

**Course Code:**

PSMI102

**Session:**

2017/18

**1. Course Title:**

Sound for the Moving Image One

**2. Academic Session:**

2016/17

**3. Level:**

SCQF 11

**4. Credits:**

30

**5. Lead School/Board of Studies:**

The School of Visualisation and Simulation

**6. Course Contact:**

Ronan Breslin

**7. Course Aims:**

This course provides students with the opportunity to acquire and implement an understanding of the key processes in sound production for moving images through practical applications of sound recording, editing, mixing and synchronisation methodologies, and participation in the pre-production, production and post-production life-cycle.

**8. Intended Learning Outcomes of Course:**

By the end of the course students should be able to:

- Appraise and analyse AV material using fundamental theory of film sound and sound terminology
- Demonstrate an understanding of historical contexts in the development of sound recording and sound for picture paradigms
- Demonstrate and apply an understanding of audio and video technology and technical theory to sound & moving image post-production practice
- Conceptualise and design a soundtrack appropriate to a visual sequence and appraise the

soundtrack in terms of technical quality, strength of concept and aesthetic synergy with the visual

- Conceptualise, produce and critically reflect on an abstract or narrative-based audio-visual piece using standard professional production and post-production tools

### 9. Indicative Content:

- AV Analysis within context of film sound language
- Conceptual approaches to sound for picture
- Historical contexts for sound recording and sound to picture
- Audio technology and technical theory
- Moving image technology and technical theory
- Recording techniques
- Sound editing, mixing and synchronisation to picture using e.g. Pro Tools
- Sound design and effects manipulation
- 5.1 Surround Sound fundamentals
- Conceptual approaches to sound for picture
- Basic track-laying and mixing in stereo
- Practical video and film fundamentals using acquisition equipment and visual editing software such as Avid Media Composer

### 10. Description of Summative Assessment:

No.	Assessment Method	Description of Assessment Method	Weight %	Submission (assignments) or length (exam) week
1	Coursework	Analytical Report	10%	Week 3 (indicative)
2	Coursework	Group Presentation	10%	Week 5 (indicative)
3	Coursework	Practical Project with report (500 words)	20%	Week 8 (indicative)
4	Coursework	Practical Project with report (500 words)	20 %	Week 11 (indicative)
5	Coursework	Practical film-making project with report (800 words)	40%	Week 14 (indicative)

Students will be require to develop a range of work through set and elective projects that demonstrate an understanding of the key principles of sound for picture.

Students are assessed through a portfolio of coursework. Coursework weighting: 100%

#### 10.1 Please describe the Summative Assessment arrangements:

Students on this course will be assessed on their ability to:

- Demonstrate a practical knowledge of key principles in production and craft methodologies specifically in relation to sound for the moving image through the successful completion of set and elective projects.
- Demonstrate the ability to critically reflect on the creative process of sound production for the moving image through a written report

The portfolio will be built from five coursework projects:

Coursework 1: AV Analysis: Written project, critical analysis of an AV sequence.

Coursework 2: Historical Contexts: Group Presentation. Each group will make a presentation related to historical context of sound recording or sound for picture. The students will be assessed on ability to demonstrate an understanding of historical contexts in the development of sound recording and sound for picture paradigms.

Coursework 3: Clyde-Built: Practical + Written project. 70:30% split. Students will be assessed on their ability to analyse an AV sequence and an ability to demonstrate and apply an understanding of audio and video technology and technical theory to sound & moving image post-production practice. Students will have to produce a sound track for a sequence of static images.

Coursework 4: Sound Design: Persona. Practice & Written. 70/30% split. Students will be assessed on their ability to analyse an AV sequence AND conceptualise and design a soundtrack appropriate to a visual sequence and appraise the soundtrack in terms of technical quality, strength of concept and aesthetic synergy with the visuals. Students will have to produce a sound track for a provided moving image (film) sequence.

Coursework 5: Sound Film: Practice & Written. 70/30% split. Students will demonstrate and apply an understanding of audio and video technology and technical theory to sound & moving image post-production practice AND conceptualise, produce and critically reflect on an abstract or narrative-based audio-visual piece using standard professional production and post-production tools. Students will have to produce an original AV work (short film) from a choice of themes.

**11. Formative Assessment:**

Formative assessment is at the core of the programme. It is provided via one-to-one tutorials, peer-review sessions and practical projects.

