRODUCTION

Effective Term

Semester A 2026/27

Part I Course Overview

Course Title

Live Sound Production

Subject Code

SM - School of Creative Media

Course Number

3722

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

SM1702 Creative Media Studio I or SM1702A Creative Media Studio IA

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

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.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Describe and illustrate the basic function and operation of an audio system for live events.		x	x	
2	Analyse, enumerate and explain production processes for live sound events as compared to a typical recording studio.		x	x	
3	Diagnose possible technical issues and production challenges relating to sound and or music production for a prescribed project.			x	x
4	Design and execute the live sound system for a studio or sound/music event, including the audio and video (as a reference) recordings.		x	x	x
5	Transform basic technical competence into a unique style or personal signature.		x	x	

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 real-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.

Learning and Teaching Activities (LTAs)

LTAs		Brief Description	CILO No.	Hours/week (if applicable)
1	Lecture	Gain a conceptual overview of audio system designs for live sound production and audio recording for theatre and concert events.	1, 2	
2	Media Analysis / Discussion	Critical listening live sound contents, concert recordings, etc. with critique and discussion.	2, 3	
3	Workshop	Examine provided case studies and experience live sound equipment and live sound events.	3, 5	

4	Guided Exploration	Design and execute the live sound setup of various sound events.	4, 5	
---	--------------------	--	------	--

Assessment Tasks / Activities (ATs)

	ATs	CILO No.	Weighting (%)	Remarks ("- " for nil entry)	Allow Use of GenAI?
1	Critical Listening / Discussion	1, 2	10	-	Yes
2	In-class Exercises	2, 3	5	-	Yes
3	Assignments	3, 4	35	-	Yes
4	In-class Quiz	1, 2, 3	20	-	No
5	Final Project	1, 2, 3, 4, 5	30	-	No

Continuous Assessment (%)

100

Examination (%)

0

Minimum Continuous Assessment Passing Requirement (%)

0

Minimum Examination Passing Requirement (%)

0

Assessment Rubrics (AR)**Assessment Task**

Critical Listening / Discussion

Criterion

This assessment task reviews students' participation and performance in discussions, debates and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.

Excellent (A+, A, A-)

- Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on other points
- In-depth pre-class preparation and familiarity with peer reports and other materials
- Interpret others' views with an open mind and ready to negotiate
- Readiness to share personal insight via analysis and synthesis with informed views
- Constructively critical, thus facilitating the discovery of new issues

Good (B+, B, B-)

- Active in-class participation, positive listening, ability to initiate class discussion and comment on other points
- Adequate pre-class preparation and familiarity with peer reports and other materials
- Interpret opinions effectively

Fair (C+, C, C-)

- Attentive in in-class participation, listening with comprehension, but only infrequently contributing
- Adequate pre-class preparation but little familiarity with peer reports and other materials
- Fair ability in interpreting opinions

Marginal (D)

- Unmotivated to participate in class discussion or comment on other people's views
- Little pre-class preparation and familiarity with peer reports and other materials
- Poor ability in interpreting opinions

Failure (F)

- Unwilling to participate in class discussion and comment on other points, even when requested by the teacher
- No pre-class preparation and familiarity with peer reports and other materials
- Minimal ability in interpreting opinions

Assessment Task

In-Class Quiz

Criterion

This assessment task reviews students' knowledge in course materials and their ability to apply these concepts and theories in actual problem-solving questions.

Excellent (A+, A, A-)

- Response demonstrates thorough understanding of the questions. Response goes beyond factual information demonstrating nuanced understanding of the questions. All parts of the questions are thoroughly and accurately answered.
- Integration of theory and practice is strong. Excellent use of higher-order thinking skills such as applying, analyzing, evaluating, or creating demonstrates depth and breadth of knowledge.

Good (B+, B, B-)

- Response demonstrates good understanding of the questions. Factual information is provided and all parts of the questions are answered.
- Good Integration of theory and practice. Some different higher-order thinking skills such as applying, analyzing, evaluating, or creating are demonstrated.

Fair (C+, C, C-)

- Response demonstrates adequate understanding of the questions. Factual information is provided and most parts of the questions are answered.
- Integration of theory and practice is present. Few different higher-order thinking skills such as applying, analyzing, evaluating, or creating are evident.

Marginal (D)

- Response demonstrates some basic understanding of the questions, but is incomplete. Some information is missing and a few parts of the questions are not answered fully.
- Integration of theory and practice is present, yet sometimes weak. There is little evidence of higher-order thinking skills such as applying, analyzing, evaluating, or creating.

Failure (F)

- Response demonstrates little or no understanding of the questions. Information is missing and substantial parts of the questions are not answered fully.
- No or very little integration of theory and practice is present. No or very little evidence of higher-order thinking skills such as applying, analyzing, evaluating, or creating.

Assessment Task

Assignments / Final Project

Criterion

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.

Excellent (A+, A, A-)

- Work has strong affective quality and the articulation of personal styles and signature
- Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Work raises questions and instill insights about the process of conception, creative strategization and production
- Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project
- Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment

Good (B+, B, B-)

- Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions

Fair (C+, C, C-)

- Basic appreciation and/or application of the aesthetic and expressive qualities of the medium
- Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Marginal (D)

- Marginal appreciation of the aesthetic and expressive qualities of the medium
- Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Failure (F)

- No appreciation of the aesthetics and expressive qualities of the medium
- Fail to create project/ work that demonstrate the processes of thinking and creative exploration
- Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Additional Information for AR

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

Part III Other Information

Keyword Syllabus

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

Reading List

Compulsory Readings

Title	
1	Nil

Additional Readings

Title	
1	Alkin, E. G. M. (1975). TV sound operations. New York, Hastings House.
2	Marriott, S. (2007). Live television : time, space and the broadcast event. Los Angeles ; London, SAGE.

3	Mott, R. L. (2000). Radio live! television live! : those golden days when horses were coconuts. Jefferson, N.C., McFarland.
4	Forlenza, J. and T. Stone (1993). Sound for picture : an inside look at audio production for film and television. [Milwaukee, WI], Hal Leonard Pub. Corp.
5	Holman, T. (2002). Sound for film and television. Boston, Mass., Focal Press.
6	Nisbett, A. (2003). The sound studio : audio techniques for radio, television, film and recording. Amsterdam ; Boston, Focal Press.