University of the West of England
BRISTOL

MODULE SPECIFICATION

Part 1: Information			
Module Title	Sound for Screen		
Module Code	UALAUT-15-2	Level	2
For implementation from	September 2017		
UWE Credit Rating	15	ECTS Credit Rating	7.5
Faculty	ACE	Field	Lens and Moving Image
Department	Film and Journalism		
Contributes towards	BA (Hons) Filmmaking (compulsory)		
Module type:	Project		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	N/A		

Part 2: Description

The module provides a thorough grounding in the theory and practice of sound for film. It explores techniques in sound recording, creative sound design, track-laying and mixing sound to picture. It examines the use of music in film as part of the sound track as well as outlining the business of creating original music scores. The module also builds understanding of professional practice: that is, the attributes and skills required in an industry context. Above all, the aim of the module is to enable students to appreciate the fundamental importance of sound in creating and supporting the narrative and creative intentions of a piece of moving image work and engaging an audience emotionally. Students are introduced to key moments in the history of sound in film as well as exploring cutting-edge and emerging contemporary practice, such as that using surround sound and immersive sound techniques. Students research and analyse the work of influential practitioners and break-through sound artists, in order to appreciate a range of theory, aesthetic principles, movements and craft techniques. Throughout the module, the emphasis is on the development of creative and technical skills for actively hearing, appreciating and recording sound.

Students work in small groups to design and produce a sound piece as per the brief in the Module Handbook. This should be technically well realized as well as display strong creative intention and evoke sensory and emotional connection in audiences. Alongside, they research and write an individual research paper that critically reflects on the project work undertaken in the context of relevant theory, the work of practitioners presented in the module and professional practice. Lectures introduce aspects of the syllabus which are expanded on in screenings and seminars. The module fosters a culture of continuous, supportive peer evaluation of work via formative presentations that help students to acquire a creative and analytical vocabulary for describing and evaluating specific creative activities. A range of technical workshops supports the acquisition of skills.   In addition, there are scheduled group tutorials to support project. At the end of the module, students make presentations of their completed sound pieces for the purpose of live critique.

Part 3: Assessment

Assessment strategy

The assessment is designed to encourage students to critically evaluate the theoretical discourses relevant sound for film, to do practical research into an area to increase their technical and production knowledge and then to apply this to practice. In addition, the assessment builds academic writing skills. Clear expectations regarding academic probity, guidance about what constitutes plagiarism and advice about correct referencing will be supplied in the module handbook and developed by UWE Library Service and UWE Study Support sessions. Formative and summative assessments are designed to provide the opportunity for students to understand and reflect upon their achievements and to support the monitoring of progress by tutors and students.

Formative assessment

 Formative assessment activities involve students participating in the evaluation of presented work (their own and others') in group seminars and tutorials. All students will be expected to contribute to the critical evaluation of fellow students' work. Feedback (verbal and/or in writing) at regular points throughout the module provides students with a clear understanding of their progress and advice about how this can be improved.

Summative assessment

Component A1: Research Paper (2000 words) (40%)
Component A2: Sound Project (60%)

Guidance to the approach and detailed requirements for each element are fully explained in the module guide. Indicatively, the duration of the Sound Project is 3 minutes. The Research Paper (equivalent to 2000 words) should be supported by links to sound files, must be correctly referenced and contain a bibliography.

Assessment criteria (as related to learning outcomes)

Students will be assessed using the following criteria:

- **Research and Creative Development:** the level of ability to employ appropriate research as a coherent strategy; the level of creative experimentation in the development and production process (LO1, LO3, LO6);
- **Audience Engagement and Storytelling:** the level of appreciation of the power of sound in relation to audience experience; the level of ability to engage the audience in the work (LO2, LO3, LO5)
- **Craft and Technical Skills:** the level of appropriate technical skill evident in the work (LO1, LO3, LO4);
- **Professional Practice:** the extent of clear and effective communication in the work as well as ability to effectively work collaboratively from development to delivery deadlines (LO1, LO4, LO7);
- **Contextual Understanding and Critical Evaluation:** the level of understanding of appropriate historical and contemporary practices and appreciation of the formal qualities of sound works; the level of critical reflection on group project work as well as individual performance (LO2, LO5, LO6).

