

Module Title	Sound On Film
Programme(s)/Course	BA Film Practice
Level	Level 5
Semester	2
Ref No:	
Credit Value	20 CAT Points
Student Study hours	200 Hours - Contact hours: 48 Student managed learning hours: 152
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	Film Practice
JACS Code	W690
Description	It is relatively easy to render high quality HD images with even the simplest cameras – it is more challenging to record and mix high quality sound. This module is designed to develop students' confidence in working with music and sound and it starts with the concept of 'sonic objects' and 'visual events'. The key concern is that music and sound design for film demands creative and technical planning for good recording, mixing and final sweetening of the soundtrack. Students will build on technical and analytical skills acquired at Level 4 through the production of a comprehensive sound design for a film sequence or trailer. They will work with both source and original sound and music, critically investigating how mood and meaning is constructed through the dialogue between the image and sound tracks.
Aims	The aims of this module are to: <ul style="list-style-type: none"> • Critically and conceptually work through an individual sound design for the chosen film sequence • Experiment with (re) combinations of musical and ambient source materials. • Explore some of the key ideas in film music and scoring • Demonstrate proficiency in relevant audio software skills. • Analyse narrative structure and meaning constructed through the dialogue between sound and image track.
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. Demonstrate critical understanding of the production of meaning in sound design (including music selection), in relation to the moving image and in the context of concepts such as narrative, synchresis and diegesis. <p>Intellectual Skills</p> <ol style="list-style-type: none"> 2. Apply relevant critical, conceptual and technical solutions to the film sound design brief. 3. Critically evaluate the dialogue between sound and image tracks in their film sequence

	<p>Practical Skills</p> <p>4. Demonstrate a range of techniques in their sound recording and sound design (rendered in the final mix of dialogue, music and sound effects)</p> <p>Transferable Skills</p> <p>5. Reflect on their methodology and evaluate their practical production work in relation to professional and/or experimental sound design.</p>
Employability	<p>The module develops student's production process management skills, while challenging them to work conceptually and creatively in designing a sound treatment. The brief, with its individual, self-managed production work reinforces students' understanding that the self-management of skills development is part of the professional ethic of media workers. Nevertheless, it also emphasises the collaborative role of the sound designer in the matrix of film production processes.</p>
Teaching & Learning Pattern	<p>The module will be taught over 12 weeks, with a programme of weekly lectures and workshops including; sound and image notation exercises, critical analysis, and listening sessions, software skills, individual and group tutorials, peer presentations and, where relevant, guest lectures by external specialists.</p>
Indicative content	<ul style="list-style-type: none"> • The Sonic Object and Visual Event • Film Music: lubricating the fiction, counterpoint and augmentation. • Soundscapes: the image of a sound and the sound of an image. • Sound in the context of narrative film; including synchresis; diegetic and non-diegetic sound; direct sound, reflected sound, sound perspective and point of audition. • Location sound recording and sound design (including team work and role divisions). • Music as Sound; Source Music, Sound Effects and Spot Effects. • Critical analysis of student's own practice in relation professional work.
Assessment method	<p><i>Formative</i></p> <p>Students will be expected to complete formative skills exercises with an emphasis on practical tasks of recording and mixing down their soundtrack. They will also get tutor and peer feedback on their work in progress at screening sessions.</p> <p>They will also get tutor and peer feedback on their work in progress at screening sessions. Peer review and tutorial feedback will support the final summative assessed project.</p> <p style="text-align: center;">CW 1. Portfolio (100%) — Individual</p> <p>PART 1: Sound Design for 3-minute film sequence – the married QuickTime movie to be submitted with sound at 48 kHz, / 16 bit, and a frame rate of 25fps.</p>

	<p>PART 2: A 1000 word Reflective and Evaluative Statement, where students will comment on their experience of the brief and on the strengths and weaknesses of their project.</p>
<p>Indicative Reading</p>	<p>Altman, R (ed.) (1992) <i>Sound Theory Sound Practice</i> (Routledge)</p> <p>Brown, Royal, S. (1994) <i>Overtones and Undertones: Reading Film Music</i> (University of California Press)</p> <p>Chion, M. (1994) <i>Audio-Visions: Sound on Screen</i>. Columbia University Press: New York.</p> <p>Filimowicz, M (2012) 'The audio affect image: Five hermeneutic modalities of sound design'. <i>Soundtrack</i>. June, Vol. 5 Issue 1, p29-36. 8p</p> <p>Hillman, N and S. Pauletto (2014) 'The Craftsman: The use of sound design to elicit emotions' in <i>The Soundtrack</i>. Volume 7, Number 1, April, pp. 5-23.</p> <p>Holman, T (2010) <i>Sound for Film and Television</i>, 3rd Edition. Focal Press: Oxon.</p> <p>Neumeyer, D (ed) (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>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>Vincent, Delphine. (2011) 'Closer to Così fan tutte? The film soundtrack, intertextuality and reception'. in <i>The Soundtrack</i>. Volume 4, Number 2, April, pp. 101-115.</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>