
SUBJECT DESCRIPTION**50178 Soundtrack**

Course Name:	Bachelor of Arts in Communication (Media Arts and Production)
Level:	300
Number of Credit points:	8
Prerequisites:	For undergraduate students: 50153 Audio Production For graduate students: 57094 Film & Video 1 or 57095 Film & Video 2 or 57096 Introducing Audio Production
Grading:	Graded

HANDBOOK DESCRIPTION

This subject focuses on the design and composition of sound for film and video. A strong emphasis is placed on tracklaying and mixing dialogue, effects and atmospheres for synchronous image. As a project, students undertake a collaborative work with a fellow student to develop a soundtrack from design to final mix. Students are encouraged to work on the soundtrack of films and videos projects produced in other subjects of the Media Arts and Production degree.

CONTRIBUTION TO GRADUATE PROFILE

Students who successfully complete this subject will

- have the ability to work as professionals using a combination of technical, critical and creative skills.
- have a conceptual and practical production experience of different forms, approaches, styles and genres in their particular media specialization
- develop skills in problem solving, communication and teamwork necessary for the collaborative nature of media production work
- be adaptable, flexible and innovative as they cope with and contribute to continuous change within existing professional industries
- be self-reliant as well as being able to collaborate on media arts projects throughout all stages of conception, project development, production, postproduction and presentation
- be prepared for advanced professional skill development or further postgraduate level study
- have the ability to engage in constructive criticism and analysis of media production work

OBJECTIVES

At the completion of this subject students are expected to have developed:

- a) the ability to take up industrial and artisan roles in the media arts and production industries of film, television, broadcasting at an assistant level;
- b) specialist audio production skills to an intermediate creative and technical level
- c) audio production skills, including studio recording and microphone techniques
- d) skills of self reliance and problem solving to a professional level
- e) skills in collaboration, communication and teamwork necessary for the collaborative nature of media production work in the audio/sound area.

LEARNING ACTIVITIES

- Lectures and workshops
- Practical workshops and activities held in class
- Working in production teams: Researching, organising, managing, and producing soundtracks.
- Analysis of soundtracks.

CONTENT

- Learn studio recording and microphone techniques
- Work in liaison with other sound crew members.
- Design and record sound, including dialogue, effects, atmospheres and music.
- Do preparation, planning, scheduling, documentation, for film soundtrack
- Assess soundtracks and activities

ASSESSMENT

Assessment item 1: Exercise 1

Objectives: a, b, c, d, e

Value: 35%

Due: Week 8

Task: Complete sound design for a set excerpt with particular focus on dialogue and location sound. Present in class in week 6 with a one page rationale for your choices.

Assessment criteria:

- Effectiveness of the sound design, including the combination of different sound elements.
- Technical Proficiency and Craft skill
- Professional practice: organisation, problem-solving skills.
- Evidence of critical process: appropriateness of choices, aesthetics, working creatively within technical boundaries
- Note: Elements of exercises are due each week to ensure a smooth workflow over the semester. If students miss a class, it will be checked the following week. No extensions will be given for these exercises.

Assessment item 2: Film Sound Design Project

Objectives: a, b, c, d, e

Value: 65%

Due: Week 14

Task: Students choose a (minimum) 3 minute excerpt from the films provided or a film of their choice (if they have the necessary location tapes etc.) and conceptualise and complete the sound design for it. If doing a film of their own choice, they must have a locked off picture by week 5- no exceptions. Present in class in week 13 with a two page report on the sound design rationale, problems encountered and solutions applied

Assessment criteria:

- Effectiveness of the sound design, including the combination of different sound elements. Technical Proficiency and Craft skill
- Professional practice: organisation, communication, problem-solving skills, team work
- Evidence of critical process: appropriateness of choices, aesthetics, working creatively within technical boundaries.
- Note: Elements of group exercises are due each week to ensure a smooth workflow over the semester. If students miss a class, it will be checked the following week. No extensions will be given for group exercises.

MINIMUM REQUIREMENTS

Attendance is particularly important in this subject because it is based on a collaborative approach which involves essential workshopping of student work and interchange of ideas. Students who attend fewer than ten classes are advised that their final work will not be assessed and that they are likely to fail the subject.

TEXT AND REFERENCES

Alten, S. (1981). *Audio In Media*. Belmont CA: Wadsworth.

Huber, D.M. (2001). *Modern Recording Techniques (5th Edition)*. London: Butterworth-Heinenann.

Chion, M. (1994). *Audio-Vision: Sound on Screen*. New York: Columbia University Press.

Chion, M. (1994). *The Voice in Cinema*. New York: Columbia University Press.

Weis, E. & Belton, J. (Eds). (1985). *Film Sound: Theory & Practice*. New York: Columbia University Press.

Lastra, J. (2000). *Sound Technology and the America Cinema*. New York: Columbia University Press.