

Gabor Balazs: The main points of the thesis (The theory, practice and education of the creative process of making film-sounds)

In my doctoral dissertation I'm going to think over issues in connection with preparing a course-book for sound-master students which are very important to answer not only from the educational point of view, but also in terms of the creative filmsound-making process. The most important point for me is what the necessary ratio is between intuition and consciousness to create original works successfully. In the creative process this question can be formulated as to what the ideal creative attitude is? When and to what extent do we rely on our intuitive way of thinking, and when and to what extent do we rely on our professional knowledge and awareness gained? From the point of view of education the intuition-awareness issue means that in a branch of applied arts - such as the sound master profession - what can be teachable, and what are the tricks, solving methods that, thanks to the experience accumulated can come into the surface as intuitive ideas. In case of a professional sound task what can the concrete formulated professional knowledge give us and where does the talent start? How to teach this profession not only to give recipes or clichés, but rather to develop students' creative problem solving ability. While writing the first few chapters of the sound-master course-book 4 directives crystallized for me, which I will put into words in the four statements as the main points of my thesis. I will confirm each statement with the relevant chapters of the course-book.

Statement 1: Breaking with the illustrative practice of the previous books the sound master course-book will not place the typical and most simple examples, rather, the original, unique solutions will be mentioned, because I assume that teaching typical examples moves the creative process to the routine job, while the extreme examples lead to creative problem solving. For the realization of statement 1 *The History of Film Sound* and *What Makes a Good Film?* chapters of my dissertation (Chapter II and VI.) and the course-book (currently being written).

Statement 2: To make the professional knowledge conscious is necessary to move to the next step of higher quality works of creation. I try to prove this statement with chapter *The Basics of Creating Sonic Vision* (Chapter IV).

Statement 3: Is there a system of aspects existing which helps the build-up of sound dramaturgy in practice with principles which can be formulated in a concrete way? This statement is supported by *The Imagined Sonic World and the Dramaturgy of Sound* (Chapter V.)

Statement 4: It determines the format of the course-book currently being written. In my opinion a given knowledge can be conveyed the most efficient way in the environment of multimedia in an e-book format. *The History of Film Sound* (Chapter 2) models the usage of the planned e-book.