Cambridge TECHNICALS

OCR LEVEL 3 CAMBRIDGE TECHNICAL

CERTIFICATE/DIPLOMA IN

MEDIA
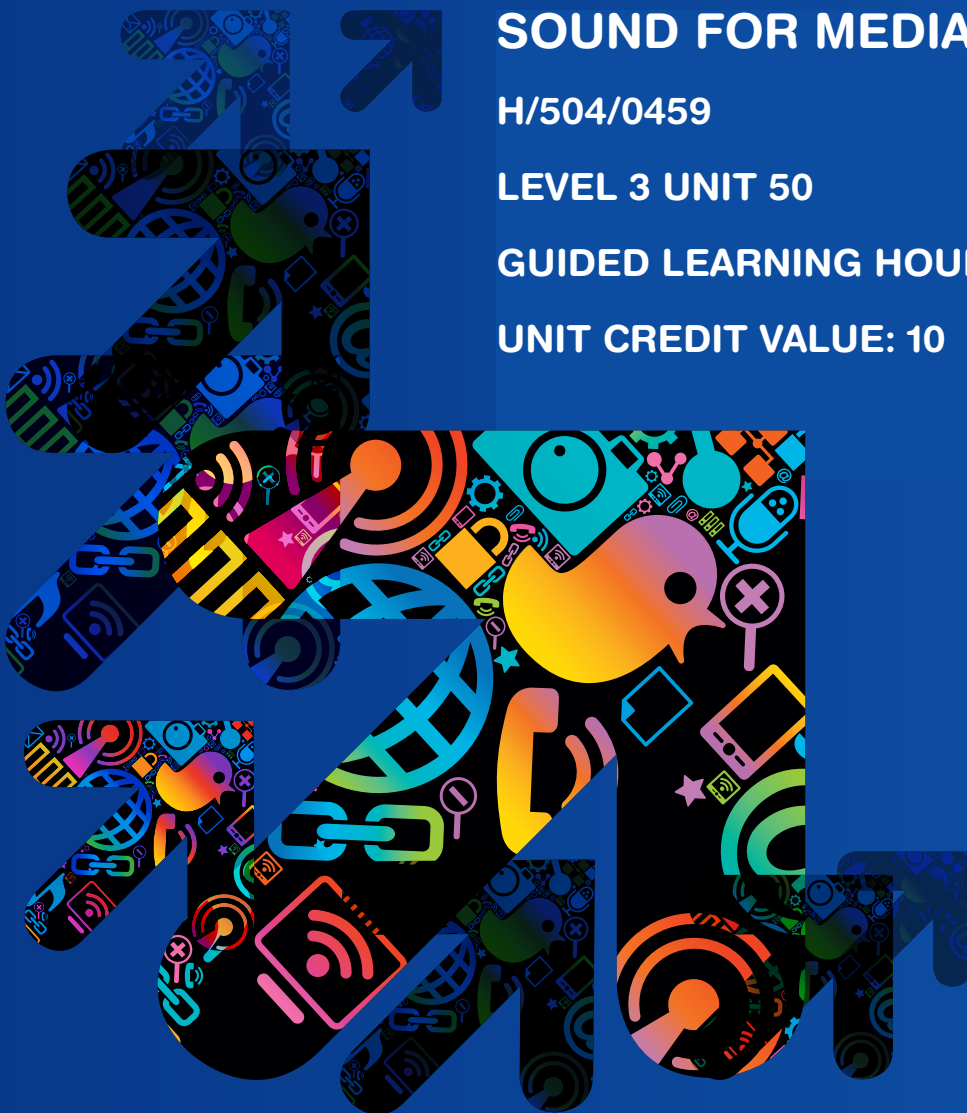
SOUND FOR MEDIA PRODUCTS

H/504/0459

LEVEL 3 UNIT 50

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10

OCR

SOUND FOR MEDIA PRODUCTS

H/504/0459

LEVEL 3

AIM OF THE UNIT

By completing this unit learners will understand the sound elements used in media products, and how they are produced. Learners will be able to develop ideas for, and plan the production of, a soundtrack containing a range of sound elements. Learners will gain some practical skills by recording and editing soundtrack elements, for use in the production of a final soundtrack.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO) The learner will:	Pass The assessment criteria are the pass requirements for this unit. The learner can:	Merit To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	Distinction To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand how sound elements are used in media products	P1 Learners analyse a range of sound elements used in media products, including: a) purpose b) elements c) meaning		
2 Understand how sound elements are produced for media products	P2 Learners research how the following sound elements are produced: a) sound effects b) atmospheric sound c) music d) dialogue		
3 Be able to plan the production of a soundtrack containing a variety of sound elements	P3 Learners develop ideas for a soundtrack that includes a minimum of four sound elements. Learners include at least one sound element from each of the following: a) sound effects b) atmospheric sound c) music d) dialogue		
	P4 Learners use the ideas they have developed for at least four sound elements to plan the production of a soundtrack with a running time of 2 to 3 minutes. They include: a) an audio script b) a production schedule c) relevant recce(s) and risk assessment(s)	M1 Learners provide a detailed audio script containing timings for the soundtrack. They plan to use their sound elements to enhance meaning in the overall soundtrack. Appropriate consideration is given to any possible legal and/or ethical issues that are relevant to the soundtrack or sound elements	
4 Be able to record sound elements for use in a soundtrack	P5 Learners competently record their planned sound elements by: a) setting up appropriate equipment b) following the audio script c) following safe working practices d) following production processes	M2 The sound elements produced by learners are generally of a good technical standard and quality	D1 The sound elements produced by learners are generally of a high technical standard and quality
5 Be able to edit sound elements to create a soundtrack	P6 Learners follow their planned audio script in the production of their final soundtrack. They use editing skills to produce a competent soundtrack with a running time of 2 to 3 minutes by: a) creating an edit decision list b) editing the recorded elements into the soundtrack	M3 Editing by learners is proficient. Recorded sound elements, additional techniques and sound effects are used effectively. The soundtrack produced is generally of a good technical standard and quality	D2 The final edit of the soundtrack produced by learners is generally of a high technical standard and quality. It is generally skilful with additional techniques and sound effects being utilised to enhance meaning, within the intentions of the production