Identify final timetabled piece of assessment (component and element)	Component A2	

	A:	**B**:
% weighting between components A and B (Standard modules only)	**100%**	

First Sit

Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
1. Research Paper (2000 words)	40%
2. Sound Project	60%

Resit (further attendance at taught classes is not required)

Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
1. Individual Negotiated Portfolio	100%

Part 4: Teaching and Learning Methods

Learning Outcomes	On successful completion of this module students will be able to: 1. Develop strategies for actively hearing and recording sound (A1); 2. Initiate ideas for sound production (A1); 3. Discuss and critically analyse the a range of sound recording and post-production sound techniques, including the use of music and original scores in filmmaking (A2); 4. Use sound creatively to create engaging sensory, emotional and narrative experiences for audiences (A1); 5. Record and otherwise produce sound to a professional quality to achieve project work (A1); 6. Evaluate audience experiences through an analysis of their work with reference to their own creative intentions and to a wider context of practice (A2); 7. Demonstrate an appreciation and critical understanding of historical and contemporary theory, context and the work of practitioners through research (A2); 8. Develop creative, technical and professional skills through the production of projects to agreed deadlines (A1, A2).
Key Information Sets Information (KIS) Contact Hours Total Assessment	

Key Information Set - Module data

Number of credits for this module			15	

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
150	36	114	0	150	✓

The table below indicates as a percentage the total assessment of the module which constitutes a;

Written Exam: Unseen or open book written exam
Coursework: Written assignment or essay, report, dissertation, portfolio, project or in class test
Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)

Total assessment of the module:	
Written exam assessment percentage	0%
Coursework assessment percentage	100%
Practical exam assessment percentage	0%
	100%

Reading List	The following list is indicative and will up-dated for publication as a reading list on *http://readinglists.uwe.ac.uk* and in the Module Handbook and as an on-line list on Blackboard.

Core reading

Chion, M. (1994) *Audio-vision: sound on screen.* New York: Columbia University Press.
Chapter 2 distinguishes between the three modes of listening, as defined by Chion.
Introducing and exploring these concepts at an early stage underpins the 'ear training' that
advances our critical relationship with sound. The book also helps students to develop a
theoretical taxonomy.

Kadis, J. (2012) *The Science of Sound Recording (e-book.* Oxford: Taylor and Francis Ltd.
Chapters 6 & 7 provide accessible and in-depth analyses of the physics and methodologies
relating to sound capture and processing.

Sonnenschein, D. (2001) *Sound Design: The Expressive Power of Music, Voice and Sound
Effects in Cinema.* Studio City, LA: Michael Wiese Productions.
First year students should pay particular attention to chapter 8, explaining and exploring the
narrative potential inherent in sound design and music.

Yewdall, D. (2012*) Practical art of motion picture sound (3rd Ed).* Oxford: Taylor Francis Ltd
(e-book)
Essential reading for all students interested in sound production. Covers every stage of the
production process. Should also be essential reading for all producers and directors.
Paperback copy includes sample files for production exercises.

Recommended for student purchase

Altman, R. (1992) *Sound Theory Sound Practice.* London: Routledge.
A seminal analysis of contemporary and historical theoretical contexts. Students will be
particularly interested in Jeffrey Ruoff's essay *Conventions of sound in documentary*
(chapter12) and Andrea Truppin's critical deconstruction of sound in the films of Andrei
Tarkovsky (chapter 13).

Chion, M. (2009) *Film, a sound art.* New York: Columbia University Press
Chapter 18 considers the concept of sonic point of audition in cinema and in doing so
problematises audio-visual relationships, referencing Chion's earlier analysis of (*Audio-
Vision – Sound on Screen)* the 'audiovisual contract'.

Wierzbiki, J. (2012) *Music Sound and Filmmakers. Sonic style in cinema.* Oxford: Taylor
and Francis Ltd.
A comprehensive anthology of essays analysing the use of music and sound in film. Many
students will be interested in chapter 8 *Sound and uncertainty in the horror films of the
Lewton Unit.*

Lobrutto, V. (1994) *Sound-on-film: interviews with creators of film sound.* Westport, CT:
Praeger Publishers.

Further reading

Altman, R. (Ed.) (1992) *Sound Theory Sound Practice.* London: Routledge.
Beck, J. & Grajeda, T. (2008) *Lowering the Boom. Critical Studies in Film Sound.* Illinois:
University of Illinois Press
Chion, M. (2016) *Sound. An acoulogical treatise.* Durham, NC: Duke University Press
Chapter 3 offers an excellent introduction to critical listening.
Holman, T. (2010) *Sound for film and television.* London: Focal Press
Ondataje, M. & Murch, W. (2002) *The Conversation.* London: Bloomsbury.

LaBelle, Brandon (2010) *Acoustic territories / sound culture and everyday life.* London:
Continuum
A core reader for any student interested researching critical, creative, cultural relationships
in the context of an acoustic ecology.
Purcell, J. (2007*) Dialogue Editing for motion pictures. An introduction to the invisible art.*
London: Focal Press
Rayburn, R. (2011) *Eargle's Microphone Book.* London: Focal Press
Rogers, H. (2015) *Music and sound in documentary film.* London: Routledge.
Especially chapter 10 positing the centrality of sound design, ambient sound and music in
contemporary art-documentary filmmaking.
Wierzbicki, J. (2009) *Film Music: a history*. London: Routledge.

ACADEMIC SERVICES

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First CAP Approval Date	1 February 2017			
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