

Glasgow School of Art Course Specification
Course Title: Sound for Moving Image Studio 3

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:
USMIST301		2023-24

1. Course Title:
Sound for Moving Image Studio 3

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	9	Ronan Breslin Paul Wilson

8. Associated Programmes:
BDes Sound for Moving Image

9. When Taught:
Semesters 1 and 2

10. Course Aims:
<p>The course aims to enable the student to acquire a thorough practical understanding of the essential processes involved in soundtrack production for the moving image. Students will engage with the workflows applicable to sound recording, editing, mixing and synchronisation and participate in the pre-production, production and post-production life-cycle of audio-visual content for a range of outputs, including film and broadcast, interactive applications and site specific Audio Visual (AV) work.</p> <p>Through a range of practical projects, students will consolidate and expand upon established knowledge and understanding in respect to contemporary workflows in audio-visual production and further practice a range of specialist practical skills and current tools for creating audio visual projects.</p>

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

- Demonstrate an understanding of how standard audio-visual procedures, processes and systems are designed and implemented based on technical audio theory and techniques
- Demonstrate knowledge and understanding of function, form and aesthetics of audio within a visual environment

Practice: Applied Knowledge, Skills and Understanding

- Apply a range of specialised skills in the development of stereophonic sound, related to a moving image sequence, using contemporary hardware and software tools.
- Interpret set briefs for AV production and post-production outcomes in the context of contemporary professional practice
- Generate and evaluate stereophonic AV mixes based on current industry requirements
- Use problem-solving and technical skills to analyse and correct defects within stereophonic audio-visual systems and media

Generic Cognitive Skills

- Identify and analyse routine professional problems and issues relating to AV systems and media
- Draw on a range of sources and resources to make judgements

Communication, ICT and Numeracy Skills

- Use ICT to present technical AV data and information in a structured and accessible manner
- Formally and informally present a selection of AV outputs and projects

Autonomy, Accountability and Working with Others

- Demonstrate some autonomy and the ability to plan for unpredictable intermediate outcomes in the realisation of an individual project
- Work with others to evaluate a group-work brief, agree a delegation of roles within the group and co-operatively present the group project outcomes to an informed audience

12. Indicative Content:

This course is primarily studio based, supported by lectures and tutorials. Students will engage with a range of key texts, papers and techniques that allow them to establish a framework for studio-based learning in stereophonic sound for moving image.

Students will undertake a range of practice-based projects that require the application of technical knowledge, problem-solving skills, aesthetic and creative judgement. Each project will be introduced with taught sessions on key skills and knowledge related to the brief.

Over the duration of the course students will, over a series of individual and group projects, engage with audio recording, sound design / creation and audio post production and employ professional software and hardware tools to facilitate the creation of stereophonic sound synchronised to a moving image sequence.

Sound for the Moving Image Practice

- A series of seminars, talks and practical lab/workshop sessions will cover key topics in sound production for the moving image, including the following topics:
- Monaural and Stereo Audio – Critical listening, recording equipment, techniques, processes and challenges.
- Radio, podcasting, soundscapes and sound ecology, introduction to binaural audio

- Introduction to AV Production: Including basic camera operation, lighting and stereophonic production audio
- Introduction to Broadcast Environments, Processes, Techniques and Workflows Including studio, location shoots and outside broadcasts
- Introduction to installation audio and environmental audio
- Sound design - Tools, techniques and applications
- Music for moving image
- Post Production (Picture Editing): Picture assembly, editing and audio synchronisation using non-linear editing software, narrative and story-telling
- Post Production (Sound): recording, mixing and synchronisation
 - Interactive Audio-Visual: Global examples, including:
 - Interactive Audio-Visual in games
- Interactive Audio-Visual in installation frameworks
- Designing Interactive Audio-Visual Work
- Creating Interactive Audio-Visual Work
- Introduction to multi-channel audio
- Business practice, commissioning and contract law
- Production management
- Ethics
- Professional development and the media production industries

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Portfolio projects	Practical implementation of a range of projects for sound for moving image, assessed through practical project submissions and supporting presentations and reflective journal	100	Project submission deadlines through academic year. Final portfolio submission in Weeks 27/28

13.1 Please describe the Summative Assessment arrangements:

Projects will assess the ability of the student to develop and implement a range of stereophonic soundtracks for moving image and radio based on student led concepts, within the scope of set briefs.

Final assessment will be via portfolio submission, presentations and written reflections on concept, process and outcomes.

14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

Formative assessment and feedback will be given through regular peer review sessions and through group and individual tutorials. Tutorials and feedback sessions will be held partway through each major project.

14.1 Please describe the Formative Assessment arrangements:

Formative feedback will occur through a mix of formal, scheduled, and unscheduled interactions:

- Regular peer discussion and review sessions
- Individual tutor progress tutorials per semester, and regular group tutorials
- Unscheduled feedback and discussion in studio

15. Learning and Teaching Methods:	
Formal Contact Hours	Notional Learning Hours
180	800
15.1 Description of Teaching and Learning Methods:	
Timetable: At the beginning of each week, a project introduction/progress seminar or lecture will take place. Further scheduled supported studio hours will be scheduled to scaffold students in the studio. Midweek, lectures, seminars or workshops will cover a range of professional or technical issues. At the end of each week, a tutorial will allow the week's activity to be reviewed.	

16. Pre-requisites:
Entry requirements to Stage 3 BDes Sound for Moving Image

17. Can this course be taken by Exchange/Study Abroad students?	Yes
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:
N/A

22. Indicative Bibliography:
Ament, Vanessa, 2009. <i>The Foley Grail: The Art of Performing Sound for Film, Games, and Animation</i> . Focal Press.
Chion, Michel, 1994. <i>Audio-Vision: Sound on Screen</i> . Columbia University Press.
Cipriani, A., Giri, M., 2014. <i>Electronic Music & Sound Design: Theory & Practice with MaxMSP</i> . Contemponet.
Collins, K., 2013. <i>Playing with Sound. A Theory of Interacting with Sound & Music in Video Games</i> . MIT Press.
Collins, K., Kapralos, B., Ressler, H., 2014. <i>The Oxford Handbook of Interactive Audio</i> . Oxford University Press (USA).
Collins, N., 2011. <i>The Cambridge Guide to Electronic Music</i> . Cambridge University Press.
Cross, Michel, 2013, <i>Audio Post Production: For Film and Television</i>
Farnell, A., 2010. <i>Designing Sound</i> . MIT Press.
Gibbs, Tony 2007. <i>The Fundamentals of Sonic Art and Sound Design</i> . AVA Publishing SA.

Holman, Tomlison, 2010. *Sound for Film & Television*, 3rd Edition. Focal Press.

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

Manzo, V., 2011. *Max/MSP/Jitter for Music: A Practical Guide to Developing Interactive Music Systems for Education and More*. Oxford University Press (USA).

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Hayward, Philip, 2009. (Ed) *Terror Tracks: Music, Sound and Horror Cinema*. Equinox.

Reisz, Karel, and Miller, Gavin, 2009. *Technique of Film Editing*. 2nd ed. Reissue, Oxford: Focal Press.

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Yewdall, David L. 2011. *Practical Art of Motion Picture Sound*, fourth edition Focal Press.
Online Tutorials from Lynda.com