**11.1 Please describe the Formative Assessment arrangements:**

A key methodology for formative assessments is the peer review session. Students are encouraged to critique other students work and can choose to do this anonymously. Critiques are written down and expected to be constructive and relevant. The tutorial system is also designed to be a valuable source of feedback. After each tutorial, students are sent a written tutorial review document which is subject to review by both tutor and students. These documents are a valuable record of students' progress throughout the academic year

**12. Collaborative:**

Yes

No

**12.1 Teaching Institutions:**

4T

**13. Requirements of Entry:**

Entry to programme

**14. Co-requisites:**

None

**15. Associated Programmes:**

MDes Sound for the Moving Image

**16. When Taught:**

Stage 1

**17. Timetable:**

Taught sessions are held on Mondays and Thursdays usually starting at 10am. Typically concluding by 3pm

**18. Available to Visiting Students:**

Yes

No

**19. Distance Learning:**

Yes

No

**20. Placement:**

Yes

No

**21. Learning and Teaching Methods:**

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture	60	60
Studio	24	150
Seminar/Presentation	4	4
Tutorial	2	2
Workshop		
Laboratory work		
Project work		84
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
<b>TOTAL</b>	<b>90</b>	<b>300</b>

**22. Description of "Other" Teaching and Learning Methods:**

4T

**23. Additional Relevant Information:**

This course is intended to provide students with the opportunity to acquire and implement an understanding of the key principles and production methodologies involved within the creation of

small scale practical project(s) specifically in relation to sound design and music production for the moving image.

Additional optional support hours will be scheduled. In particular, these will focus on technical skills for using standard audio-visual software tools. Other topics will be covered as required and indicated from student feedback.

#### **24. Indicative Bibliography:**

CHION, MICHEL. 1994. *Audio-Vision: Sound on Screen*. Columbia University Press.

CHION, MICHEL. 2009. *Film, A Sound Art*. Columbia University Press.

GIBBS, T. 2007. *The Fundamentals of Sonic Art and Sound Design*. AVA Publishing SA.

SONNENSCHNEIDER, D. 2001. *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. England: Michael Wiese Productions.

BRIXEN, E. 2014. *Audio Metering: Measurements, Standards and Practice (2<sup>nd</sup> Ed.)*. Focal Press.

HOLMAN, T. 2010. *Sound for Film & Television (3<sup>rd</sup> Ed.)* Focal Press.

HOLMAN, T. AND BAUM, A. 2013. *Sound for Digital Video (2<sup>nd</sup> Ed.)*. Focal Press.

Ed. ALTMAN, RICK. 1992. *AFI Film Readers: Sound Theory Sound Practice*. Routledge.

Ed. SNIDER, L, DIANE FREEMAN AND JERRY SNIDER. 2003. *Soundscape: The School of Sound Lectures 1998-2001*. Wallflower Press.

Ed. WEIS, E. Belton, J. 1985. *Film Sound; Theory & Practice*. Columbia University Press.

KATZ, B. 2014. *Mastering Audio: the art and the science (third edition)* Focal Press.

SELF, D. 2009. *Audio Engineering Explained*. Focal Press.

RUMSEY, F. AND MCCORMICK, T. 2014. *Sound & Recording: Applications & Theory*. Routledge.

YEW DALL, David L. 2011. *Practical Art of Motion Picture Sound (4<sup>th</sup> Ed.)*. Focal Press.

BIRTWISTLE, A. 2014. *Cinesonica: Sounding Film & Video*. Manchester University Press.

LABELLE, B. 2015. *Background Noise 2<sup>nd</sup> Ed. Perspectives on Sound Art*. Bloomsbury.

GIBBS, T. 2007. *The Fundamentals of Sonic Art and Sound Design*. AVA Publishing SA.

KEAST, G. 2015. *The Art Of The Cut: Editing Concepts Every Filmmaker Should Know*. CreateSpace Independent Publishing Platform.

BORDWELL, D. AND THOMPSON, K. 2012. *Film Art: An Introduction*. 10<sup>th</sup> Rev ed., Maidenhead: McGraw-Hill Higher Education.

WYATT, H. AMYES. T. 2005. *Audio Post Production for Television & Film*. Focal Press.

--

<b>Date of production / revision</b>	<b>01 April 2016</b>
--------------------------------------	----------------------