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though these do not need to be the same ones specified in the unit content.

Understand how sound elements are used in media products

For example:

Film, fiction/non-fiction TV programmes, computer games, animation, audio-visual advertisements, radio drama etc.

a) educate, entertain, inform, selling products

b) wild tracks, atmospheric sounds, sound effects, dialogue/speech, music (e.g. theme tunes, incidental music) etc.

c) how it enhances visuals (e.g. create tension, reinforce genre/conventions, establishes mood, helps to establish time/location, enhances characterisation), use of silence, effect on audience.

Understand how sound elements are produced for media products

For example:

a) rain on gravel, fire crackling, creaking door etc.

b) crowded street, countryside, park, school, restaurant etc.

c) theme music for title sequence, film score, character's signature tune, incidental music etc.

d) voiceovers, scripted speech etc.

Learners could consider – equipment, techniques, role of foley artists, etc.

Be able to plan the production of a soundtrack containing a variety of sound elements

For example:

• Exploring ideas in spider diagrams, rough scripts, audio storyboards etc. and exploring possible uses.

Practice recordings to see if ideas are effective and produce expected effect.

For example:

Consider whether the planned soundtrack will be used in a larger production. If so, plan the soundtrack and the use of elements appropriately

a) containing all elements (i.e. sound effects, atmospheric sound, music, dialogue), how the four elements interact (if intended for a larger production, then set the chosen elements within the script for the larger production)

b) materials, locations, equipment, techniques etc.

Production schedule – dates, timings, activities, location, personnel, resources, contingency plans, etc.

c) learners conduct recces of suitable indoor or outdoor locations for production work, for example: Sound effects, interviews, studio recording and on location recording of audio etc. Take notes and pictures for rest of production team.

Be able to record sound elements for use in a soundtrack

For example:

a) microphones, recording equipment, materials needed for sound effects etc.

b) use the pre-production material as reference to the production process

c) working within the scope of the risk assessment and health and safety guidelines

d) operate audio recording equipment, checking and adjusting sound levels etc.

Be able to edit sound elements to create a soundtrack

For example:

a) log recordings identifying the most appropriate version to use; edit decision list can be paper-based, computer generated (EDLs), screen grabs

b) echo/reverb, flanger, phaser, pitch shift, equalisation/filtering, modulation etc.

Combine elements to form final soundtrack. Consider, for example layers of audio tracks, audio levels, audio transitions etc.

If the soundtrack is intended to appear in a larger production, bear this in mind when producing the soundtrack. Consider how the soundtrack might enhance the media product it is being used in.

DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

In order to achieve this unit, learners must produce a portfolio of evidence showing that they can meet all the pass grading criteria.

Portfolios of work must be produced independently. Portfolios put forward for moderation must be available for the OCR Visiting Moderator to access freely during the moderation visit, along with witness statements and any other necessary supporting documentation.

Centres must confirm to OCR that the evidence produced by learners is authentic.

In order to achieve this unit, learners must produce evidence that meets all the pass grading criteria. There are no other additional requirements for this unit.

Learners should gain knowledge, understanding and skills through practical tasks related to their own productions as well as professional produced media products. Whilst this could be a standalone unit it could also be an integral part of other units including 17, 18, 20, 21, 41, 43, 46, 54, 64 and 65.

If working as a team, learners should ensure that they have identified their contribution to the planning and execution of any task involving teamwork, this should be supported by a witness statement from the tutor. If learners are working as a team this presents the opportunity for individuals to draw on their strengths and also to develop new skills.

P1/P2: Learners should have the opportunity to analyse a wide range of sound elements, sound effects and theme music used in media products which can range from films and TV, through to radio production and computer games. It may be useful for learners if centres could arrange visits from guest speakers or practitioners. Learners could also use published information and the internet for their explorations.

