

Course Code:

PMSI204

Session:

2017/18

1. Course Title:

Sound for the Moving Image Two

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 a more specialised and professional understanding of the key principles, craft (making), practices and methodologies involved within the creation of practical project(s) specifically in the field of sound for the moving image. Students are also required to develop a proposal of study suitable for a Masters research project. The course is designed to build upon the elements and processes investigated in Sound for the Moving Image One.

8. Intended Learning Outcomes of Course:

On successful completion of the course students will be able to:

- Demonstrate and apply an understanding of production development, craft and location sound methodologies via a group-based project;
- Implement post-production sound methodologies to construct an appropriate soundtrack for the moving image following clearly defined technical standards;
- Evaluate a soundtrack and identify technical and/or aesthetic issues and take action to mitigate these issues;
- Demonstrate a well-developed understanding of 5.1 practice and create an engaging 5.1

soundtrack for a moving image sequence that adheres to clearly defined technical standards, and critically reflect on creative and technical decisions regarding their final mix.

- Demonstrate an understanding of broadcast production environments via the design of functional block diagrams;
- Develop interactive AV applications via procedural audio programming environments;
- Demonstrate and apply an understanding of spatial audio and its relationship with the moving image via the creation of ambisonic soundscapes with a visual element;
- Communicate a programme of study suitable for a Masters research project through a written proposal (specifically in relation to sound for the moving image).

9. Indicative Content:

- Advanced location, production sound and studio recording techniques
- Advanced stereo sound editing, dubbing, mixing and synchronisation to picture
- Advanced surround sound editing, dubbing, mixing and synchronisation to picture
- Surround sound recording
- Broadcast audio environments
- Automated Dialogue Re-recording & Foley recording for picture
- Ambisonic sound design
- Procedural audio (MaxMSP)
- Sonic Art
- Creative contexts within sound for picture

10. Description of Summative Assessment:

For this course, students are assessed through coursework. Coursework weighting: 100%
The students will also be required to develop a Masters proposal of study with suitable pre-production work.

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Coursework	Group Practical Project with documentation and individual report.	20%	Week 5 (indicative)
2	Coursework	Individual Practical Project with short report (300-500 words).	20%	Week 7 (indicative)
3	Coursework	Individual Practical project with reflective report (600 words).	20%	Week 11 (indicative)
4	Coursework	System Diagram of Audio-Visual installation.	10%	Week 12 (indicative)
5	Coursework	Practical Project with 15 minute presentation.	20%	Week 13 (indicative)
6	Coursework	Practical project with short report (300-500 words)	10%	Week 14 (indicative)

10.1 Please describe the Summative Assessment arrangements:

Students will be assessed on their ability to:

- Demonstrate a practical knowledge of key principles in production and craft methodologies, specifically in relationship to sound production for moving image, through the completion of set and elective projects;
- Communicate a programme of study suitable for a Masters research project, through a written proposal in relation to sound for picture;
- Communicate knowledge and understanding of production and craft methodologies, specifically in relation to sound for picture, through the completion of set and elective projects.

There are six coursework projects:

Coursework 1: The Documentary: Group Project. Practical + Appropriate Documentation + Individual Report. 60/20/20%. Pertaining to learning outcome 1. Students will be assessed on their ability to demonstrate and apply an understanding of production craft and location sound methodologies via a group-based project by

- Identifying, appraising and selecting a suitable subject for a documentary production
- Designing a coherent shot list in pre-production planning
- Designing a logical sound report template with all necessary technical information included
- Completing an equipment checklist prior to production
- Recording intelligible speech using appropriate equipment
- Recording any necessary spot effects, ambience or wildtrack in production
- Describing what Jam Sync (free-run) is in relation to an external recorder and camera
- Implement their knowledge of Avid and conceptual understanding of story-telling to ingest, edit and export a coherent and appealing narrative-based finished video sequence to Pro Tools
- Prepare the Pro Tool session for mixing by creating tracks, busses and synchronising any external audio files to the visual sequence
- Appropriately apply wildtrack and ambience to Pro Tools session
- Create a mix of sync sound, wildtrack, narration etc that conforms to broadcast technical standards and is aesthetically pleasing (no pops, harsh EQ, poor edits, good balance between dialogue, ambience, effects and music, interesting implementation of sound)
- Prepare the mix for technical review

As an individual (20%)

- Individually describe the workflow undertaken to complete the project
- Evaluate and appraise their own contribution to the completed project . *Note: other members of the group must sign off on each group members report as an accurate representation of the group members contribution*

Coursework 2: Dubbing for broadcast and multi-media. Practice + workflow document. 90/10% split. Pertaining to learning outcomes 2 and 3. Students will be assessed on their ability to implement post-production sound methodologies to construct an appropriate soundtrack for the moving image following clearly defined technical standards and evaluate a soundtrack and identify technical and/or aesthetic issues and take action to mitigate these issues by

- creating aesthetically pleasing mixes that are technically commensurate with the commercial and broadcast marketplace
- correcting technical issues within a broadcast video sequence.

