

Course Code:

TBC

1. Course Title:

Masters Project

2. Academic Session:

2011/12

3. Level:

SCQF 11

4. Credits:

60

5. Lead School/Board of Studies:

Digital Design Studio

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 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 on 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.

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);
- 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:

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

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:

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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	40
Seminar/Presentation	10	10
Tutorial	10	10
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	540

Other (please specify below)		
TOTAL	60	600

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

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23. Additional Relevant Information:

The aim of this course is 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.

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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BORDWELL, D. AND THOMPSON, K. 2007. *Film Art: An Introduction*. 8Rev ed., Maidenhead: McGraw-Hill Higher Education.

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

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

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.