

Module Handbook (2020-2021)

Story, Sound and Moving Image

Level 5 Research in Context (ADAD5003)

Semester 1



We never see the same thing when we also hear. We don't hear the same thing when we see as well." Michel Chion

Module and Seminar Lecturers:

Rob Jones

Contact: robert.jones1@uwtsd.ac.uk

Module Overview:

The Story, Sound and the Moving Image strand of the Level 5 Research in Context (ADAD5003) module focuses on the function of sound (music, noise, silence) within the sound-image relationship and how this can be applied within storytelling practices. The lectures will consist of a blend of theory, philosophical enquiry and examples of practical application covering a range of topics such as: psychoacoustics, acoustic ecology, silence, sound design, film music, language. This series will be delivered by Rob Jones. The two hour sessions will consist of a combination of one lectures and seminar/workshop sessions which will focus on developing both your analytical and creative strategies for interpreting stories and the sound- image relationship.

Audience: This strand is suitable for Film and Music students.

When and Where?

The lectures are online, followed by a seminar discussion, from 12.00pm to 2.00pm.

Learning Outcomes:

Upon the successful completion of this module, you should be able to demonstrate the ability to:

1. Identify and examine the contextual formation of their particular objects of study, research areas and interfaces and demonstrate intellectual curiosity through an engagement with the materials of study, archives, texts and literatures;
2. Engage with forms of critical analysis, argument and debate, expressed through an appropriate command of oral, written and other forms of communication.

Hand-in Deadline: Thursday 10th December 2020 (12:00pm - noon).

Feedback: 21st January 2021 by 5:00pm

Lecture Programme

Keywords for Lecture Series (10 overview keywords): Story, Music, Noise, Silence, Perception, Listening, psychoacoustics, psychogeography, Sound Design, Acoustic Ecology

Key Thinkers: Michel Chion, John Cage, David Toop, Salome Voegelin, R Murray Schafer, Andrei Tarkovsky, Pierre Scafeffer, Trevor Wishart, Jonty Harrison Bernard Parmegiani

	Dates	Lecture/Seminar	Key Concepts	Key Thinkers
1	Week 1 29 th Sept	Introduction and Induction to the Research in Context Module	Module Overview	
2	Week 2 6 th Oct.	Introduction to Story, Sound and Moving Image	offscreen/onscreen space, diegetic/non-diegetic, acousmatic	Michel Chion
3	Week 3 13 th Oct.	Audiovisual Stories – Sound and Memory	syncretic, chronographic, temporalization	Michel Chion
4	Week 4 20 th Oct.	Audiovisual Stories – Travels through Time	heroes journey, archetypes, symbolism, story architecture	Joseph Campbell, Michel Chion
5	Week 5 27 th Oct.	Audiovisual Stories – Metamorphosis	leitmotifs, Self, Psychoanalysis Transformation	Claudia Gorbman, Carl Jung, Franz Kafka
6	Week 6 3 rd Nov.	The Sound of Silence - Music, Noise and Silence	movement, gesture, syncretism	John Cage, Michel Chion
7	Week 7 10 th Nov.	The Weird and the Eerie – The Sound of the Unknown	sublime, aural perception, auditory scene, music cognition	Mark Fisher
8	Week 8 17 th Nov.	Sonic Hauntology (MADOC – Travels and adventures in Welsh Culture)	Psychogeography, psychoacoustics	Rebecca Solnit, Walter Benjamin, David Toop
9	Week 9 24 th Nov.	Psychoacoustics of Story (Acoustic Ecologies)	ecoacoustics, soundscapes, schizophonic	R Murray Schafer, Hildegard Westerkamp, Salome Voeglin
10	Week 10 1 st Dec	REVIEW WEEK		
11	Week 11 8 th Dec.	Assignment Submission Workshop		
12	Week 11 10 th Dec.	Assignment Submission Hand In		

Assignment Task

Assignment Brief: write a 2,500-word essay (or equivalent), choosing one of the following questions:

The Research in Context module (ADAD5003) is designed to help students to explore interests, artists, designers and themes within, or associated with their practice, as a preparation for an ongoing engagement with the contextualization of their work.

Bear in mind that in order to contain your argument within the format of a 2,500-word essay (or equivalent) and avoid superficial coverage, you should be highly selective in your choice of examples and concentrate on critical analysis.

Choose **ONE** essay question from the following:

Question 1:

“The most powerful person in the world is the story teller. The storyteller sets the vision, values and agenda of an entire generation that is to come.” (Steve Jobs, 1994)

Using this quotation, compare and contrast the stories of two or more visionary storytellers and discuss the visions, values and agenda in relation to the contemporary moment or a historical moment of your choice. You may wish to focus just on the context of the stories themselves or alternatively you could explore the function of film an/or music in how these stories are presented and disseminated within the societal context.

Question 2: *Using at least three examples, consider how storytellers have utilised film and/or music/sound design to explore at least one of the following: sublime, weird & eerie, transformation conflict, the self, silence, leitmotifs, symbolism, archetypes.*

Question 3: *From the **film & music cluster** lectures, choose a theme, movement, or selection of artists or designers that relate to your practice or interests, and construct a 2,500-word essay (or equivalent). Critically assess primary themes, key writers, and relevant practitioners.*

Question 4: *With an emphasis on Welsh language, Culture or Identity chose a theme or focus on creative practitioners relevant to your field of study and critically analyse your choices. This essay can be presented in Welsh or in English in discussion with your tutor.*

Essay hand in 10th December 2020 12pm Moodle/Teams

FEEDBACK

Feedback will be found on Grademark – you can assess this via their original submission portal. All feedback will be received within 20 working days after the assignment deadline and not before.

If you are late submitting your work, you will have 5 days to hand in your late submission and this will be capped at 40%. If you submit over 7 days late you will receive 0%

Use the **UWTSd Harvard Referencing Handbook** to check your referencing:
<https://www.uwtsd.ac.uk/media/uwtsd-website/content-assets/documents/library-and-learning-resources/Harvard-eng.PDF>

Reading List

Essential

Chion, Michel, and Claudia Gorbman. "Audio-Vision: Sound on Screen." (1994).

Recommended

Kompanek.S. From Score to Screen Schirmer Trade Books (2004)

Matieu.W.A. The Listening Book. Shambhala Publications Inc (2011)

Robertson, R., 2011. Eisenstein on the audiovisual: the montage of music, image and sound in cinema. IB Tauris.

Scheffer.P. Treatise on Musical Object. An Essay Across Disciplines. California Studies (2017)

Voegelin, Salomé. Listening to noise and silence: Towards a philosophy of sound art. Bloomsbury Publishing USA, 2010.

Voegelin.S. Sonic Possible Worlds. Bloomsbury academic. (2014)