



MODULE HANDBOOK FOR

MUS-10120

Sound for

Moving image

ACADEMIC YEAR 2024/25

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About this handbook:

Every effort is made to ensure that the information contained in this Handbook and in all other documentation provided by the University is correct at the time of publication. If you find any broken links please head to the website and use the [search function](#) to find the information you need.

The Handbook does not replace the entries in the University Regulations, which are authoritative statements. In the case of a contradiction or other discrepancy between the information in this Handbook and the Regulations, the Regulations shall be authoritative, unless approval has been given for a variation. We would, however, be grateful to you for drawing any sources of contradictory information to our attention.

Note: please see your programme or school handbook for information, which may include: Exceptional Circumstances (ECs), attendance rules, assessment regulations, academic appeals, complaints and misconduct, student support and academic mentoring.

Description of the module

Introductory statement and overview of module content

Have you considered how sound effects are made and how these are used in films and visual media? This module reveals the process of synchronising audio with a range of visual contexts, providing you with practical skills and techniques for making convincing and believable soundtracks for video creations. You will have a hands-on, practical learning experience as part of this module and you will be guided step-by-step through making your own sounds to complement visual spaces, events and themes in moving image contexts.

Module summary

Level of study: 4

Credit value: 15

Semester(s) of delivery: 2

Host School: Humanities

Who is the programme for?

Music Production and Sound Design SH and CH, Music CH, Film CH, Film SH, Media SH, Media CH, Film and Creative Writing

Module type: Compulsory / Optional Core

Pre-requisites: None

Module leader and teaching team

Module leader: Dr Manuella Blackburn, Reader in Electronic Music and Sound Design

Office: F.7 Clockhouse

Email: m.blackburn@keele.ac.uk



Contacting me

Please message me on Teams or by email with any queries or to arrange meetings. I am happy to meet in person or online on Teams.

My office hours are:

Wednesday 1-2pm and Friday 11-1pm

Module delivery information

Delivery mode

Keele campus (in person) Room: CBA1.081

Module start and end dates

Wednesday 29/01/24 (week 1) to 07/05/24 (week 12)

Active learning hours

24 hours of contact time, to include:

10 hours lectures

4 hours seminars, demonstrations

8 hours workshops

2 hours small group tutorial

Organisation of teaching sessions

Week Mon date	Description	Notes
Week 1 29/1 CBA1.08 1	<ul style="list-style-type: none"> Welcome & module overview Assessments, Introduction survey, terminology Performing to picture activity 	
Week 2 05/2 CBA1.081	<ul style="list-style-type: none"> Spotting sheet examples Terminology: sync, music, sound design, FX, Foley, Diegetic and non-diegetic sound, non-linear production. The theories of Michel Chion (audio-vision) 	
Week 3 12/2 CBA1.081	<ul style="list-style-type: none"> SFX vs Foley The four sound layers Ambience, room tone, dialogue and music Perspective <p>*** OLGA FITZROY GUEST SPEAKER TALK (12.30pm)***</p>	
Week 4 19/2 CBA1.081	<ul style="list-style-type: none"> Field recorders session 1 Audio files and settings workshop 	Field recorders
Week 5 26/2 CBA1.081	<ul style="list-style-type: none"> Field recorders session 2 Importing and applying sound 	Field recorders
Week 6 05/3 CBA1.081	<ul style="list-style-type: none"> Exploring the Media Sound Library Practical exercise – sound library and Logic Pro X START CAPTURING AUDIO! 	
Week 7 12/3 CBA1.081	<ul style="list-style-type: none"> Recap spotting sheets Sound for moving image pre-production START CAPTURING AUDIO! 	
Week 8 19/3 CBA1.081	<ul style="list-style-type: none"> Audio editing Selection based processing Sound illusions and fakery 	
Week 9 26/03 CBA1.081	<ul style="list-style-type: none"> Audio editing and sound manipulation <p>Assessment 1: Spotting sheet, Due in FRIDAY 28/03</p>	
Week 10 02/04 CBA1.081	<ul style="list-style-type: none"> Work-in-progress Feedback session 	
Easter break, 3 weeks	****NO LECTURES****	
11 30/4 CBA1.081	<ul style="list-style-type: none"> Composition, form and export formats 	
12 07/05 CBA1.081	<ul style="list-style-type: none"> Work-in-progress Feedback session 	

	Hand in assessment 2: Friday 9/05/24	
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To book out media equipment (i.e. recording equipment), please use the Keele Self Service Portal. Instructions and link can be found [here](#)

Attendance requirements

You are expected to attend all scheduled teaching activities.

Please see details in the previous section: **Organisation of teaching sessions**

Aims and outcomes

Module aims

To introduce techniques for pairing sound with visual media in practical situations. The module aims to engage students with synchronisation approaches where sound can be used to animate and emphasize moving image in believable and convincing ways. The module will provide students with hands-on experience with sound effects creation and application, and impart the basics of achieving perspective, depth and space through sound choices and shaping.

