



<b>Unit Title</b>	Sound Post Production – TV
<b>FHEQ Level</b>	UG 2 – L5
<b>Unit Code</b>	MSD18204S
<b>Credit Value</b>	15
<b>Unit Type</b>	Sound Pathway - also open to DTV and EPP students

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

### **Unit Description**

This unit introduces students to the technical and creative skills required for post-production sound for television programming. It will build on skills acquired in previous units such as Studio, Live and Location Recording and Music and Sound for Media. Students will be introduced to the technical and creative challenges of working within the industry as well as the professional skills required to work quickly and to tight deadlines.

The unit enables students to acquire an extensive and clear understanding of sound post-production preparation, mixing, workflows and technology. This unit aims to clarify the ways in which mixing sound contributes to documentary, drama and entertainment programming. It provides practical experience of post producing sound and mixing for TV, to ensure understanding of the technical and creative frameworks that apply to the work of a dubbing mixer working on TV programming in the UK. The unit also builds 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.

The unit is designed to have a clear industry focus, which will enable students and graduates to understand how sound is prepared, mixed and delivered to specific deliverable specifications within the UK television industries.

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**

Unit content will consist of a combination of lectures, workshops and tutorials detailing the necessary processes required to prepare mix and deliver sound for TV for all major current and emerging formats. With a strong emphasis on working to industry-defined standards, example projects will be analysed during lectures and workshops undertaken, as well as weekly practical tasks attempted by students.

Topics covered in lectures and workshops will include:

- Sound Prep – editing, OMF AAF import, noise reduction
- Setting up auxes, VCAs and bussing record tracks
- M&E and pre and post fader delivery
- Voice over recording and editing
- Post production processes (television, international, M&E)
- Audio synchronisation with picture
- Professional standards and broadcast Codes of Practice
- Laying back, finishing and delivering (mixing, EQ, compression)
- Metering and Mastering R128 and Nugen (DPP)

## **Unit Aims**

- To enable students to gain experience working with sound in factual, drama or entertainment programming.
- To give experience of recording editing and mixing voice over for TV programming.
- To provide experience of the technical, and creative frameworks that applies to the work of the dubbing mixer working on TV programming.
- To gain experience on importing exports from picture editors to DAWs
- To work with industry professionals on real industry projects, giving students insight into professional workflow and technique.

## **Unit Learning Outcomes**

### **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.

### **LO 7 Employability**

Demonstrate professional transferable and employability skills, including the ability to manage time and work to clear briefs and deadlines, respond to set goals, and communicate effectively.

### **Learning and Teaching Methods**

Learning and teaching in this unit is focused 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 through practical workshops and supervised exercises. Individual aspects of assessment and workshops will enable students 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**

1. Recording and editing a voice over for a TV project
2. Importing, editing, track laying, mixing and delivering a TV mix
3. A presentation to the group or a report.

<b>Assessment tasks</b>	<b>Weighting (%) (one grade or multi-grade unit)</b>
<b>1. Practical Work</b>	80%
<b>2. Critical reflection</b>	20%

### **Indicative Assessment Criteria**

- IAC1: Set-up and operate technologies required for the post-production of TV programming including the recording of voice over (LO4).
- IAC2: Produce work independently and in response to industry briefs and deliverables (LO4, LO5).

- IAC3: Produce a sound mix in an industry standard DAW creating a final mix delivery to a professional industry standard (LO7).
- IAC4: Demonstrate an awareness of industry workflows and deliverables with reference to DPP and UK industry loudness specifications (LO7).
- IAC5: Demonstrate an ability to work under pressure with tight time constraints (LO7).
- IAC6: Problem-solve and demonstrate creative initiative under pressure (LO3).

### Essential Reading list

1. Holman, T. (2004) *Sound for Film and Television*. Focal Press.
2. Holman, T. (2010) *Sound for Film and Television*. 3rd ed. Focal Press.
3. Mark, C. (2013) *Audio Post Production: For Film and Television*. Berklee Press.
4. Purcell J. (2009) *Dialogue Editing for Motion Pictures – A Guide to the Invisible Art*. Focal Press.
5. Rose, J. (2008). *Audio Postproduction for Film and Video*. 2nd ed. Focal Press.
6. Woodhall, T. (2010) *Audio Production and Post-Production*. Jones & Bartlett Publishers.
7. Wyatt, H., Amyes, T. (2004). *Audio Post Production for Television and Film - An Introduction to Technology and Techniques*. 3rd ed. Focal Press.