Unit Title	Sound Post Production – Film
FHEQ Level	UG 2 – L5
Unit Code	MSD18202s
Credit Value	15
Unit Type	Sound Pathway Compulsory – also open to Elective 1 students and also to DFP and EPP students

Learning Hours

Staff – Student Contact Hours		Independent Study Hours	
Classes	35	Independent Study	75
Supervised access to resources	2.5	Preparation for Assessment	12.5
		Unsupervised Access to Resources	25
Total			150

Unit Description

The way in which sound is created to underscore effects and emotion within contemporary Film output is often misunderstood but vital to the success of any type of film release. Sound Designers and Sound post production professionals work to enhance the impact of images and narratives presented and creative collaboration between sound post and picture departments is often integral to how powerful the finished work can be. This is an exciting and constantly challenging area to work in.

This unit explores the relationship between sound and film, supporting narrative within Film. The unit will examine core technical and creative skills to combine sound and picture in a practical and effective way, building upon the basic sound theory skills developed in 'Music and Sound Theory into Practice', as well as storytelling skills acquired in 'Music and Sound for Media' at Level 4.

On successful completion of this unit students will have created bespoke Sound Design for picture that includes both elements of creative sound design and realistic sound track that both address the narratives and genre presented in the Film.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant following principles have been mapped against the Learning Outcomes relevant to each course unit and at each level. 1. Cultivate: Where the individual thrives. 2. Collaborate: where disciplines evolve. 3. Integrate: where education engages industry. 4. Advocate where purpose meets practice. 5. Originate: where creativity meets technology.

Unit Indicative Content

Topics included in this unit are:

Exporting from picture edit, Importing OMF/AAF, Dialogue Editing, ADR recording and editing, Foley recording / editing, SFX editing (hard FX /soft FX) Sound Design creation,

Subjective sound, Noise reduction, Premixing, Final Mixing, 5.1, Metering and delivery requirements

Topics covered in lectures and workshops will include:

- The elements of the soundtrack
- How sound builds tension
- Recording Foley for film and TV
- Recording ADR and voice over to picture
- How to import OMF/ AAF
- Editing dialogue and production sound
- Editing Foley footsteps and spots in sync
- Editing sound effects and atmospheres
- Premixing dialogue Foley and effects tracks
- Using reverb and EQ to create continuity
- Final mixing and delivery in 5.1
- Advanced Mixing automation

Unit Aims

- To be able to consider how Sound has been used in film to underscore the emotion of a character or sequence on screen.
- To be able to record atmospheres, wild tracks and Foley, ADR and / or Voice Over.
- To be able to produce a Dialogue, Foley and FX edit and mix in an industry standard DAW of choice creating the reality of the scene to a professional standard.
- To be able to create an original piece of Sound Design for film that underscores an emotion and supports the narrative in the context of the film.
- To develop an appreciation of how sound can be combined with image in Film.
- To enable study of the ways in which sound and music contribute to feature film.
- To enable students to determine the relationships between sound, music and narrative in feature films.

Unit Learning Outcomes

LO 2 Concept

Analyse research materials leading to the generation of the ideation and concepts that inform and lead to project development.

LO 5 Storytelling

Select and employ effective methods of communication of projects in considering the audience or client and the purpose of the work.

LO 3 Development

Analyse a range of potential pathways that result in appropriate solutions, informed by an understanding of the principles of the creative process.

LO 4 Production

Employ relevant knowledge of production skills alongside a grasp of the creative potential of a selection of processes, materials and methods that inform creative and academic practice.

Learning and Teaching Methods

Learning and teaching in this unit is focussed on learning by doing and learning through a focus on practical exercises and workshops. The theoretical knowledge that underpins the practical work will be delivered through lectures and seminars with the practical implementation of this information consolidated though practical workshops and supervised exercises. Individual aspects of assessment and workshops will enable student to practice problem solving and self-motivation and proactive work. The varied teaching methods listed below will ensure appealing to a broad range of learning styles and needs.

- Briefings
- Lectures
- Project work
- Workshops
- Group work
- Online learning
- Group presentations and reviews
- Self-directed independent study

Assessment methods and tasks

Formative assessment and feedback throughout the unit
1. Create the sound track and Sound Design for a short Film
2. Import, edit and mix, adding Foley, ADR, SFX and Sound Design to a film project
3. Reflective evaluation and analysis – Report, Review or presentation

Assessment tasks	Weighting (%) *(one grade or multi-grade unit)*
1. **Practical Projects**	80%
2. **Critical Reflection**	20%

Indicative Assessment Criteria

IAC1: Critically analyse where an emotion has been underscored using sound design and analyse how the filmmakers have achieved this. (LO2)

IAC2: Produce material that is Technically suitable for UK Broadcast standards. (LO4)

IAC3: Produce a soundtrack that mirrors the reality of the space in the picture that is believable for an audience. (LO3)

IAC4: Produce a sound design to picture, which successfully fulfils all technical specifications for UK broadcast (LO4)

Essential Reading List

1. **Ament, L.** (2009) *The Foley Grail- The art of performing for Film, Games and Animation.* Focal Press.
2. **Chion M.** (2009) *Film:a sound art.* Columbia university press.
3. **Cross M.** (2013) *Audio Post Production:For Film and Television.* Berklee Press.
4. **Farnell a.** (2010) *designing sound.* MIT press.
5. **Holman, T.** (2010) *Sound for Film and TV.* Focal Press.
6. **Purcell J.** (2009) *Dialogue editing for motion pictures – a guide to the invisible art.* Focal press.
7. **Sider, L.** (2003) *Soundscape: The school of sound lectures* Wallflower Press.
8. **Sonnenschein M.** (2001) *Sound Design:The expressive power of music, voice and sound effects in Cinema.* Micheal Weise Productions.
9. **Viers R.** (2008) *The sound effects Bible: How to create and record Hollywood Style Sound Effects* Micheal Weise Productions.
10. **Weis E. Belton J**(1985) *Film Sound:Theory and Practice.* Columbia university press.