

# Report - DT2300 - 2024-04-11

Respondents: 1  
Answer Count: 1  
Answer Frequency: 100.00%

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Please note that there is only one respondent to this form: the person that performs the course analysis.

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**Course analysis carried out by (name, e-mail):**

Roberto Bresin, roberto@kth.se

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**DESCRIPTION OF THE COURSE EVALUATION PROCESS**

**Describe the course evaluation process. Describe how all students have been given the possibility to give their opinions on the course. Describe how aspects regarding gender, and disabled students are investigated.**

The course evaluation has been conducted with the online KTH Learning Experience Questionnaire v3.1.4 (LEQ). The course responsible (Roberto Bresin) has added the course evaluation as a course assignment and encouraged students to complete it since it is one of the important instruments for helping improving the quality of the course and provide a better course for future students attending the course. Students have been automatically contacted and reminded via the course evaluation system. The course evaluation was done after the final project presentation.

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**DESCRIPTION OF MEETINGS WITH STUDENTS**

**Describe which meetings that has been arranged with students during the course and after its completion. (The outcomes of these meetings should be reported under 7, below.)**

Continuous discussion with the students have been conducted during the entire duration of the course, during lectures, laborations and project work. During the first introductory lecture students were invited to first briefly present expectations they had from the course. At the beginning of the course two student course representatives were nominated, but since the relative small number of course participants (11) it was possible to have a continuous dialogue with all of them. 7 out of 11 students completed the course evaluation providing useful feedback about the course edition 2024. In their course evaluation participants provided a very positive view and experience of the course. They agreed that the course was well organized, inclusive, challenging in a stimulating way. Participants experienced that the course was enabling them to work with interesting issues and to practice and receive feedback. They enjoyed the soundwalk, the study visit and working on a project of choice. The 2024 evaluation is in line with reflections and comments from students from recent editions of the course.

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**COURSE DESIGN**

**Briefly describe the course design (learning activities, examinations) and any changes that have been implemented since the last course offering.**

The 2024 edition of the course has followed basically the same effective structure of the 2020 edition: 11 lectures (given by 6 different researchers), 1 video presentation by well-known foley artist Ulf Olausson (Europa Foley and Adr) and 1 study visit at Sound Forest sound installation at Scenkonstmuseet (The Swedish Museum of Performing Arts), 1 sound walk (for the fifth time, following the success of this activity started with the 2020 edition of the course), 3 laboratory sessions, 1 project, and 5 assignments. Also in 2024 (as from the course editions since 2020) we had a general theme for the course project: "soundscape of the future". This has been proved to help students in their project design and implementation as it has happened in previous years.

As since the 2021 edition of the course, we made lab sessions 4-hour long. As suggested by students attending the course in 2023, for the 2024 edition of the course we have extended the deadline for submitting the lab work by at least 1 week, so that students felt less stressed to finish in time and this solution proved to work well.

As in previous editions of the course (following student suggestions), the course has two non-compulsory modules about two software tools that could be used in laboratory sessions and projects. One module about SuperCollider and one about Pure Data. The SuperCollider module is based on the OLI method, and it is question-based. The Pure Data module is a short video lecture. The modules are complemented with PDF files with text instructions and suggestions, and some useful code examples which could be used in the final project. These modules are for students who were not familiar with these tools.

Also, new for the 2024 edition of the course, we introduced drop-in time during which students could get help on different tools and devices by the teaching assistants.

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**THE STUDENTS' WORKLOAD**

**Does the students' workload correspond to the expected level (40 hours/1.5 credits)? If there is a significant deviation from the expected, what can be the reason?**

The course is usually about 11 weeks long, that means that the expected workload should have been about 18 hours/week. Students reported a workload with median 16 hours/week (with a minimum of 6-8 hours/week (for 1 student) and a maximum of 24-26 hours /week (for one student).

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**THE STUDENTS' RESULTS**

**How well have the students succeeded on the course? If there are significant differences compared to previous course offerings, what can be the reason?**

There were 11 students registered to the course. 11 have successfully completed the course in the scheduled time. Overall the students succeeded very well on the course and we observed that the overall quality of the sound design works developed both at laboratory sessions and projects were of high quality.

Final results were similar to those of recent editions of the course, but with a lower percentage of As: 1A, 9 Bs, 1 C

Results from previous editions of the course were:

2023: 16 students: 9 As, 7 Bs  
2022: 14 students: 6 As, 7 Bs, and 1 E  
2021: 15 students: 12 As, 3 Bs  
2020: 21 students: 16 As, 5 Bs  
2019: 8 students: 5 Bs, 2 Cs, and 1 E  
2018: 14 students: 3 As, 8 Bs and 3 Cs  
2017: 14 students: 4 As, 6 Bs, 4 Cs  
HT16/VT17: 19 students: 6 As, 8 Bs, 2 Cs, 3Ds

## STUDENTS' ANSWERS TO OPEN QUESTIONS

### What does students say in response to the open questions?

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QUESTION What was the best aspect of the course?