Learning outcomes

- 1 synchronise sound effects (SFX) to a range of visual media in effective and convincing ways
- 2 acknowledge and implement the various layers of sound which collectively make up media clips, films and animations
- 3 adopt key parameters such as volume, reverb, echo and filters to mark out spaces and depth perspective when working with sound in film
- 4 consider a range of visual media and its construction of 'realism' or 'artifice', using sound as a primary variable in achieving these outcomes
- 5 initiate an understanding of foley creation through practical projects (making and recording sound)

Assessment

Summary

There are two assessments for this module, a spotting sheet pre-production assignment, and a recording techniques audio submission with a report.

Reasonable adjustments

Please raise any requests for reasonable adjustments by the end of week 6 – 01/02/24.

Note about Turnitin

Please note: in a change to the previous Turnitin process, you are responsible for downloading the submission receipt for your work and this has to be done at the time of submission. It will no longer be automatically emailed to you. It's important to download and store this receipt in case there are subsequent queries regarding the successful submission of your work'.

Assessment summaries

Assessment 1

Spotting sheet

Description

Students will create a sound effects and Foley spotting sheet (cue sheet) for the chosen assessment 2 video clip.

Weighting

30%

Pass mark

40%

Submission requirements

Upload the report to the DropBox in the KLE Thursday 21/03/24, before 4pm.

7-day extensions are allowed for this assessment.

Assessment 2

Music recording project

Description

Students will produce an SFX based soundtrack for one of several given video clips and an accompanying report of 500 words.

Weighting

70%

Pass mark

40%

Word count or duration

Between 60-70 seconds of video and audio (.mov or .mp4) and 500 word report.

Submission requirements

Deadline (date and time): Friday 09/05/24 before 4 pm.

7-day extensions are allowed for this assessment.

Note: Detailed assessment briefs are provided at the end of this handbook.

Resources

Note: Reading lists are provided on the KLE and other resource sharing options are available using the MS Teams groups for the module.

Books

Chion, M, (2019) *Audio Vision: Sound on Screen*, Columbia University Press.

Holman, T. (2014) *Sound for Film and Television*. 2nd edn. Burlington: Elsevier Science & Technology.

Scott-James, K. (2018) *Sound design for moving image: from concept to realization*. London: Bloomsbury, Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc.

Sonnenschein, D. (2001) *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*. Michael Wiese Productions.

Theme Ament, V. (2021) *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*. Third edition. United Kingdom: Routledge.

Viers, R. (2008) *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects*. Studio City, CA: Michael Wiese Productions.

Yewdall, D.L. (2011) *Practical Art of Motion Picture Sound*. 4th ed. Milton: Routledge.

Podcasts

[The Sound Design Podcast](#)

[The Twenty Thousand Hertz Podcast](#)

[The Hanging Out With Audiophiles Podcast](#)

[The Tonebenders Podcast](#)

[The SoundWorks Collection Podcast](#)

[The Soundbytes Podcast](#)

[The Sound Architect Podcast](#)

Web resources

[In Depth Sound Design](#) (YouTube channel)

[WAM Everywhere YouTube Channel](#)

[FilmSound.org](#)

Annex – Assessment briefs

Assignment 1: Spotting Sheet

Description

Students will create a sound effects and Foley spotting sheet (cue sheet) for the chosen assessment 2 video clip. This spotting / cue sheet will indicate, with timecodes corresponding to actions or cues in the visual media, what sound effects or Foley needs to be created and how they plan to create this (indicating possible sound sources, recording locations, recording equipment, audio manipulation techniques etc.). This is a planning exercise for assessment 2 and is to be completed before assessment 2. Timecodes will be taken from the video clip used for assessment 2. Timecodes can be generated in the DAW software or taken from a media player. (500 words)

Weighting	Pass mark	Anonymous marking
30%	40%	Yes

Submission requirements

Upload the completed 500-word document (the document will be available on the KLE) to the DropBox in the KLE Thursday 21/03/24, before 4pm.

7-day extensions are allowed for this assessment.

Learning Outcome Rubric:

Students who successfully complete this module will be able to:

Acknowledge and implement the various layers of sound which collectively make up media clips, films and animations

Consider a range of visual media and its construction of 'realism' or 'artifice', using sound as a primary variable in achieving these outcomes

Initiate an understanding of foley creation through practical projects (making and recording sound)

Assignment 2: Sound track production

Description

Students will need to create a soundtrack (SFX based) for a given visual media. Foley work will be constructed by the students to achieve successful pairing of audio and visual parts. The finished project must consider aspects of space, ambience, movement, depth and perspective - all articulated through sound. The approach to bespoke foley design will be reported in an accompanying written text (max. 500 words).

Weighting	Pass mark	Anonymous marking
70%	40%	Yes

Word count or duration

Between 60-70 seconds of video and audio (.mov or .mp4) and 500-word report.

Submission requirements

Deadline (date and time): Friday 09/05/24 before 4 pm.

7-day extensions are allowed for this assessment.

Learning Outcome Rubric:

Students who successfully complete this module will be able to:

1. Synchronise sound effects (SFX) to a range of visual media in effective and convincing ways
2. Acknowledge and implement the various layers of sound which collectively make up media clips, films and animations
3. Adopt key parameters such as volume, reverb, echo and filters to mark out spaces and depth perspective when working with sound in film
4. Consider a range of visual media and its construction of 'realism' or 'artifice', using sound as a primary variable in achieving these outcomes
5. Initiate an understanding of foley creation through practical projects (making and recording sound)