

Module Descriptor

Module Title	Sound for Film and Television
Programme(s)/Course	BA Film and Television Practice
Level	Level 4
Semester	2
Module Code:	FAM_4_SFT
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152 hours
Pre-requisite learning	None
Co-requisites	None
Excluded combinations	None
Module Coordinator	
Parent School	Division of Film, School of Arts & Creative Industries
Parent Course	None
JACS Code	W610
Description	The goal of this module is to achieve recording of the highest quality location sound to best facilitate students' filmmaking ambitions. Sound is the one element that will most expose any shortcomings in your film production standards and getting to grips with the basics here will go a long way towards improving the quality of your films. A big part of learning to record great sound is learning to listen, which in turn requires an understanding of the characteristics of different kinds of sound, and the behaviour of sound in different environments. Such considerations as these are central to the module, while instruction on the most common filmmaking situations and the most common problems encountered when recording sound will give you a firm grounding in recording techniques and technologies. You can pursue your interest in sound further with Sound on Film, an optional module in your second year.
Aims	The aims of this module are to: <ul style="list-style-type: none"> • Introduce students to location sound recording techniques and technologies. • Develop students' appreciation of the role of the sound recordist and their role within their own sound team and the broader production crew. • Introduce students to the limitations and problems associated with location sound recording and the techniques and tactics for overcoming these. • Introduce students to the physical properties of sound and different sound environments, and the importance of hearing and listening.
Learning outcomes	On successful completion of this Module students will be able to: <p>Knowledge and Understanding</p> <ol style="list-style-type: none"> 1. Implement strategies for identifying, recording and treating location sound. <p>Intellectual Skills</p> <ol style="list-style-type: none"> 2. Analyse different sound environments for their sonic and aesthetic potential. <p>Practical Skills</p> <ol style="list-style-type: none"> 3. Work proficiently with microphones and sound recording devices. 4. Incorporate recorded sound into film and audio editing software and timelines. 5. Record at appropriate levels and maintain sync sound. <p>Transferable Skills</p> <ol style="list-style-type: none"> 6. Work effectively within and across production and post-production teams.

Employability	This module is essential for student filmmakers seeking to improve the production values of their films, and this in turn is a key step in making yourself visible to prospective audiences and employers. For anyone interested in working in sound for film and television, or indeed for artists working across a range of creative media, recording clear and crisp sound is a vital first step for ensuring effective communication. The module will enable students to rehearse key skills involved in planning and managing the production process, skills particularly relevant to work the film and television industries. It also encourages students to experiment with sound recording in various locations, to gain hands on experience and develop critical listening and analytical skills.
Teaching & Learning Pattern	The module will be taught over a 12-week period based on: <ul style="list-style-type: none"> • Lecture Programme with workshops • Seminar Groups • Screenings/Listening sessions
Indicative content	<ul style="list-style-type: none"> • Critical listening skills. • Understanding of the recording process with different microphones: reverberation and background noise, polarity and frequency response, mono versus stereo. • Import, edit and clean-up of recordings using appropriate processing (EQ, dynamics, and noise reduction). • Group production activities. • Work presentations and group seminars.
Assessment method	<p>Formative Formative assessments will focus on field recording practice and provide students with feedback on their microphone selection and location recording techniques. They will also get tutor and peer feedback on their work in progress at screening sessions.</p> <p>Summative CW1: Short Drama with Sound (100%) Pairs of students to work on recording and editing clean sound in conjunction with a short clip they have filmed or collaborated on. No Foley, music or ADR required, just good, clean location sound. Dialogue and good Atmos required edited, and mixed down</p>
Indicative Reading	<p>Altman, R. (1992) <i>Sound Theory Sound Practice</i>. Routledge: London.</p> <p>Brophy, P. (2004) <i>100 Modern Soundtracks</i>. BFI: London.</p> <p>Chion, M. (2018) <i>Audio-Visions: Sound on Screen</i>. Columbia University Press: New York.</p> <p>Hillman, Neil. (2021) <i>Sound for Moving Pictures: The Four Sound Areas</i>. Focal Press; 1st edition</p> <p>Holman, T (2010) <i>Sound for Film and Television</i>, 3rd Edition. Focal Press: Oxon.</p> <p>Hurbis-Cherrier, M. (2007) <i>Voice and Vision: A Creative Approach to Narrative Film and DV Production</i>. Focal Press: Oxon.</p> <p>Rose, J (2013) <i>Audio Postproduction for Digital Video</i>, 2nd Edition. Focal Press: Oxon.</p> <p>Sheldon, S (2012) 'Footsteps, breath and recording devices: Abandoning a camera-centric construction of 'point of audition'' in <i>Soundtrack</i>. Jun2012, Vol. 5 Issue 1, p15-28.</p> <p>Sonnenschein, D. (2002) <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i>. Michael Weise Productions: Studio City, CA.</p>
Other Learning Resources	Presentations, online journals, manuals, the module guide and other relevant materials will be available through the University's Virtual Learning Environment (VLE) Moodle.