

Course Code:

PCSOSFMI1

1. Course Title:

Sound for the Moving Image One

2. Academic Session:

2011/12

3. Level:

SCQF 11

4. Credits:

30

5. Lead School/Board of Studies:

Digital Design Studio

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:

- Demonstrate an understanding of the key principles of sound for the moving image production methodology;
- Demonstrate an understanding of the key principles of location recording, studio recording, mixing, synchronisation and editing within sound production and post-production for the moving image;
- Acquire an understanding of the key principles of sound design for the moving image using digital audio workstations;

- Demonstrate an understanding of the key principles of music production for picture using digital audio workstations.

9. Indicative Content:

- Location sound recording and track-laying
- Sound editing, mixing and synchronisation to picture
- Sound design and Foley Recording
- Music Production, Composition and Editing
- 5.1 Surround Sound production fundamentals
- Conceptual approaches to sound for picture
- Practical video and film fundamentals

10. Description of Summative Assessment:

Attendance at lectures, seminars, digital workshops, practice-based workshops and group discussions will be mandatory. Students will be required to develop a range of work through set and elective projects that demonstrate an understanding of the key principles of sound for picture.

The percentage breakdown for the assessment typically will be as follows:

Practical Project(s) Sound for Picture 80%
Written work 20%

However, in negotiation between tutor and students other weightings can be agreed.

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.

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 <input type="checkbox"/>	No <input checked="" type="checkbox"/>
12.1 Teaching Institutions:	
13. Requirements of Entry:	
None.	

14. Co-requisites:
Narrative 1; Core Research Skills for Postgraduates

15. Associated Programmes:
MDes Sound for the Moving Image

16. When Taught:
Stage 1

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

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

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

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	20
Studio	20	20
Seminar/Presentation	8	8
Tutorial	2	2
Workshop	10	10
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		

Essay		
Private Study	Not Applicable	240
Other (please specify below)		
TOTAL	60	300

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

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.

24. Indicative Bibliography:

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

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

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

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

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