#### SUMMARY OF ANSWERS

- The number of participants in the course is not large, and each student can receive very targeted guidance.
- The best aspect of the course was definitely the freedom given regarding choice of project idea. Being able to explore a topic that was interesting felt both rewarding and gave motivation.
- The project and TAs. All of the project topics were very inspiring and interesting. Together with the help received from TA, the project helped a lot to understand sound interaction.
- Learning new things about sound editing, synthesis and usage in media, especially the hands-on approach with the labs and the project
- Final project with adequate support.
- The interesting project topics with a lot of depth

QUESTION What would you suggest to improve?

#### SUMMARY OF ANSWERS

- Maybe before the lecture with topics in literature papers, it would be more beneficial to let us read the paper before lecture. (Informing in canvas maybe)
- Provide more advice and feedback on assignments where possible.
- More study visits would be great.

QUESTION What advice would you like to give to future participants?

#### SUMMARY OF ANSWERS

- Properly structure your plan for the project and become sufficiently familiar with any tools that you want to use for the prototype.
- Enjoy the course! and don't be afraid of lack of experience
- Make sure to go to all the labs, and have fun at the study visits
- Plan the project progress in advance, get timely suggestions and feedback, and avoid wasted work.
- Choose a topic that matches your interests and keeps you engaged. Start practicing the programs and software you need early on. Keep constant communication with the project supervisor.

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## SUMMARY OF STUDENTS' OPINIONS

### Summarize the outcome of the questionnaire, as well as opinions emerging at meetings with students.

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The overall impression is that students appreciated and enjoyed the course content and its organization as it was for the previous editions of the course.

All students who answered the questionnaire felt that:

- They worked with interesting issues
- The course was challenging in a stimulating way
- They could practice and receive feedback without being graded
- The assessment on the course was fair and honest
- They were able to learn by collaborating and discussing with others
- They were able to get support if they needed it

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## OVERALL IMPRESSION

### Summarize the teachers' overall impressions of the course offering in relation to students' results and their evaluation of the course, as well as in relation to the changes implemented since last course offering.

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The overall impressions of the course is that students find the course content interesting and engaging. This was reflected by the very good results and the quality of the projects, and in the answers from the course participants to the question "What was the best aspect of the course?" (see all answers above, here we report a few), summarized here:

- Inspiring and interesting project topics which provided motivation and reward.
- Freedom given regarding choice of project idea
- Students received very targeted guidance.
- The hands-on approach with the labs and the project for leaning about the use of sound in media.

Students appreciated the longer time they had for handing-in their lab work (this year students had 1 more week compared to previous years). Also this year the introduction of soundwalk and its relation to Lab sessions was appreciated. We have noticed that even this year the soundwalk and lab exercises have contributed to an overall increased quality of the projects since students became more aware of the importance of sound quality in general, specially for students who did not have previous experience of working with sound as material. The use of a general theme for the course project ("soundscape of the future") has proved also this year to positively help students in their project design and implementation. Our positive impression is also validated by the good course results this year too.

Some of the student projects were further developed in individual courses and will result in publications at international conferences and/or master thesis projects.

The two TAs who attended the course in 2023 were very helpful for the development and running of the course, and they are also employed as assistants at the Swedish Museum of Performing Arts (Scenkonstmuseet) for the maintenance of the Sound Forest permanent installation.

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## ANALYSIS

### Is it possible to identify stronger and weaker areas in the learning environment based on the information you have gathered during the evaluation and analysis process? What can the reason for these be? Are there significant difference in experience between:

- students identifying as female and male?
- international and national students?
- students with or without disabilities?

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We did not notice significant differences in experience between students and this is confirmed by the answers in the questionnaire.

The majority of students were female students, and this was positively noticed by some of them as the first time they were experiencing this in a course at KTH.

Female students reported that at any point they felt like their experience was different than that of their male colleagues.

A student with ADHD reported that this course had the best way for handling attendance and assignments that they has experienced thus far.

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## **PRIORITIZED COURSE DEVELOPMENT**

### **What aspects of the course should be developed primarily? How can these aspects be developed in short and long term?**

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The general structure of the course seems to work well as for the latest editions of the course. Therefore we are not planning big changes, except updating some of the course literature and lectures with new results/publications emerging during 2024.

Drop-in sessions for helping students who need support on tools for working with sound were successful in the 2024 edition of the course. Therefore, we will continue to have these sessions also in the future editions of the course.

New for 2024 edition of the course, for training the active listening of course participants, we introduced a weekly quiz about "Guess the sound of the week", after the suggestion from a student of the 2023 edition of the course. This will further developed in the 2025 edition after the suggestion of a student of the 2024 edition of the course, and it will focus on sounds recorded in kitchens.

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