It may also be useful for learners to participate in tutor led discussions when gaining an understanding of how meaning is created using sound elements in media products, i.e. learners could listen to excerpts from radio dramatisations and compare these with script reading in a classroom situation to see how the radio dramatisation uses sound effects to create tension, alternatively learners could watch clips from films or TV programmes without the sound and vice versa to understand the importance of sound in moving image products. This initial work could lead on to more in depth research as to how such elements are produced i.e.

investigating the work of Foley artists in sound production. Learners could evidence their explorations in a written report with supporting diagrams, an audio or audiovisual presentation with a commentary, a verbal presentation with a supporting slide show of collected sounds and notes on how they were produced.

P3: If working as a group learners should be encouraged where possible to discuss their ideas together and to record all ideas for evidence of both group and individual work. At this stage learners should try to generate a range of ideas and not restrict the possibilities based on the research undertaken for the sound elements researched in P1. When idea generating, bear in mind if the sound track is to be used in a larger production. Suggested evidence for the ideas could be produced as spider diagrams, rough scripts, audio storyboards. Learners could also produce practice recordings to see if ideas are effective and produced the expected effect.

P4/M1: When planning the production of the soundtrack learners should bear in mind if the sound track is to be used in a larger production and where possible should be using professional practices. The larger production may have a longer running time, but learners should present evidence required for this unit within a 2 to 3 minute extract. In this respect it may be helpful for learners to undertake visits to relevant media organisations, this may be particularly relevant where the centre has links to relevant industrial partners. Recces and risk assessments should be conducted for every location where recording will take place, learners should, where possible adopt industry standard risk assessment formats. The Health and Safety Executive (HSE) or Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) may provide learners with useful sources of information. When completing the production schedule, learners may find it helpful to have clear headings for each section so that the production schedule becomes a useful working document as well as providing evidence for the grading criteria. All evidence, should reflect industrial working practices.

P5/M2/D1: Learners recording the planned sound elements should wherever possible work to a deadline and follow industry standard production processes. Learners should be taught appropriate production skills in line with commercial practices, which may be possible through teacher led skills workshops, or where possible inviting guest practitioners to the centre. It is also important that learners adopt safe

working practices when recording the sound elements. The Health and Safety Executive (HSE) or Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) may provide learners with useful sources of information. Evidence of the learner's contribution to the process, especially if working in a group, should be identified by the learner for instance through photographs of the learner setting up and using the equipment, an audio recording of the sound elements the learner was responsible for. Evidence of learners' contribution should be supported by a witness statement from the tutor.

P6/M3/D2: When editing the recorded sound elements learners should wherever possible work to a deadline and follow industry standard production processes. They should demonstrate their ability to edit sound elements and demonstrate an understanding of how to combine the recorded sound elements with additional effects or allow it to be used as part of a larger production. These skills could be developed in skills workshops led by the tutor or though visiting guest practitioners. Evidence of the learner's contribution to the editing process especially if working in a group, should be identified by the learner, for instance photographs of learner using the editing equipment, an audio recording of the sound elements the learner was responsible for and how the learner has contributed to the final soundtrack. Evidence of learner editing of sound elements and editing of the final soundtrack should be supported by a witness statement from the tutor.

Learners should seek to evidence the grading criteria through a variety of mediums, (i.e. written format, written presentations, verbal presentations, audio content, audiovisual content) which highlight their particular strengths, however learners should be encouraged to stretch their skills and knowledge by using a range of mediums to evidence their work.

RESOURCES

This section provides suggestions of suitable resources. The list is neither prescriptive nor exhaustive, and learners should be encouraged to gather information from a variety of sources.

Some suggested resources are intended for tutor use. The resources in this section were current at the time of production.

Books

Wyatt, H & Amyes, T (2004)	*Audio Post Production for Television and Film: An introduction to technology and techniques* Focal Press (3rd edition)
Viers, R (2008)	*The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects* Michael Wiese Productions (3rd edition)
Theme Ament, V (2009)	*The Foley Grail: The Art of Performing Sound for Film, Games and Animation* Focal Press
Mott, RL (1990)	*Sound Effects: Radio, T.V. and Film* Focal Press
Hoffert, P (2007)	*Composing Music for Videogames, Web Sites, Presentations and Other New Media* Berklee Press Publications
Marks, A (2008)	*The Complete Guide to Game Audio: For Composers, Musicians, Sound Designers, Game Developers (Gama Network Series)* Focal Press (2nd edition)

Websites

www.telegraph.co.uk/culture/film/3671089/100-best-movie-soundtracks.html

www.moviefone.co.uk/2009/05/28/best-movie-soundtracks/

www.filmsite.org/100soundtracks.html

www.tvadmusic.co.uk/

LINKS TO NOS

Skillset – Sound (2009)

S1   Work effectively in sound production
S2   Identify, devise and manage the sound requirements
S5   Rig sound equipment
S10   Provide sound for contributors and audiences
S11   Acquire sound using a microphone
S12   Synchronise sound for playback
S13   Mix sound live
S14   Mix recorded sound
S16   Make sound recordings
S17   Record sound on location
S19   Document and store media
S20   Edit sound

ENTO – Health and Safety Standalone Units

HSS1   Make sure your own actions reduce risks to health and
           safety

CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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