

6.8 Module 8: Sound Design and Foley FX

Module Title	Sound Design and Foley FX
Module NFQ Level (only if an NFQ level can be demonstrated)	6
Module number/Reference	BAAMT108
Parent Programme	BA (Hons) in Audio and Music Technology
Stage of Parent Programme	1
Semester	2
Module Credit Units (FET/HET/ECTS)	ECTS
Module Credit number of Units	5
List the teaching and learning modes	FT
Entry requirements (statement of knowledge, skill and competence)	Learner has earned Level 5 qualification. No previous experience is required
Pre-requisite module titles	None
Co-requisite module titles	None
Is this a capstone module? (Yes or No)	No
Staff qualifications (academic, pedagogical and professional/occupational) and experience required. (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)	Staff are required to have at least a Bachelor of Arts (Honours) qualification in Music Technology or related discipline. Industry experience would be a benefit but is not a requirement. Staff are expected to have the Certificate in Training and Education qualification from Griffith College or its equivalent.
Staff/learner ratio per centre (or instance of the module)	For lecture load, ratio of 1:50 lecturer to learner is required and in lab sessions the maximum allowed is 1:25 The lecturer will also have 1 hour per week set aside in their timetable for 1:1 contact with learners who require it or have particular items they want to discuss.
Maximum number of learners per centre (or instance of the module)	50
Duration of the Module	One Academic Semester, 12 weeks teaching
Average (over the duration of the module) of the contact hours per week.	3
Physical resources and support required per centre (or instance of the module)	One lecture hall with capacity at least 50 and one practical lab with PA system.

Analysis of Required Learning Effort									
Effort while in contact with staff									
Classroom and Demonstrations	Mentoring and small group tutoring		Other (Specify)		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	Work-based learning hours of <small>learning effort</small>	Total Effort (hours)
	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1:50	12	1:25			89			125
Allocation of marks (within the module)									
					Continuous Assessment	Supervised Project	Proctored practical	Proctored Written Examination	Total
Percentage contribution						40%	60%		100%

6.8.1 Module Objectives

The aim of this module is to introduce the learners to the practice of sound design using field and studio recording techniques, as well as the practice of sound design using synthesis. Comprising the use of recording and editing techniques, plus synthesis techniques in the creation of soundscapes and sound effects. The principles of audio theory will be examined through a survey of historical and practical process within sound design.

6.8.2 Minimum Intended Module Learning Outcomes

On successful completion of this module the learner will be able to:

- MLO 8.1 Present the basic concepts of sound design.
- MLO 8.2 Demonstrate an understanding of sound effect capture and editing.
- MLO 8.3 Evidence a basic knowledge of sound effect production using Foley and synthesis.
- MLO 8.4 Illustrate an analysis of the key techniques used in sound design in films and games.

6.8.3 Rationale for inclusion of the module in the programme and its contribution to the overall IPLOs.

This module marks the beginning of the sound design elements, exploring the wider world of sound design and Foley effects. This will enable learners to become skilled in the multi-disciplinary audio environment. The learning in this module will contribute specifically to Programme Learning Outcomes 1, 3 and 12, while also helping learners in achieving outcome 4 and 6.

6.8.4 Information Provided to Learners about the Module

Learners enrolled on this module will receive a copy of the module descriptor and assignment briefs, including an outline of the criteria for assessment.

Previous examples of assignments are also presented to the class.

6.8.5 Module Content, Organisation and Structure

The module is organised to deliver theory through lectures (2 hours) and supervised tutorials (1 hour). During tutorials, learners will work individually on computer workstations. This will allow the lecturer to work with smaller groups to demonstrate the material. The lectures each week will combine lecture delivery and discussion on the material.

Each lecturer has a time allocated for one-to-one meetings with learners as required. These are not mandatory sessions but available either where the lecturer wishes to discuss an element of the module with a learner, or a learner requests a meeting to discuss a particular topic. These sessions focus on academic issues only.

Module Content

Basics of sound design and Foley FX

- Key principles of microphones technique
- Key principles of subtractive synthesis
- Definitions of Foley and soundscape
- Concepts within the world of film and game sound.

