

Glasgow School of Art Course Specification

Course Title: Sound for Moving Image Studio 4 (Essay)

Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2023-24 Academic Year.

Course Code:	HECOS Code:	Academic Session:
USMI4E		2023-24

1. Course Title:
Sound for Moving Image Studio 4 (Essay)

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG April 2020	School of Innovation and Technology	N/A

5. Credits:	6. SCQF Level:	7. Course Leader:
80	10	Jessica Argo / Ronan Breslin

8. Associated Programmes:
BDes Sound for Moving Image

9. When Taught:
Across the academic year, Semesters 1 and 2

10. Course Aims:
<p>This studio based course aims to allow students to develop their knowledge, understanding, and practical skills for Sound for the Moving Image through completion of a number of student led individual and collaborative projects. Students will develop and enhance their skillsets for the practical application of sound recording, editing, mixing and synchronisation methods for film and broadcast, interactive applications and/or audio-visual (AV) installations.</p> <p>Through practice, students will acquire advanced knowledge and understanding of contemporary workflows in audio-visual production and be exposed to a comprehensive range of specialist practical skills and current tools for working to industry standards</p> <p>Taught seminars, lectures and tutorials will provide students with guidance on a range of advanced practical, theoretical and ethical issues in AV production.</p>

11. Intended Learning Outcomes of Course:
By the end of this course students will be able to:
Knowledge and Understanding

- Demonstrate a critical understanding of the design and implementation of audio procedures, processes and systems
- Demonstrate knowledge and critical understanding of function, form and aesthetics of audio within a visual environment and an understanding of how audio and image interact

Practice: Applied Knowledge & Understanding

- Demonstrate through practice specialist and up-to-date knowledge embedded in the main theories, concepts and principles of multi-channel sound for the moving image
- Develop and implement original work in multi-channel sound for the moving image (with a visual element) incorporating relevant sound production tools, techniques and industry standards.
- Deploy advanced problem-solving skills to analyse, correct and mitigate against defects within multi-channel and stereophonic audio-visual systems and material.

Generic Cognitive Skills

- Critically identify, define, conceptualise and analyse complex/professional problems and issues
- Critically review and consolidate knowledge, skills, practices and thinking in AV production and processes.

Communication, ICT and Numeracy Skills

- Use ICT to present complex AV data in a structured and accessible manner to peers, other specialists and a general audience
- Formally present a selection of moving image sequences and critically evaluate user experience

Autonomy, Accountability and Working with Others

- Exercise autonomy, initiative and the ability to plan (and if necessary, mitigate) for unpredictable outcomes and events in the realisation of an individual project
- Practice in ways that show awareness of own and others' roles and responsibilities

12. Indicative Content:

This course is primarily studio based, with a series of supporting seminars and workshops to allow students to engage with a range of key advanced texts, papers and techniques that allow them to establish a framework for advanced studio-based learning in multi-channel moving image audio. Students will undertake practice-based projects that require the application of highly technical knowledge and problem-solving skills and will be required to demonstrate a critical understanding of key issues in stereophonic and multichannel sound for the moving image.

Students will engage with audio recording, sound design, synthesis and audio post production and employ professional software and hardware tools to facilitate the creation of a portfolio of Sound and Moving Image work.

Advanced Practice in Sound for the Moving Image

- A series of seminars, talks and practical lab/workshop sessions will cover advanced topics in sound production for the moving image, including the following topics:
- Advanced sound theory (acoustics, electronics, psychoacoustics)
- Advanced microphone recording requirements and techniques
- Advanced multi-channel audio (including panning, mix automation, etc.)
- Advanced sound design tools and techniques

- Advanced production audio
- Production workflows – camera, lighting.
- Advanced post production (including logging and metadata for post production with e.g. Lumberjack/Avid AMA)
- 5.1 Post Production (including critical listening, multi-channel recording and synchronisation, mixing techniques)
- DCP – Digital Cinema Packaging
- Remote Studio techniques – Source Connect
- Contemporary Issues in Sound Production
- Business, ethics and professional development
- Production management
- Asset Management – database design, construction and management
- Narrative
- Music for moving image – appreciation and practice
- Advanced techniques and technologies for sound and moving image installations

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Portfolio of Practical project with presentation	Practical implementation of range of projects for Sound for Moving Image, from concept and design, through realisation to demonstration and presentation, with supporting reflective journal.	100	27

13.1 Please describe the Summative Assessment arrangements:

Projects will assess the ability of the student to develop and implement a complex multi-channel moving Image soundtrack based on concepts devised by the student. Final assessment will be via presentation and tutor evaluation of the final projects' submission.

Students will be provided with a collection of advanced project briefs. For each project students will submit practical coursework supplemented by support and presentations as appropriate.

14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement. Peer review will be at the heart of formative assessment arrangements. In addition students will receive formative feedback within studio sessions. One-on-one tutorials will also be used for formative assessment.

14.1 Please describe the Formative Assessment arrangements:

Monthly peer review sessions with tutors and visiting professionals in attendance.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
114	800

15.1 Description of Teaching and Learning Methods:

Timetable: At the beginning and end of each week, tutorials will allow discussions for planning and reviewing work. Supported studio hours will be scheduled to provide additional support to

students in the studio. Midweek, lectures, seminars or workshops will cover a range of professional or technical issues.

16. Pre-requisites:

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

21. Additional Relevant Information:

22. Indicative Bibliography:

Ament, V. 2009. *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*. Focal Press.

Chion, Michel, 1994. *Audio-Vision: Sound on Screen*. Columbia University Press. Chion, Michel, 2009 *Film, A Sound Art*. Columbia University Press.

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Farnell, A. 2010. *Designing Sound*. MIT Press.

Gibbs, T. 2007. *The Fundamentals of Sonic Art and Sound Design*. AVA Publishing SA. Katz, B. 2014. *Mastering Audio: the art and the science*: third edition. Focal Press. Kerins, M. 2010. *Beyond Dolby: Cinema in the Digital Age*. Indiana University Press. Holman, T. 2010. *Sound for Film & Television*, 3rd Edition. Focal Press.

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Khan, D. 2001. *Noise, Water, Meat: A History of Sound in the Arts*. MIT Press.

Labelle, B. 2015. *Background Noise* 2nd Ed. Perspectives on Sound Art. Bloomsbury.

Nisbett, A. 2003. *The Sound Studio: Audio Techniques for Radio, Television, Film and Recording*: Focal Press

Snider, L , Diane Freeman and Jerry Snider (Eds) 2003. *Soundscape: The School of Sound Lectures 1998-2001*. Wallflower Press.

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H. Amyes.T. 2005. *Audio Post Production for Television & Film*. Focal Press.

Yewdall, David L. 2011. *Practical Art of Motion Picture Sound*, fourth edition Focal Press.

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