Glasgow School of Art Course Specification
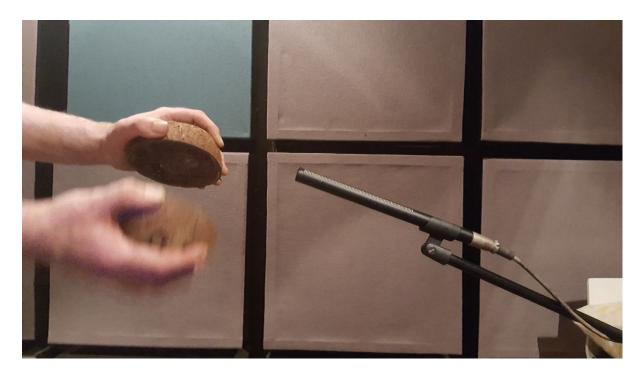**Course Title: Sound for the Moving Image 1**

Course Code	HECOS Code	Academic Session
PSMI102		2023-24

Course Title	Sound for the Moving Image 1
Course Contact	Ronan Breslin

Credits	40
SCQF Level	11
When Taught	Semester 1

Associated Programmes	MDes Sound for the Moving Image
Lead School	School of Innovation and Technology
Other Schools	N/A
Date of Approval	Programme Approval March 2023

Course Introduction

This course introduces students to the principle areas, activities, concepts and practices for the Masters of Design in Sound for the Moving Image. The course provides a grounding for postgraduate students to engage with the craft and creative practice of sound and music production for the moving image.
The course promotes production of original work, via individual or group-based projects. Students acquire and implement knowledge and understanding of the key processes in sound production for moving images through practical applications of sound recording, editing, mixing and synchronisation methodologies, and develop key knowledge, skills and understanding to allow them to develop their own independent creative practice.

Course Aims

The course aims are to provide an opportunity for students to:
- Develop an understanding of the contextual and historical framework of sound for the moving image and relate this to current philosophies and actual practice in the field;
- Investigate the conceptual and aesthetic basis of current and historical sound for the moving image methodologies through the evolution and realization of original work, both individual and group-based;
- Explore the boundaries of sound manipulation and/or music production through the application of technology and the development and realisation of challenging, concept-driven practice-based projects;
- Develop a deep understanding of professional production practice within sound for the moving image focused on stereo audio content creation for a range of delivery platforms.

Course Intended Learning Outcomes

By the end of the course students should be able to:
- Appraise and analyse AV material using fundamental theory of film sound and sound terminology
- Demonstrate an understanding of historical contexts in the development of sound recording and sound for picture paradigms

- Demonstrate and apply an understanding of audio and video technology and technical theory to sound & moving image post-production practice
- Conceptualise and design a soundtrack appropriate to a visual sequence and appraise the soundtrack in terms of technical quality, strength of concept and aesthetic synergy with the visual
- Conceptualise, produce and critically reflect on an abstract or narrative-based audio-visual piece using standard professional production and post-production tools
- Demonstrate and apply an understanding of production development, craft and location sound methodologies via a group-based project

Indicative Content

This course covers range of topics relating to sound for the moving image:
- AV Analysis within context of film sound language
- Conceptual approaches to sound for picture
- Historical contexts for sound recording and sound to picture
- Basic track-laying and mixing in stereo
- Standard audio recording techniques
- Sound editing, mixing and synchronisation to picture
- Sound design and manipulation
- Location, production sound and studio recording techniques
- Introduction to Sonic Art
- Practical video and film fundamentals using camera and lighting acquisition equipment and visual editing software such as Final Cut Pro X, Adobe Premiere and Avid Media Composer.

Description of Learning and Teaching Methods

A range of teaching methods are deployed in course delivery including traditional lectures, seminars, peer discussion and group tutorials.
There is a strong emphasis on the development of key practical skills, so lectures and seminars are supported by studio sessions with teaching assistants.
These practice-based sessions are catalysed by a set of short formative projects with outcomes achievable in a short period of time. Students are encouraged to attend the practice-based sessions but have the option to complete the work in their own time.
The results of these projects are presented in short, informal peer review sessions.