Recording and editing techniques

- Microphone choice, placement and usage
- Critical listening skills
- Audio editing practice

Sound synthesis

- Subtractive synthesis
- Sequencing techniques

Audio production and sound design concepts

- Evidence of research
- Audio production using recording techniques
- Audio production using synthesis
- Key practitioners & seminal works

6.8.6 Module Teaching and Learning Strategy

This module is delivered using a combination of lectures, tutorials and practical sessions. The emphasis is on developing skills such as recording and synthesis techniques used for sound design. The emphasis will be on learners to take the theoretical knowledge and apply it practically to develop the skills required. Learners will need to work on material outside of the lab and in studios. Industry professionals will be brought in to do workshops and discuss standards, techniques and best practice for sound design and Foley effects recording.

Activity	Teaching / Learning Strategy	Learning Environment
Lectures (24 hours)	Lectures / participative discussions / case studies of industry standard sound design work and historical practitioners / demonstrations of current sound design techniques, Foley and synthesis	College
Tutorial (12 hours)	Practicing use of sound design and Foley recording techniques / training in use of DAW, recording techniques and sound synthesis in relation to sound design / practical work linking theory and practice	College / Mac lab
Assignment (48 hours)	Practice learning and perfecting sound design skills	College
Independent Work (41 hours)	Directed and self-directed learning / home study	College / Home

6.8.7 Timetabling, Learner Effort and Credit

Lectures will be provided on a whole-class basis in two hour sessions. These will be followed by 1-hour tutorials on workstations with smaller groups allowing the lecturer to work individually with learners to demonstrate the material.

It is our view that 5 ECTS of learner effort is required by learners coming new to the material to achieve the learning outcomes required.

6.8.8 Work-based Learning and Practice-placement

There is no work based learning or practical placement involved in the module.

6.8.9 E-Learning

The College VLE is used to disseminate notes, advice and online resources to support the learners. The learners are also given access to Lynda.com as a resource for reference.

6.8.10 Module Physical Resource Requirements

Requirements are for a fully equipped lecture hall and access for each group to a 1.5 lab with computer workstations. Each workstation should have audio synthesis and editing software. Learners will require bookable studio access for recording elements.

6.8.11 Reading Lists and other Information Resources

Recommended Reading

Viers, R. (2014) *The sound effects bible: how to create and record Hollywood style sound effects*. Studio City: Michael Wiese Productions.

Beauchamp, R. (2005) *Designing sound for animation*. Oxford: Focal Press.

Arment, V. (2014) *The foley grail: the art of performing sound for film, games and animation*. Oxford: Focal Press.

Sonnenschein, D. (2001) *Sound design: the expressive power of music, voice, and sound effects in cinema*. Studio City: Michael Wiese Productions

Secondary Reading

<http://filmsound.org><http://filmsound.org>

<http://soundonsound.com>

6.8.12 Specifications for Module Staffing Requirements

For each instance of the module, there will be one lecturer qualified to at least Bachelor of Arts (Honours) level in Music Technology or equivalent and with a relevant third level teaching qualification (e.g. Certificate in Training and Education). Depending on numbers a lab assistant may be required. Where this is the case the Assistant will be required to have a sound understanding of sound design, either through industry experience or academic qualification. For example, a final year Bachelor of Music Production (Honours) learner may be suitable to assist the lecturer in lab sessions. Any lab assistant will work under the supervision of the lecturer.

6.8.13 Module Summative Assessment Strategy

The assessment is based on a written report and a practical assignment.

Assessment Element	Percentage Weighting	Description	Module Outcomes
Assignment	40%	Document: Analysis of a film soundtrack, including a brief overview of the sound designer	8.1, 8.2, 8.4
Assignment	60%	Project: Replace the sound design for an animated film clip and accompanying technical log.	8.1 - 8.4

6.8.14 Summative Assessment Materials

Assessment 1

Document:

Select a film scene from either Polar Express (Randy Thom, 2004) or Apocalypse Now (Walter Murch, 1979).

Construct an analysis and description of the techniques employed in the sound design of your chosen scene. Include a brief overview of the sound designer in your document.

Approximate length 1,500 to 1,800 words.

Assessment 2

Project:

Replace the sound design for Wall-E (Ben Burtt, 2008) "Repair Ward" scene.

<http://www.youtube.com/watch?v=iigKPkLB5IQ>

The final audio must be delivered as a 44.1kHz, 16bit, .wav file.

Include a document that describes an overview of your workflow and production.