

Course Code:

PCSOSFM12

1. Course Title:

Sound for the Moving Image Two

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 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:

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

- Demonstrate an understanding in a specialised area of study specifically in relationship to sound design and/or music production for the moving image and the visual environment, through the completion of set and elective projects;
- Communicate knowledge and understanding of production and craft methodologies specifically in relation to sound design and music production for the moving image and visual

environment through the completion of set and elective projects;

- Utilise video capture and editing skills to create short original video sequences;
- 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 and studio recording techniques
- Advanced stereo and 5.1 surround sound editing, mixing and synchronisation to picture
- Advanced sound design and Foley recording for picture
- Music production for picture developed
- Creative practice developed
- Non-linear video editing and production
- Introduction to Ambisonic sound design
- Creative contexts within sound for picture

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 demonstrates an understanding of the core areas related to the production of sound for the moving image and visual environments. The students will also be required to develop a Masters proposal of study with suitable pre-production work.

The percentage breakdown for the assessment will be as follows:

Practical Project(s) Sound for Picture 80%
Masters Proposal and Pre-production work 20%

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 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.

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:****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 No

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 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.

24. Indicative Bibliography:

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

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

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

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- HOLMAN, T. 2008. *Surround Sound: Up and Running*. Focal Press.
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COLLINS, K. 2008. *Game Sound*. MIT Press.

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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.