THE GLASGOW SCHOOL OF ART

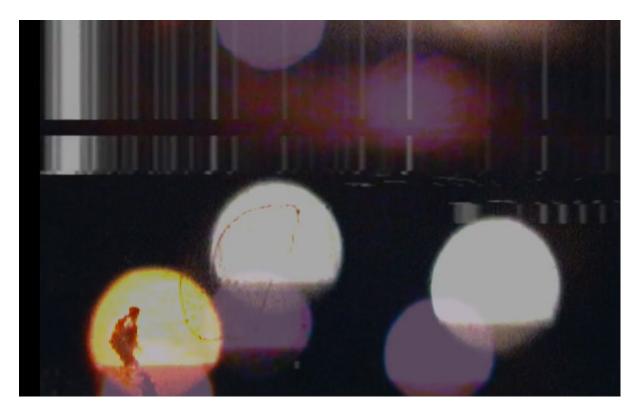**Glasgow School of Art Course Specification**
Course Title: Sound for the Moving Image 2

Course Code	HECOS Code	Academic Session
PSMI204		2023-24

Course Title	Sound for the Moving Image 2
Course Contact	Ronan Breslin

Credits	20
SCQF Level	11
When Taught	Semester 2

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 will consolidate and advance students' professional and theoretical understanding of the key principles and production methodologies for sound and visual media. Development of students' own creative practice in immersive sound and advanced post-production practice is a core focus, with a detailed theoretical and practical overview of the evolution, technology and processes involved in surround sound and immersive sound formats appropriate to film, broadcasting, immersive media and sonic art.

Course Aims

This course provides students with the opportunity to acquire a more specialised and professional understanding of the key principles, theory, craft (making), practices and methodologies involved within the creation of practical project(s) specifically in the field of sound for the moving image, with a focus on spatial sound for visual media.

Students are also required to develop a proposal of study suitable for a Masters research project. The course is designed to build upon the elements and processes investigated in Sound for the Moving Image 1.

- Develop an understanding of the contextual and historical framework of immersive 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 sound for the moving image practices in immersive sound through the evolution and realization of original work, both individual and group-based;
- Explore how immersive sound design and music enhances and interacts with narrative structures and concepts through either individual or group-based research projects.
- Engage with advanced professional practice in audio post-production.

Course Intended Learning Outcomes

By the end of the course students should be able to:
- Implement advanced post-production sound methodologies to construct an appropriate soundtrack for the moving image following clearly defined technical standards;

- Demonstrate a well-developed understanding of professional surround sound practice and create an engaging surround sound soundtrack for a moving image sequence that adheres to clearly defined technical standards, and critically reflect on creative and technical decisions regarding their final mix.
- Demonstrate and apply an understanding of spatial audio and its relationship with the moving image via the creation of immersive soundscapes with a visual element

Indicative Content

- Advanced stereo sound editing, dubbing, mixing and synchronisation to picture
- Advanced surround sound editing, dubbing, mixing and synchronisation to picture
- Surround sound recording
- Spatial sound recording
- Spatial sound design
- Spatial Music
- Audio for immersive visual content – VR/360/AR
- Sonic Art Practice in immersive audio contexts.

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
44 Hours	200 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 are assessed through a portfolio of practical coursework.

Students will be assessed on their ability to:
- Demonstrate an advanced practical knowledge of key principles in production and craft methodologies, specifically in relationship to sound post-production for moving image, through the completion of set and elective projects;
- Communicate knowledge and understanding of production and craft methodologies, specifically in relation to spatial sound for picture including VR/AR/360, through the completion of set and elective projects;
- Develop, realise and appraise complex spatial soundscapes for a range of applications such as VR/AR/360;

There are three coursework projects. The following descriptions are indicative of typical outline briefs for each of the three projects:

Coursework 1: Surround sound dub (5.1/Atmos). Practical project and written supporting statement (400-800 words). Students will be assessed on their ability to demonstrate a well-developed understanding of surround sound practice and create an engaging surround soundtrack for a moving image sequence that adheres to clearly defined technical standards, and critically reflect on creative and technical decisions regarding their final mix.

Coursework 2: Advanced audio post-production for broadcast and multi-media. Practical project and workflow document (300 words). Students will be assessed on their ability to implement advanced post-production sound methodologies to construct an appropriate soundtrack for the moving image following clearly defined technical standards, evaluate a soundtrack and identify technical and/or aesthetic issues that require intervention to mitigate these issues.
In addition, student work will be technically reviewed according to standard broadcast requirements including loudness monitoring.

Coursework 3: Spatial Audio for VR, AR or 360 Practical and Report (500 words). This may be completed as a small group or as an individual project. Students will be assessed on their ability to demonstrate and apply an understanding of spatial audio and its relationship with the moving image via the creation of spatial audio soundscapes with a visual element.

Description of Summative Assessment Method	Weight %	Submission week
Surround sound Project with supporting statement (400-800 words)	40%	Week 4
Audio Post Production Project with short workflow report (300 words)	30%	Week 7
Spatial Audio Project with Individual 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:

HOLMAN, T. 2008. *Surround Sound: Up and Running.* Focal Press.
KERINS, M. 2010. *Beyond Dolby: Cinema in the Digital Age.* Indiana University Press.
PATERSON, J & HYUNKOOK, L. 2022. *3D Audio.* Routledge.
ROTHERMIRCH, E. 2021. *Mixing in Dolby Atmos: How it Works.* www.dingdingmusic.com.
Ed. ROGINSKA, R AND GELUSO, P. 2017. *Immersive Sound: The Art and Science of Binaural and Multi-Channel Audio.* Routledge.
ZOTTER, F. & FRANK, M. 2019**.** *Ambisonics: A Practical 3D Audio Theory for Recording, Studio Production, Sound Reinforcement, and Virtual Reality.* Springer.