

Glasgow School of Art Course Specification

Course Title: Critical Studies in Sound for the Moving Image

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:
USMICRIT303		2023-24

1. Course Title:
Critical Studies in Sound for the Moving Image

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:
10	9	Dr. Jessica Argo Ronan Breslin

8. Associated Programmes:
BDes Sound for Moving Image

9. When Taught:
Year 3, Semester 1

10. Course Aims:
<p>This course introduces students to key themes and issues in sound and music for moving image in film, games, theatre and visual art. Its aims are for students to:</p> <ul style="list-style-type: none"> • Develop knowledge and understanding of how to conduct academic research using a range of sources relevant to individual research interests • Facilitate the application of a wide range of key terms, specialist terminology and knowledge and understanding in discussing sonic practices and key works • Express informed opinions on the cultural significance of texts and audio-visual works via critical interpretation of these texts • Apply analytical skills to present informed and structured arguments, ideas and information verbally, visually and in written form

11. Intended Learning Outcomes of Course:
<p>On successful completion of this course students should be able to:</p> <ul style="list-style-type: none"> • Demonstrate knowledge and critical understanding of key theories and concepts related to experiential sound and mediated or constructed sound

- Apply this knowledge and understanding to conduct research using a range of sources and defined methods of academic enquiry.
- Organise research and assignments, exercising autonomy and self-direction.

12. Indicative Content:

This course will provide an insight into how Audio-Visual practices are shaped by societal changes, providing an overview of historical and cultural contexts in which current audio-visual practices have emerged.

In lectures, the tutor presents a range of examples of AV work and texts summarising important themes and modes of analysis. In seminars the students should be doing the majority of the talking, critical analysis presentations are either distributed among each member of the class week by week e.g. one reading analysed by one student, provoking class discussion. A series of questions will also be posed to the class for group discussions and presentations.

In this course, students will be introduced to key historical movements, societal changes and technological developments, which shape the way sounds, are mediated and perceived by an audience or a population. Students will begin to understand both historical and contemporary contexts, as they make links between the world events, aesthetic movements and their impact on practical conventions in film sound, sonic art, immersive game sound and the changing nature of sounds experienced in everyday social spheres.

13. Description of Summative Assessment Methods:

The assignment in this course is an annotated bibliography/source review drawing together audiovisual sources and written works and evaluating their cultural impact, will prepare students for a more in depth essay assignment in Semester 2.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Assignment 1	Written submission (2000 words)	100%	Semester 1 end of week 15

13.1 Please describe the Summative Assessment arrangements:

The brief will be delivered at the start of the semester, and will continually be referred to in class. Students will submit their assignments on Canvas. Written feedback will be provided as well as a grade.

Where appropriate to its brief an essay may be defined as any form of text-rich submission (e.g. annotated time line, catalogue entry, annotated visual essay, verbal presentation script) appropriate to its brief.

14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

Students will present on their work-in-progress at week 6, including a critical summary of one paper or audio-visual work. This will be an opportunity for tutor and peer-led formative feedback. Formative feedback may be given in written form as well as verbally, using online forms to record feedback in real-time during the peer review.

14.1 Please describe the Formative Assessment arrangements:

Students will receive formative feedback from tutors and the class during week 6. Students will

present an overview of their work in progress and will outline their research area and any research questions. The formative assessment session will focus on a critical analysis of either one audiovisual work or academic paper or book chapter.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
24	100

15.1 Description of Teaching and Learning Methods:

Timetable: Timetable will be issued at the start of the Semester; 1 weekly session.

16. Pre-requisites:

Successful completion of SCQF Level 8 or equivalent

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:

This programme is open to direct entry FE students after completing HND study. Within FE, students may have less exposure to critical studies and approaches. Accordingly, it is important that within this course there is an introduction to key ideas, themes, concepts and terms in critical studies.

22. Indicative Bibliography:

Issued via Canvas, including information on GSA Library Reading Lists.

Music

Ross, A., 2009. *The Rest is Noise: Listening to the Twentieth Century*. New York: Harper Perennial
 Touch the Sound: A Sound Journey with Evelyn Glennie, 2004. [Film] Directed by Thomas Riedelsheimer. Germany: Filmquadrat.

Acoustic Ecology

Schafer, R. M., 1994. *The Soundscape: Our Sonic Environment and The Tuning Of the World*. Rochester, VT: Destiny Books

Field Recording / Listening

Lane, C and Carlyle, A., 2011. *In the Field: The Art of Field Recording*. Devon: Uniformbooks

Sound Studies / History / Technology

Hendy, D., 2014, *Noise: A Human History of Sound and Listening*. London: Profile Books.
 Sterne, J., 2012, ed., *The Sound Studies Reader*. London: Routledge.
 Thompson, Emily (2004) *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*. Cambridge: MIT

Film Sound

Bordwell, D., Thompson, K., 2010., *Film art: an introduction*. New York; McGraw-Hill Higher Education.

Chion, M., 1994. *Audio-Vision: Sound on Screen*. Translated by C. Gorbman., New York: Columbia University Press

Greene, L., Kulezic-Wilson, D., eds., 2016. *The Palgrave Handbook of Sound Design and Music in Screen Media: Integrated Soundtracks*. Basingstoke: Palgrave MacMillan

Hayward, P., ed., (2009) *Terror Tracks: Music, Sound and Horror Cinema*. Equinox Publishing Ltd, London

Kane, B., 2014. *Sound Unseen: Acousmatic Sound in Theory and Practice*. Oxford: Oxford University Press

Sound Art

Kahn, D., 1999. *Noise, Water, Meat: A History of Sound in the Arts*. Cambridge:MIT Press.

Cultural Studies

Crow, D., 2010. *Visible Signs: An Introduction to Semiotics*. London: AVA.

Highmore, B., 2002. *Everyday life and cultural theory: an introduction*. London: Routledge.

Mirzoeff, N., 2009. *An introduction to visual culture*. London: Routledge.

Debord, G., 1967/1992. *Society of the Spectacle*. London: Rebel.

Barthes, R., 1977. *Image, Music, Text*. London: Fontana.

Mulvey, L., Rose, R., 2016 (first published 1975): *Visual Pleasure and Narrative Cinema*. London: Afterall.