Online support for learning is mainly delivered via video content, lecture notes and slides, and supporting materials posted on the VLE.

Indicative Contact Hours	Notional Learning Hours
77 Hours	400 Hours

Description of Formative Assessment and Feedback Methods

Formative assessment is at the core of the programme. It is provided via peer-review sessions and feedback from short practical projects.

A key methodology for formative assessments is the peer review session. An initial peer-review session will task students with presenting a critical analysis of an audio-visual sequence. All students will be encouraged to critique other students work and can choose to do this anonymously. Critiques are written down and expected to be constructive and relevant.

Further formative feedback takes place within studio practice sessions. Course tutors and TA's are available to provide critical commentary and analysis of student work in progress.

Description of 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 relation to sound for the moving image through the successful completion of set and elective projects.
- Demonstrate the ability to critically reflect on the creative process of sound production for the moving image and their conceptual approach via written reports.

The portfolio will be built from four coursework projects. The following descriptions are indicative of typical outline briefs for each of the four projects:

Coursework 1: Digital Audio Workstation (DAW) with Images Practical project with written summary report. Students will be assessed on their ability to analyse an AV sequence, develop a cogent conceptual approach and apply craft skills to sound & moving image post-production practice.
Students will have to produce a soundtrack for a sequence of static images. They will also be required to submit a short supporting statement reflecting on their creative practice contextualised within a given theme.

Coursework 2: Sound Design. Practice & Written. Students will be assessed on their ability to analyse a tutor selected AV sequence AND conceptualise and design a soundtrack appropriate to the visual sequence and appraise their soundtrack in terms of technical quality, strength of concept and aesthetic synergy with the visuals. The practical submission also requires a supporting statement referring to the conceptual underpinnings of the sound design and the processes by which this sound design was realised.

Coursework 3: The Documentary: Group Project. Practical, Appropriate Documentation and a short Individual Report (300 words) detailing project workflow and individual contribution. Students will be assessed on their ability to demonstrate and apply an understanding of production craft and location sound methodologies via a group-based project.

Coursework 4: Sound Film: Practice & Written. Students will demonstrate and apply an understanding of audio and video technology and technical theory to sound & moving image post-production practice AND conceptualise, produce and critically reflect on an abstract or narrative-based audio-visual piece using standard professional production and post-production tools. Students will have to produce an original AV work (short film) from a choice of themes.

Description of Summative Assessment Method	Weight %	Submission week
DAW Project with report (500 words)	20%	Week 5
Sound Design Project with report (500 to 800) words)	25%	Week 9
Documentary Group film-making project with documentation.	25%	Week 12
Sound Film Project with report (500 words)	30%	Week 13

Exchange/Study Abroad	
Can this course be taken by Exchange/Study Abroad students?	No
Are all the students on the course taught wholly by distance learning?	No
Does this course represent a work placement or a year of study abroad?	No
Is this course collaborative with any other institutions?	No
If yes, then please provide the names of the other teaching institutions	N/A

Reading and On-line Resources

MDes SfMI keylinks: https://gsa.keylinks.org/#/list/1018

Listed below are six of the representative texts for this course:
CHION, MICHEL.1994. *Audio-Vision: Sound on Screen.* Columbia University Press.
GIBBS, T. 2007. *The Fundamentals of Sonic Art and Sound Design.* AVA Publishing SA.
SONNENSCHEIN, D. 2001. *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. England: Michael Wiese Productions.
LANE, C. AND CARLYLE, A. 2013. *In the Field: The Art of Field Recording.*
YEWDALL, David L. 2012. *Practical Art of Motion Picture Sound (4th Ed.)*. Focal Press.
BRIXEN, E. 2014. *Audio Metering: Measurements, Standards and Practice (2nd Ed.).* Focal Press.