MODULE CODE: DH3BAGA02i

MODULE TITLE: Foley and Sound Design

Level: 5
Credit Value: 15
Pre-Requisites: NONE

Module Description
This module will introduce the student to sound design, sound effect creation and editing. The module encompasses the art of Foley performance (live sound effects), sound design for a computer games and the process of recording, sourcing, referencing and designing sound effects to create a soundtrack for a Cut Film excerpt or Cinematic. It will also introduce an awareness of the key practitioners and effectiveness of music soundtrack composition for games. Work created here will be added to the student's accompanying portfolio this portfolio of design and realisation will be developed, in additional modules to aid course progression and employment.

Learning Outcomes
On completion of this module, students will be able to:
1. Perform live sound effects creatively with a secure grasp and understanding of the processes involved.
2. Produce a sound effects track that is technically sophisticated and responds successfully to the given brief.
3. Evaluate and creatively apply digital post production techniques in the production of a finished soundtrack recording.
4. Synchronise audio to video using music technology and/or video editing software.

Assessment

Hand-in	Aggregate (Yes/No)	Semester Due
Moodle Hand In A drop box link which needs to include the following : Portfolio of sound effects (2-3 min), sound design mix (3-5 min) with a reflective journal (1200 words) 100% • A portfolio of bespoke Sound Effects for the given film (2-3 Mins, Wav or MP3) • Sound Design mix of the final Video with Music and Sound Effects embedded (3-5 Mins .MP4) • Reflective Journal, which analyses, in some detail, the process and development of the soundtracks production 1200 Words(PDF)	n/a	Sem 2 End

Indicative Content:
• The development of the Foley process
• Creative use of props for sound effects
• Sound design for radio dramas
• Sound design for film
• Use of music technology to edit and mix audio soundtracks
• Video synchronisation
• ADR (Auto Dialogue Replacement)
• Food hygiene
• Health and safety

- Music for games

Learning and Teaching Strategies
The module will be delivered through lectures and practical workshops, where students will be able to access and experiment with a variety of props in order to perform live sound effects in a studio environment.   Students will also use computer based learning to develop editing, post-production and synchronisation techniques.   Examples from films will be shown via documentaries and film excerpts.

Specific Learning Resources
Music technology software including Logic and Soundtrack Pro
Studio recording facilities
A props resource including the following items:
- Clothing
- Mechanical items
- Sheet materials and gravel
- Natural items (wood, stone)
- Fabric
- Foodstuffs (e.g. fruit and vegetables)
- PPE (including goggles, aprons, gloves)
- Health and safety / food hygiene information
- Musical instruments

Reading Lists
Highly Recommended:
Ament, V.T. (2014) *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation (2nd Ed.)* Oxford: Focal Press
Mott, R.L. (2009) *The Audio Theater Guide: Vocal Acting, Writing, Sound Effects and Directing for a Listening Audience.* Jefferson, McFarland & Company, Inc.

Recommended:
Gibbs, T. (2007) *The Fundamentals of Sonic Art & Sound Design.* London: AVA Publishing
Holman, T. (2010) *Sound for Film and Television.* Oxford: Focal Press
Kirk, R. & Hunt, A. (1999) *Digital Sound Processing for Music and Multimedia* Oxford: Focal Press
Purcell, J. (2007) *Dialogue Editing for Motion Pictures: A Guide to the Invisible Art.* Oxford: Focal Press

Useful Websites:
Filmsound (n.d.) *The Art of Film Sound Design*. Online (Available from www.filmsound.org)
Film Sound Daily (n.d.) *Designing Sound*. Online (Available from www.filmsounddaily.com)
Film Sound Daily (n.d.) *Independent SFX Libraries*. Online (Available from www.designingsound.org/sfx-independence)
Johnson, T. (n.d.) New Sound Lab. Online (Available from www.newsoundlab.com)
THX (n.d.) *Sound Engineer*. Online (Available from www.thx.com/professional/sound-engineer)

Assessment Grade Descriptors

FIRST CLASS 70%+	- Excellent use of the chosen techniques and a mature use effects in the production processes - Imaginative use of effects and sounds - An effective command of the recording and production process demonstrating an understanding of the techniques involved in producing for this type of scenario - Coursework which shows a very high degree of musical perception, related imaginatively and clearly to the stimulus - A reflective journal which analyses, in considerable detail, the process and development of the soundtracks production
UPPER SECOND CLASS 60%-69%	- A good use of the chosen techniques and a good use of effects and the production processes - An effective use of effects and sounds - A good use of structure and shaping - A good command of the recording and production process demonstrating an understanding of the techniques involved in producing for this type of scenario - Coursework which shows a high degree of musical perception, related imaginatively and clearly to the stimulus - A reflective journal which analyses, in some detail, the process and development of the soundtracks production
LOWER SECOND CLASS 50%-59%	- A competent use of the chosen techniques and a competent use effects in the production processes - A satisfactory use of effects and sounds - A satisfactory command of the recording and production process demonstrating an understanding of the techniques involved in producing for this type of scenario - Coursework which shows quite a good degree of musical awareness, with some reasonably effective relationships to the composition work - A reflective journal which describes the process and development of the soundtracks production and as a complete art-piece but with limited analysis of its impact
THIRD CLASS 40%-49%	- Satisfactory use of the chosen techniques and a basic use of effects in the production processes - A basic use of effects and sounds - A basic command of the recording and production process demonstrating an understanding of the techniques involved in producing for this type of scenario - Basic, but adequate coursework assignments, which may show relatively superficial musical perception. Some tenuous but perceptible relationship(s) to the stimulus - A journal which outlines the process and development of the soundtracks production with limited analysis of its impact and limited examples.
FAIL 0%-39%	- Poor use of the chosen techniques and a basic use of effects in the production processes - Effects and sounds are used in an ineffective and unmusical way - An inadequate command of the recording and production process with no understanding of the techniques involved in producing for this type of scenario - Inadequate coursework assignments, which do not show musical perception. - A journal which fails to outline the process and development of the soundtrack musically with a very limited analysis of its impact and poor examples.