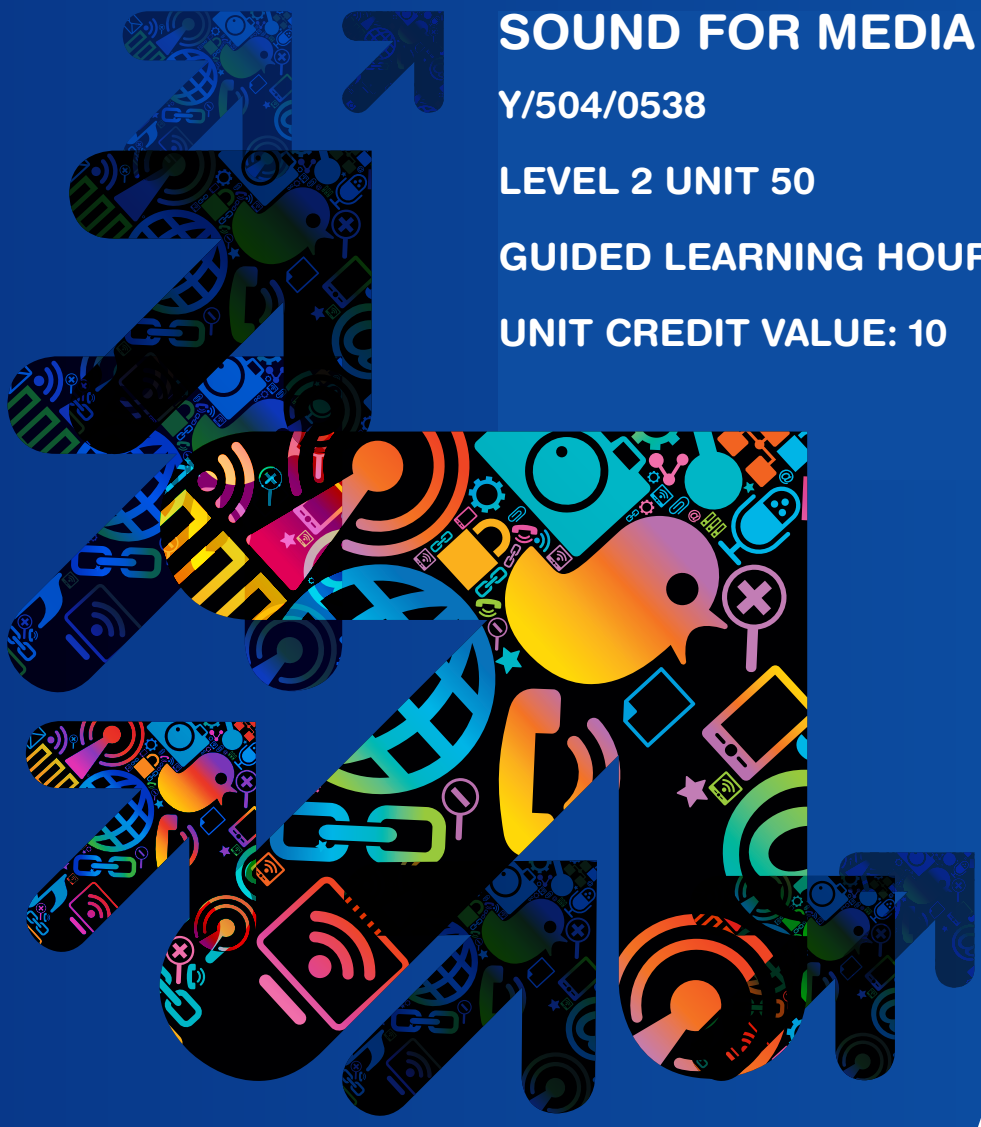
Cambridge TECHNICALS

Accredited

# OCR LEVEL 2 CAMBRIDGE TECHNICAL

## CERTIFICATE/DIPLOMA IN

# MEDIA



## SOUND FOR MEDIA PRODUCTS

**Y/504/0538**

**LEVEL 2 UNIT 50**

**GUIDED LEARNING HOURS: 60**

**UNIT CREDIT VALUE: 10**

OCR

# SOUND FOR MEDIA PRODUCTS

## Y/504/0538

## LEVEL 2

## AIM OF THE UNIT

By completing this unit learners will understand sound elements used in media products, and how they are produced. Learners will be able to write and script for a media product that includes sound elements, and plan for their production. They will gain some practical skills by recording and editing the planned sound elements.

