

Module Title	Sound to Picture (New Module Collaboration with BA (Hons) Digital Design)
Programme(s)/Course	BA (Hons) Sound Design
Level	4
Semester	2
Ref No:	
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	None
Co-requisites	None
Excluded combinations	None
Module Coordinator	Justin Randell and Andy Lemon
Parent School	Arts and Creative Industries
Parent Course	BA (Hons) Sound Design
Description	<p>This module will introduce students to creating sound tracks for digital animations created by students on the BA (Hons) Digital Design course. Building on the modules in the first semester, students will produce sound effects and voice-overs while learning how to synchronise sounds to a moving image. The module aims to provide students with the opportunity to experiment with sounds to affect the narrative of visual media.</p> <p>This module will enable students to develop the production skills introduced in the first semester, and allow them to focus on developing an aspect of the final audio track as part of a production team (e.g. sound design, music, dialog).</p>
Aims	<ul style="list-style-type: none"> • Develop skills in editing and synchronising sounds to visual media • Gain confidence in creating character based sound design • Introduce key concepts that relate to post-production • Develop confidence in working collaboratively
Learning outcomes	<p>At the end of this module students will be able to:</p> <ol style="list-style-type: none"> 1) Create sound design elements that affect narrative in visual media. 2) Manage the development of a creative process as part of a production team. 3) Apply creative solutions by recording, editing and manipulating sounds. 4) Understand how to work with video content in DAW (digital audio workstation) software. 5) Describe the production process in clear English and produce concise documentation for the production project.
Assessment Criteria linked to (LO)	<ol style="list-style-type: none"> 1) Demonstrate sound design elements through the production of (where applicable) dialogue, sound effects, and music through an audio sound track production and portfolio. LO1 2) Management of production process through active engagement in production meetings, submission of final audio production and portfolio. LO2 LO5 3) Creative approach to sound production techniques is demonstrated in the final audio track production. LO1 LO3 4) Understanding of video content in DAW software is shown in the

	proper synchronisation of the audio track to the video. LO4 5) Ability to document the production process, and accurately describe the intentions for the work is shown in the production portfolio and in class discussions / group activities. LO5 LO2
Employability	Future trends in the creative industries, mapped by Nesta (BCI/20), identify the soft skills, such as teamwork, communication, critical thinking, analysing and evaluating conflicting ideas, as key drivers of the creative economy. This module highlights the importance of visual storytelling and use of sound in relation to moving image work. In addition, because they are working across their course students will develop transferable skills in self-management and interpersonal and team-working skills, which digital media practitioners require to undertake practical project-based work.
Teaching & Learning Pattern	The module is taught over a 12-week program of key lectures, individual and collaborative production activities, and tutorials. Students will be expected to present their production work and / or related research at key stages of the production. Guest lectures and external visits may also form part of the schedule depending on availability.
Indicative content	<ul style="list-style-type: none"> • Introduction to key sound design concepts. • Understanding of recording voice-over tracks, and developing the narrative with the use of sound effects and “atmos” sounds. • Hands on workshops to gain understanding of recording, editing and sound processing. • Group production activities. • Production presentations and group seminars.
Assessment method (Please give details – elements, weightings, sequence of elements, final component)	<p>Formative Assessment:</p> <ul style="list-style-type: none"> • Presentation/display of work-in-progress <p>Coursework 1: Sound to Picture Portfolio Summative Assessment: 75%</p> <p>Group production created in collaboration with BA (Hons) Digital Design students, and individual contributions from students.</p> <p>Coursework 2: Production Portfolio containing: 25%</p> <ul style="list-style-type: none"> - Project research and reflective summary. - Production log explaining how the sounds were created. - Presentation feedback. - Project software files.
Indicative Reading	<p>CORE READING:</p> <ul style="list-style-type: none"> • Vanessa Theme Ament (2014), <i>The Foley Grail: The Art of Performing Sound for Film, Games, and Animation</i>. Focal Press; 2 edition • Coyle, R. (Ed)(2010) <i>Drawn to Sound: Animation Film Music and Sonicity</i>. Equinox. • Sonnenschein, D. (2001) <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i>. Michael Weise Productions. • Van Leeuwen, T. (1999) <i>Speech, Music, Sound</i>. Macmillan

	<p>OPTIONAL READING:</p> <ul style="list-style-type: none"> • Chion, M. (1994) <i>Audio-Vision</i> (trans C. Gorbman). Columbia University Press. • Donnelly, K.J. (2001) <i>Film Music: Critical Approaches</i>. Continuum. • Dorritie, F. (2003) <i>The Handbook of Field Recording</i>. Hal Leonard • Hugill, A. (2012) <i>The Digital Musician</i> (2nd Edition). London and New York: Routledge.. • Kefauver, A. P. (2001) <i>The Audio Recording Handbook</i>. A-R Editions. • Gibbs, T. (2007) <i>The Fundamentals of Sonic Art & Sound Design</i>. AVA Publishing. • Reay, P. (2004) <i>Music in Film: Soundtracks and Synergy</i>. Wallflower. • Robertson Wojcik, & Knight, A. (Eds.) (2002) <i>Soundtrack Available: Essays on Film and Popular Music</i>. Duke UP.
<p>Other Learning Resources</p>	<p>University VLE: PowerPoint Slides with keynotes from lectures, module guide and further related information will be made available on Moodle.</p> <p>Sound Design</p> <ul style="list-style-type: none"> • Andrew Diey (2007)' A step-by-step guide to sound design' <i>BBC New Talent</i>. http://www.bbc.co.uk/newtalent/drama/advice_diey.shtml • <i>FilmSound.org</i>: http://filmsound.org/ • <i>Sound Design in Theatre (Job Description)</i>: http://www.aact.org/people/sounddesigner.html <p>Sound Analysis</p> <ul style="list-style-type: none"> • Tagg's Examples of Music and Sound Analysis: http://tagg.org/ptavmat.htm#Normal • <i>Journal of Sonic Studies</i>: http://journal.sonicstudies.org/ • <i>Sound Effects: An Interdisciplinary Journal of Sound and Sound Experience</i>: http://www.soundeffects.dk/ • <i>Sounding Out!</i> http://soundstudiesblog.com/ • <i>Anthropology of Sound</i>: http://www.soundstudieslab.org/projects/anthropology-of-sound/