

Course Code:

PSMI328

1. Course Title:

Masters Project

2. Academic Session:

2017/18

3. Level:

SCQF 11

4. Credits:

60

5. Lead School/Board of Studies:

The School of Visualisation and Simulation

6. Course Contact:

Ronan Breslin

7. Course Aims:

To provide students with the opportunity to create and reflect upon an individual or group project that explores personal themes **and/or** professional processes within the development of a Masters level project and written report.

8. Intended Learning Outcomes of Course:

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

- Demonstrate a critical and analytical reflection of the Masters project through a written report;
- Demonstrate and reflect upon an original and creative application of sound design for the moving image or music production for the moving image or both through an elective Masters project (practical);
- Plan and execute a significant research project that investigates individual or group themes through the medium of sound design for the moving image or music production for the moving image or both.

Note: By the term “moving image” we refer to film, video, animation, installation based Sonic Art, electronic games, multi-media, interactive AV applications.

9. Indicative Content:

- Advanced Sound Design (recording, editing, synthesis, manipulation, 5.1 surround mixing);
- Advanced Music Production (recording, composition, arranging, 5.1 surround mixing)
- Advanced Sound Post-production (mixing, dubbing and lay-off, 5.1 surround mixing);
- Interactive AV Applications (eg MaxMSP)
- Sync-to-picture and DVD transfer;
- Advanced understanding of theory, history and aesthetics of sound for the moving image
- Research methodologies in creative practice
- Effective dissemination of research results

10. Description of Summative Assessment:

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Practice based piece of work & report	Students will be required to develop a practical piece of work and produce a written report, which is related to their proposed area of study.	100% (80% practice, 20% report)	Week 12
OR 2	Practice based piece of work & report	Students will be required to develop a practical piece of work and produce a written report, which is related to their proposed area of study.	OR 100% (60% practice, 40% report)	Week 12
OR 3	Practice based piece of work & report	Students will be required to develop a practical piece of work and produce a written report, which is related to their proposed area of study.	OR 100% (weightings as agreed with programme leader)	Week 12

Students will be required to develop a practical piece of work and produce a written report, which is related to their proposed area of study.

80% Practice Based 20% Written element (3500 words minimum)

60% Practice Based 40% Written element (7000 words minimum)

The above weightings are guidelines and open to negotiation with individual students

10.1 Please describe the Summative Assessment arrangements:

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

- Formulate and execute a research project within the area of sound design for the moving image or music production for the moving image or both;
- Demonstrate through a written report, a critical and analytical review of the theoretical processes and concepts employed during the development and production of a research project;
- Formulate and complete an individual or group based research project that demonstrates a critical awareness of conceptual and practical knowledge within the field of sound design for the moving image or music production for the moving image or both.

11. Formative Assessment:

Tutorial Sessions, class critiques, masterclasses.

11.1 Please describe the Formative Assessment arrangements:

The main source of formative feedback will be one-on-one tutorials which will take place regularly over the course of the project duration. There will also be regular workshops and class critiques where students will have the opportunity to present their work for discussion to the rest of the class cohort.

12. Collaborative:

Yes

No

12.1 Teaching Institutions:

4T

13. Requirements of Entry:

Successful completion of Stage 2

14. Co-requisites:

None

15. Associated Programmes:

MDes Sound for the Moving Image

16. When Taught:

Stage 3

17. Timetable:

None

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		
Studio	40	
Seminar/Presentation	10	
Tutorial	10	
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
TOTAL	60	300

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

4T

23. Additional Relevant Information:

To provide students with the opportunity to undertake Masters level research in relation to sound design for the moving image or music production for the moving image or both articulated through a practical project and a written report.

24. Indicative Bibliography:

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

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Yewdall, David L. 2007. Practical Art of Motion Picture Sound. Focal Press.

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Press.

BAZELON, IRWIN. 1975. *Knowing The Score: Notes on Film Music*. Van Nost, Reinhold.

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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.

DAVIS, R. 2000. *Complete Guide to Film Scoring*. International Music Publications

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HART, J. 1999. *The Art of the Storyboard: Storyboarding for Film, TV, and Animation*. Oxford: Focal Press.

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COLLINS, K. 2008. *Game Sound*. MIT Press.

HOLMAN, T. 2008. *Surround Sound: Up and Running*. Focal Press.

KERINS, M. 2010. *Beyond Dolby: Cinema in the Digital Age*. Indiana University Press.

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

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