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| Module Title | Sound Recording (NEW) |
| Programme(s)/Course | Film Practice |
| Level | Level 4 |
| Semester | 2 |
| Ref No: | |
| Credit Value | 20 CAT Points |
| Student Study hours | 200 hours Contact hours: 36 Student managed learning hours: 164 hours |
| Pre-requisite learning | None |
| Co-requisites | None |
| Excluded combinations | None |
| Module Coordinator | TBC |
| Parent School | Division of Film and Media, School of Arts & Creative Industries |
| Parent Course | None |
| JACS Code | W690 |
| Description | The goal of this module is to achieve recording of the highest quality location sound to best facilitate students' filmmaking ambitions. Sound is the one element that will most expose any shortcomings in your film production standards, and getting to grips with the basics here will go a long way towards improving the quality of your films. A big part of learning to record great sound is learning to listen, which in turn requires an understanding of the characteristics of different kinds of sound and the behaviour of sound in different environments. Such considerations as these are central to the module, while instruction on the most common filmmaking situations and the most common problems encountered when recording sound will give you a firm grounding in sound recording techniques and technologies. You can pursue an interest in sound further by enrolling on optional modules in sound editing and sound design in your second year. |
| Aims | The aims of this module are to: <ul style="list-style-type: none"> • Introduce students to location sound recording techniques and technologies. • Develop students' appreciation of the role of the sound recordist and their role within their own sound team and the broader production crew. • Introduce students to the limitations and problems associated with location sound recording and the techniques and tactics for overcoming these. • Introduce students to the physical properties of sound and different sound environments. |
| Learning outcomes | On successful completion of this Module students will be able to: <p>Knowledge and Understanding</p> <ol style="list-style-type: none"> 1. Implement strategies for identifying, recording and treating location sound. |

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| | <p>Intellectual Skills</p> <p>2. Analyse different sound environments for their sonic and aesthetic potential.</p> <p>Practical Skills</p> <p>3. Work proficiently with microphones and sound recording devices.</p> <p>4. Incorporate recorded sound into film and audio editing software and timelines.</p> <p>5. Record and maintain sync sound.</p> <p>Transferable Skills</p> <p>6. Work effectively within and across production and post-production teams.</p> |
| Employability | <p>This module is essential for any student filmmaker seeking to improve the production values of their films, and this in turn is an important step in making yourself visible to prospective audiences and employers. For anyone interested in working in the area of sound in film and TV, or indeed for artists working across a range of creative media, recording clear and crisp sound is an absolutely vital first step for ensuring effective communication. The activities involved here will enable students to rehearse key skills involved in planning and managing the production process – which is particularly relevant to the media industries as a key requirement for future employees. The module also encourages students to experiment with sound recording in different locations to gain hands on experience and develop critical listening and analytical skills.</p> |
| Teaching & Learning Pattern | <p>The module will be taught over a 12-week period based on:</p> <ul style="list-style-type: none"> • A Lecture Programme • Seminar Groups • Screenings/Listening sessions |
| Indicative content | <ul style="list-style-type: none"> • Critical listening skills. • Understanding of the recording process with different microphones: reverberation and background noise, polarity and frequency response, mono versus stereo. • Import, edit and clean-up recordings using appropriate processing (EQ, dynamics and noise reduction). • Group production activities. • Work presentations and group seminars. |
| Assessment method | <p><i>Formative</i></p> <p>Formative assessments will focus on field recording practice and provide students with feedback on their microphone selection and location recording techniques. They will also get tutor and peer feedback on their work in progress at screening sessions.</p> <p>CW1: Short Drama with Sound (100%) Summative</p> <p>Pairs of students to work on recording and editing clean sound in conjunction with a short clip they have filmed or collaborated on. No Foley, music or ADR required, just good, clean location sound (Dialogue and good Atmos required) well-edited and with a decent mix.</p> |
| Indicative Reading | <p>Altman, R. (ed.) (1992) <i>Sound Theory Sound Practice</i>. Routledge: London.</p> <p>Brophy, P. (2004) <i>100 Modern Soundtracks</i>. BFI: London.</p> |

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| | <p>Brown, Royal, S. (1994) <i>Overtones and Undertones: Reading Film Music</i> University of California Press: London.</p> <p>Chion, M. (1994) <i>Audio-Visions: Sound on Screen</i>. Columbia University Press: New York.</p> <p>Dancyger, K (2013) <i>The Technique of Film and Video Editing: History, Theory and Practice</i>, 5th Edition (see chapter 2). Focal Press: Oxon.</p> <p>Filimowicz, M (2012) 'The audio affect image: Five hermeneutic modalities of sound design' in <i>Soundtrack</i>. June, Vol. 5 Issue 1, p29-36. 8p</p> <p>Holman, T (2010) <i>Sound for Film and Television</i>, 3rd Edition. Focal Press: Oxon.</p> <p>Hurbis-Cherrier, M. (2007) <i>Voice and Vision: A Creative Approach to Narrative Film and DV Production</i>. Focal Press: Oxon.</p> <p>Neumeyer, D (2014) <i>The Oxford Handbook of Film Music Studies</i>. Oxford University Press: Oxford.</p> <p>Rose, J (2013) <i>Audio Postproduction for Digital Video</i>, 2nd Edition. Focal Press: Oxon.</p> <p>Sheldon, S (2012) 'Footsteps, breath and recording devices: Abandoning a camera-centric construction of 'point of audition'' in <i>Soundtrack</i>. Jun2012, Vol. 5 Issue 1, p15-28.</p> <p>Sonnenschein, D. (2002) <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i>. Michael Weise Productions: Studio City, CA.</p> |
| <p>Other Learning Resources</p> | <p>Presentations, online journals, manuals, the module guide and other relevant materials will be available through the University's Virtual Learning Environment (VLE) Moodle.</p> |