# ASSESSMENT AND GRADING CRITERIA

| Learning Outcome (LO)<br>The learner will: | Pass<br>The assessment criteria are the pass requirements for this unit.<br>The learner can: | Merit<br>To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to: | Distinction<br>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 explore a range of sound elements used in media products, including:<br>a) purpose<br>b) elements<br>c) meaning | | |
| 2 Understand how sound elements are produced for media products | P2 Learners investigate how the following sound elements are produced in media products:<br>a) sound effects<br>b) atmospheric sound<br>c) music<br>d) dialogue | | |
| 3 Be able to plan for the recording of sound elements for a media product | P3 Learners write an audio script (30 seconds to 1 minute running time) for a media product, including each of the following sound elements:<br>• sound effects<br>• atmospheric sound<br>• music<br>• dialogue | M1 Learners provide a detailed audio script containing timings for the final outcome | |
| | P4 Learners plan for the recording of sound elements needed for their media product audio script, including:<br>a) production schedule<br>b) appropriate recce<br>b) relevant risk assessment<br>c) a relevant legal or ethical issue | | |
| 4 Be able to record planned sound elements | P5 Learners record each of the planned sound elements, by:<br>a) setting up appropriate equipment<br>b) following their audio script<br>c) following safe working practices<br>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 for use in a final audio outcome | P6 Learners edit their recorded sound elements, following their media product audio script, to produce a competent final audio outcome (30 seconds to 1 minute running time) | M3 Editing by learners is proficient. Recorded sound elements are used effectively to create meaning | D2 The final sound edit produced by learners for the media product is generally of a high technical standard and quality |

# 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 / layered sound, atmospheric sounds, sound effects, dialogue / speech, music (e.g. theme tunes, incidental music)

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

## Understand how sound elements are produced for media products

For example:

a) rain on gravel, fire crackling, creaking door

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

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

d) voiceovers, scripted speech.

## Be able to plan for the recording of sound elements for a media product

For example:

- radio advert, opening sequence to a film, segment of a TV programme, scene from a radio drama, segment of a computer / console game
- audio script – dialogue, sound effects, atmospheric sounds, music etc the script includes timings.

For example:

a) dates, timings, activities, location, personnel, equipment, contingency plans, etc.

b) a pre-shoot visit of a location/s to determine suitability, may include photos and written statements of location/s, sources of power, relevant facilities to the recording

c) risk assessments for studio or location - identify potential hazards/risks and find resolutions to any problems

d) legal – e.g. permission to record, copyright, performing rights, royalties, etc.
ethical – e.g. accuracy, offensive material.

## Be able to record planned sound elements

For example:

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

b) use pre-production materials during recording

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

Consider, for example:

- logging recordings identifying the most appropriate version to use
- use of other effects, such as echo/reverb, flanger, phaser, pitch shift, equalisation/filtering, modulation, etc.

## Be able to edit sound elements for use in a final audio outcome

Combine elements to form final outcome, checking audio levels, making corrections where necessary

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 that 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 13, 15, 16, 34, 40, 51, 61 and 62.

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 explore a wide range of sound elements used in media products these could range from films 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 investigations 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/M1**: when writing the audio script for a media product, learners should try where possible to use an industry standard format. Learners may wish to choose a media product, which has particular interest for them, or a product they intend to make in another unit in which the sound elements they produce could be used in. i.e. a segment of a computer game as this will enable them to draw upon their own experience of the typical sound effects, music and dialogue used by characters for example. If working as a group, learners must be able to identify their contribution to the script, this should be supported by a witness statement from the tutor.

**P4**: when planning to record the sound elements needed for the script learners, where possible should be using professional practices, in this respect it may be helpful for learners to undertake visits to relevant media organisations, this maybe particularly relevant where the Centre has links to relevant industrial partners. The audio script used can be an extract from a larger production that may have a longer running time, but learners should present evidence required for this unit within a 30 second to 1 minute extract. Risk assessments should be conducted for every location where sound recording will take place, learners could include photographic evidence in addition to written notes and where possible industry standard risk assessment formats should be adopted. The Health and Safety Executive (HSE) or Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) may provide learners with useful sources of information. All evidence where possible, should reflect industrial working practices.

**P5/P6/M2/M3/D1/D2**: when recording each of the planned sound elements learners 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)

may provide learners with useful guidance. 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 all or part of each planned sound elements the learner was responsible for. Evidence of learner's contribution should be supported by a witness statement from the tutor.

When editing each of 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 each of the sound elements and how to edit these elements together into the final outcome. These skills could be developed in skills workshops led by the tutor or 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 each of the sound elements the learner was responsible for and how the learner has contributed to the final outcome. Evidence of the learner's sound editing should be supported by a witness statement from the tutor.

Learners should be encouraged wherever possible to evidence the grading criteria through a variety of mediums (i.e. written format, written presentations, verbal presentations, audio content, audiovisual content) aiming to highlight their strengths, whilst being encouraged to develop their existing 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*<br>Focal Press (3rd edition) |
| Viers, R (2008) | *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects*<br>Michael Wiese Productions (3rd edition) |
| Theme Ament, V (2009) | *The Foley Grail: The Art of Performing Sound for Film, Games and Animation*<br>Focal Press |
| Mott, RL (1990) | *Sound Effects: Radio, T.V. and Film*<br>Focal Press |
| Hoffert, P (2007) | *Composing Music for Videogames, Web Sites, Presentations and Other New Media*<br>Berklee Press Publications |
| Marks, A (2008) | *The Complete Guide to Game Audio: For Composers, Musicians, Sound Designers, Game Developers (Gama Network Series)*<br>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

**S11** Acquire sound using a microphone

**S12** Synchronise sound for playback

**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.

Telephone 02476 851509
Email cambridgetec@ocr.org.uk
**www.ocr.org.uk**