

Course Code:

PMSI104

Session:

2017/18

1. Course Title:

Sound Theory and Film Studies

2. Academic Session:

2016/17

3. Level:

SCQF 11

4. Credits:

15

5. Lead School/Board of Studies:

The School of Visualisation and Simulation

6. Course Contact:

Ronan Breslin

7. Course Aims:

The course is intended to provide an introduction to theoretical writing about sound and the moving image. Over the semester, the course will focus on different elements of the soundtrack paying close attention to particular aspects such as voice, music and sound effects, exploring these in relation to genre and spectatorship as well as developments in audio-visual technology. Running through each of the weeks will be a focus on theories of affect as the course will explore how sound in audio-visual media has the ability to move us both physically and emotionally. It will introduce the students to a wide range of theoretical approaches from the field of film and television studies, exploring in detail aspects such as aesthetics, authorship, genre etc. The aims of the course are:

- To introduce students to existing theoretical writing on film theory and sound design in film and television;
- To investigate key concerns in film and television studies around issues such as key moments in film history; genre studies; mise-en-scene, narrative, spectatorship, ideology and authorship;
- To investigate the aesthetic conventions of sound and image in relation to different media and genres;

- To enable students to develop their own verbal and written skills in analysing audio-visual media

8. Intended Learning Outcomes of Course:

By the end of this course students will be able to:

- demonstrate an understanding of key concepts in film and television studies
- critically analyse sound, music and the image in film and television in terms of emotional impact, core function, audience expectations and cultural signifiers;
- articulate the different ways in which sound, music and the image contribute to narrative
- demonstrate a critical knowledge of the history of sound, music and the image in audio-visual media;
- assess the effectiveness of sound design in terms of emotional signifiers, cultural references and form and function and its relationship to the image;
- describe the historical development of film studies in terms of aesthetics and technology;
- demonstrate an understanding of the key concepts in theoretical writing on sound/music and the image in audio-visual media;
- create a short film that explores the relationship between the image, sound and/or music and narrative.

9. Indicative Content:

This course will cover issues including

- Visual aesthetics and narrative
- Mise-en-scène
- Editing
- Genre
- Theories of spectatorship
- Film and Phenomenology
- 'Vococentrism'
- Sound Effects and Narrative
- The Musical Score and Narrative
- Sound, Phenomenology and the Haptic
- Sound / Music and Genre
- Acoustic Space on Film
- Digital Cinema, 3D Sound and Sonic Immersion

10. Description of Summative Assessment

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Coursework	Practice-based audio-visual project that explores the relationship between sound and narrative	50	8 (indicative)
2	Essay	Essay contextualising this project with regard to one	50	12 (indicative)

		theoretical approach covered on the course		
For this course, students are assessed through coursework. Coursework weighting: 100% Students will be required to complete a practice-based audio-visual project that explores the relationship between sound and narrative and write a 2500 word essay contextualising this project with regard to one theoretical approach covered on the course.				
10.1 Please describe the Summative Assessment arrangements:				
Students will be assessed via:				
<ul style="list-style-type: none"> A 2,500 word essay and a short film that explores the relationship between the image, sound and/or music and narrative. 				

11. Formative Assessment:
Individual feedback is available during tutorials to provide formative assessment. Individual written work is formatively reviewed by submission of draft text.
11.1 Please describe the Formative Assessment arrangements:
Formative assessment arrangements include, e.g. getting students to submit a treatment or planning documents early in the development process to get formative feedback on their ideas and an opportunity either to change track slightly or to strengthen their work.

12. Collaborative:	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
12.1 Teaching Institutions:	
4T	

13. Requirements of Entry:
None

14. Co-requisites:
None

15. Associated Programmes:
MDes Sound for the Moving Image

16. When Taught:
Stage 1

17. Timetable:
Timetable will be available during the induction week.

18. Available to Visiting Students:	
Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>

19. Distance Learning:	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>

20. Placement: <i>either yes or no.</i>	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>

21. Learning and Teaching Methods:		
Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture	10	60
Studio		
Seminar/Presentation		
Tutorial	10	60
Workshop		
Laboratory work		
Project work		30
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study		
Other (please specify below)		
TOTAL	20	150

22. Description of "Other" Teaching and Learning Methods:
4T

23. Additional Relevant Information:
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<p>24. Indicative Bibliography:</p> <ul style="list-style-type: none"> • Rick Altman (ed.) <i>Sound Theory, Sound Practice</i> (New York & London: Routledge, 1992). • Jean-Louis Baudry, 'Ideological Effects of the Basic Cinematographic Apparatus', <i>Film Quarterly</i> 28, no.2 (winter 1974/75): 39-47. • John Caughie (ed.), <i>Theories of Authorship</i> (London: Routledge & Kegan Paul, 1981). • Michel Chion, <i>The Voice in Cinema</i> (New York: Columbia University Press, 1998). • Michel Chion, <i>Audio-Vision: Sound on Screen</i> (New York: Columbia University Press, 1994). • Michel Chion, <i>Film: A Sound Art</i> (New York: Columbia University Press, 2009). • Mary Ann Doane, 'Film and the Masquerade: Theorising the Female Spectator', <i>Screen</i> 23, no. 3-4 (Sept.- Oct. 1982): 74-87 • Richard Dyer, <i>Heavenly Bodies: Film Stars and Society</i> (London: Macmillan, 1986). • Thomas Elsaesser and Malte Hagener, <i>Film Theory: An Introduction Through the Senses</i> (New York and Abingdon: Routledge, 2010).
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- Claudia Gorbman, 'Narratological Perspectives on Film Music' in *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987).
- Barry Keith Grant, *Film Genre: From Iconography to Ideology* (London: Wallflower, 2006).
- Philip Hayward (ed.), *Terror Tracks: Music, Sound and Horror Cinema* (London: Equinox Publishing, 2009).
- Joanne Hollows and Mark Jancovich, eds., *Approaches to Popular Film* (Manchester: Manchester University Press, 1995),
- Mark Kerins, *Beyond Dolby (Stereo): Cinema in the Digital Sound Age* (Bloomington and Indianapolis: Indiana University Press, 2011).
- Laura Mulvey, 'Visual Pleasure and Narrative Cinema', *Screen* 16, no.3 (autumn 1975): 6-18.
- Valerie Orpen, *Film Editing: The Art of the Expressive* (London: Wallflower, 2003).
- Steven Shaviro, *Post Cinematic Affect* (Ropley: Zero Books, 2010).
- Vivian Sobchack, *Carnal Thoughts: Embodiment and Moving Image Culture* (Berkeley and London: University of California Press, 2004).
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- Elisabeth Weis and John Belton (eds.), *Film Sound: Theory and Practice* (New York: Columbia University Press, 1985).
- William Whittington, *Sound Design and Science Fiction* (Austin: University of Texas Press, 2007).
- James Wierzbicki, *Music, Sound and Filmmakers* (New York & London: Routledge, 2012).

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