In addition student work will be technically reviewed according to standard broadcast requirements

Coursework 3: The 5.1 surround sound dub. Practice + Written. 80/20%. Pertaining to learning outcome 4. Students will be assessed on their ability to Demonstrate a well-developed understanding of 5.1 practice and create an engaging 5.1 soundtrack for a moving image sequence that adheres to clearly defined technical standards, and critically reflect on creative and technical decisions regarding their final mix by

- Construct a logical and clearly defined Pro Tools template for SMPTE/ITU 5.1 content creation and implement correct routing and bussing structure within this template appropriate to working with a visual sequence
- Synchronise dialogue, effects, ambiences and music with the visual sequence
- Select appropriate panning placement for spot effects, ambiences, music and dialogue within the 5.1 surround sound field according to visual mise-en-scene and dynamic cues such as fly-bys.
- Appraise the quality of the mix in terms of immersion, localisation and integration with the visuals and make adjustments as appropriate
- Construct a final 5.1 mix and route to individual stems via the TDM bus
- Reflect on the technical process and key aesthetic decisions in terms of intended audience reaction and integration with visuals
- Describe panning and placement decisions for individual sounds, ambiences, effect, music and dialogue within the context of 5.1 mixing conventions, and justify panning and placement decisions taken that are outwith standard 5.1 mixing conventions in terms of intent of concept.

Coursework 4: The system diagram. Diagram. Pertaining to learning outcome 5. Students will be assessed on their ability to Demonstrate an understanding of broadcast production environments via the design of functional block diagrams by

- differentiate between types of signals within an broadcast production AV system
- identify key functional blocks within a broadcast production AV system
- demonstrate an understanding of signal connectivity between these functional blocks
- construct a clear and accurate block diagram of a broadcast production AV system containing digital and analogue audio signals, video signals, and data (control) signals.

Coursework 5: Procedural Audio. Practical Presentation. 60/40% split.

Pertaining to learning outcome 6. Students will be assessed on their ability to develop interactive AV applications via procedural audio programming environments BY

- Creating a Max Patch: development of initial concept, realisation of concept, demonstration of basic technical understanding of MaxMSP, logical deployment of MaxMSP objects, clarity of layout.
- Demonstrating & Presenting their Max Patch: clarity of description of patch and its function, effective use of presentation tools, actual exposition of patch.

Coursework 6: Ambisonic Soundscape. Practice + Report. 80/20%. Pertaining to learning outcome 7. Students will be assessed on their ability to demonstrate and apply an understanding of spatial audio and its relationship with the moving image via the creation of ambisonic soundscapes with a visual element by

- engaging with and communicate concepts, theory and technology of spatial audio on a theoretical level
- producing a practical study using spatial audio concepts, theory and technology
- appraising and evaluating current and future deployment of spatial audio in various paradigms including virtual reality

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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:**

5T

13. Requirements of Entry:

Sound for the Moving Image One

14. Co-requisites:

None

15. Associated Programmes:

MDes Sound for the Moving Image

16. When Taught:

Stage 2

17. Timetable:

Monday (10am) – 2 hours, Tuesday (10am) and Thursday (2pm).

18. Available to Visiting Students:Yes No **19. Distance Learning:**Yes No

20. Placement:	
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	20	100
Studio	20	100
Seminar/Presentation	8	40
Tutorial	2	10
Workshop	10	50
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
TOTAL	90	300

22. Description of "Other" Teaching and Learning Methods:
5T

23. Additional Relevant Information:
<p>This course is intended to provide students with the opportunity to acquire an in-depth professional and theoretical understanding of the key principles and production methodologies involved within the creation of practical project(s), specifically in relation to sound for the moving image and the visual environment. Development of students' creative practice will be central to this course which will also provide students with a detailed theoretical and practical overview of the evolution, technology and processes involved in stereo and 5.1 surround sound production and post-production for the visual environment. Students will engage in Foley recording, sound design, music production and manipulation of sound effects appropriate for picture. Students work will be peer-reviewed in tutorial and group settings and contextualised through existing professional exemplars of sound design for the moving image – past and present.</p>

24. Indicative Bibliography:
<p>AMENT, V. 2014. <i>The Foley Grail: The Art of Performing Sound for Film, Games, and Animation</i>. Focal Press.</p> <p>BALLOU, G. (Ed.), 2015. <i>Handbook for Sound Engineers (Audio Engineering Society Presents)</i>. Focal Press.</p> <p>CIPRIANI, A. GIRI, M. 2013. <i>Electronic Music and Sound Design: Volume 1: Theory and Practice with Max/msp (2nd Ed.)</i>. Contemponet.</p>

CIPRIANI, A. GIRI, M. 2014. *Electronic Music and Sound Design: Volume 2: Theory and Practice with Max & MSP*. Contemponet.

FARNELL, A. 2010. *Designing Sound*. MIT Press.

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LANE, C. AND CARLYLE, A. 2013. *In the Field: The Art of Field Recording*.

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ROBERTSON, R. 2009. *Eisenstein on the Audiovisual: The Montage of Music, Image and Sound in Cinema*. Taurus Academic Studies.

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VIERS, R. 2012. *Location Sound Bible: How to Record Professional Dialogue for Film and TV*. Michael Wiese Productions.

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WHITTINGTON, W. 2007. *Sound Design & Science Fiction*. University of Texas Press.

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