1. **Title of the module**

CMAT5150 Postproduction Sound for Moving Image

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology (CMAT)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

15 credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Term 2

1. **Prerequisite and co-requisite modules**

Co-requisite: CMAT5080

1. **The programmes of study to which the module contributes**

BSc (Hons) Music Technology and Audio Production

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
2. describe and analyse the differing formal conventions surrounding the use of sound with other media;
3. combine sound and moving image to produce a finished audio/visual product;
4. record, manipulate and balance the differing sound elements of video/film using current industry software;
5. review and critically apply key scholarly ideas in the field of film sound to their own work.
6. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**
7. demonstrate IT skills including and the use of complex applications;
8. demonstrate ability and confidence in carrying a project through to delivery with demonstration of flexibility of thought;
9. deliver work to a given length, format, brief and deadline;
10. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice within a filmic and moving image context;
11. demonstrate relevant skills in associated technologies and use of electronic sources and resources.
12. **A synopsis of the curriculum**

The module introduces students to the field of media sound in both theory and practice. The focus will be on sound production techniques, including postproduction crafts such as Foley (sound effects), ADR (Additional Dialogue Recording) and sound design (special audio effects). Students also study film-sound theory and the history of film sound gaining insight into critical approaches to the analysis of sound and sound design for moving image and its impact of view engagement.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Chion, M. (1994*). Audio-Vision: Sound on Screen*. New York: Columbia University Press.

Chion, M. (1999). *The Voice in Cinema*. New York: Columbia University Press.

Davison, A. (2003). *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*. Aldershot: Ashgate.

Holman, T. (2010). *Sound for Film and Television* (3rd ed.) Oxford: Focal.

Karlin, F. (2004). *On the Track: A Guide to Contemporary Film Scoring*. London: Routledge.

Wyatt, H. (2005). *Audio Post Production for Television and Film: An Introduction to Technology and Techniques (3rd ed.)* Oxford: Focal.

Yewdall, D. L. (2012). *The Practical Art of Motion Picture Sound*, 4th Edition, London: Focal Press.

1. **Learning and teaching methods**

This module will be taught by means of lectures, workshops and a feedback tutorial.

Contact hours: 22

Independent study hours: 128

Total study hours: 150

1. **Assessment methods**
	1. Main assessment methods
2. Film Sound Project (3 minutes) 50%, plus Commentary (300 words) 10%
3. Critical Theory Essay (1200 words) 40%

13.2 Reassessment methods

Like for like.

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lecture | **x** | **x** | **x** | **x** |  |  |  | **x** |  |
| Workshop |  | **x** | **x** |  | **x** |  | **x** |  |  |
| Feedback Tutorial | **x** |  | **x** | **x** |  | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Film Sound Project |  | **x** | **x** |  | **x** |  | **x** |  |  |
| Commentary | **x** |  |  | **x** |  | **x** | **x** | **x** | **x** |
| Critical Theory Essay | **x** |  |  | **x** |  | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Centre recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway, CMAT

1. **Internationalisation**

The content and learning outcomes of this module meet the requirements of professional practitioners in the international film and moving image industries. Students will gain employment-related skills for a number of industry related careers including but not limited to Audio Post Production (the finalisation of the audio in the film making process including mixing of music and dialogue), Film Sound Design (the creation of the overall design of the audio element of a film with specific focus on special sound effects), Foley and Audio Editing (the preparation and placement of sound effects, atmosphere and dialogue); all of which are internationally recognised disciplines within film, television and interactive media industries world-wide.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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