

# Assessment #2: Detailed Brief - Online Submission of QuickTime Movie & Documentation (65%)

## Brief:

Assessment #2 has both a practical and written element, which are to be completed individually. Your practical task is to take a movie clip of your choice, lasting around 3 minutes (+/- 15 seconds), remove the existing sounds and create a sophisticated and creative sound design project.

If assessment one was rooted in realism and believability, assessment 2 gives you the opportunity to go further thinking about about the ways in which sound can transform our understanding of what we are seeing on screen. Last time, we asked you to make sure that the clip you used portrayed 'characters, spaces and objects that we recognise from the real world'. This time, you have free reign to choose any clip you like, including abstract graphics, montage and experimental film. In this task then, you should choose you clip on the basis of it giving you the maximum opportunity to work creatively with sound.

As always Please refrain from downloading sounds from the internet, making use of commercial sound libraries or stock samples from within software you have: the emphasis in this module is on making sounds of your own.

## Documentation:

Your practical submission should be accompanied with a completed 'pro forma' of circa 1000 words. The pro forma is attached to this page. Please complete each section and include it in your submission folder.

## Submission:

- Please submit a QuickTime movie file via the link on the learning space - making sure that the sound is encoded onto the QuickTime file at 16 or 24 bits, 44.1 or 48Khz and that the whole file does not exceed 1GB.
- Please name zipped folder CRMT130\_Assessment2\_Surname\_Forname, the folder will include the QuickTime movie file and the documentation.
- Please allow plenty of time for uploading, bearing in mind that upload speeds are often much slower than download speeds.

- If you experience any technical problems submitting, email [ETsupport@falmouth.ac.uk](mailto:ETsupport@falmouth.ac.uk)

### Feedback:

- You will receive a feedback tutorial where staff will explain how your work is assessed according to the learning outcomes and where you can ask questions about your work, grade and feedback.
- You will also receive written feedback that explains how your work is assessed against the learning outcomes and how you can improve future work.

### Marking Criteria:

Marks are awarded as follows:

Percentage	Classification	Description
85-100%	1 <sup>st</sup>	Outstanding
70-84%	1 <sup>st</sup>	Excellent
60-69%	2:1	Very good
50-59%	2:2	Good
40-49%	3 <sup>rd</sup>	Satisfactory
0-39%	-	Fail

Detailed criteria for each learning outcome are given in the following table...

Learning Outcome	Assessment Criteria	Assessment Detail
<b>1. Creativity</b> <i>Demonstrate a creative and innovative approach to ideas, materials and methods.</i>	Demonstrate through practice, your creative approach to using sound to support, augment or subvert meanings in moving images.	Evidence of creative approaches to clip choice and response to image.  Evidence of creative recording techniques, sound substitution, editing, audio processing and/ or synthesis.

<p><b>2. Critical thinking</b></p> <p><i>Think critically about concepts, contexts and practice, evaluating these through scholarship, and/or self-reflection.</i></p>	<p>Demonstrate through practical and written submissions, a clear rationale for the artistic and technical decisions you have made in the development of your sound design.</p>	<p>Evidence via documentation of a convincing rationale for your approach.</p> <p>Evidence via documentation of analysis and evaluation of the project</p> <p>The project embodies the rationale provided in the documentation.</p> <p>Documentation is coherent and consistent.</p>
<p><b>4. Professionalism</b></p> <p><i>Demonstrate the application of industry standards and recognized external arbiters of best practice within your discipline, including appropriate project management.</i></p>	<p>Demonstrate through practical submissions, an awareness of industry-standard workflows in recording, editing and synchronising audio to picture.</p>	<p>The projects overall quality against professional sound design benchmark</p> <p>·Quality of overall submission (e.g. adherence to guidelines, file naming etc.)</p>
<p><b>5. Research</b></p> <p><i>Produce informed work through the use of appropriate research methods.</i></p>	<p>Research Produce informed work through the use of appropriate research methods.</p>	<p>Documentation contains research from a range of sources</p> <p>Documentation contains Harvard-formatted in-text references and reference list</p> <p>Documentation contains both practical and contextual research.</p>

<b>6 Skills</b>  <i>Demonstrate a sufficiently high-quality skill-set to realise your work.</i>	Skills Demonstrate a sufficiently high-quality skill-set to realise your work.	Project demonstrates a range of well-executed techniques in regards to recording, editing, processing and mixing.
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### Feedback:

You will receive feedback on your work which will be discussed in the feedback tutorial in week 15.

### Things to consider:

1. **Image/ Sound relationship:** During this module, we will explore how sound can interact with images. In your work, think carefully about this relationship. Think about Michel Chion's notion of 'en creux' and consider whether making a sound 'realistic' will be as effective as taking a more imaginative approach.
2. **Diegesis and non-diegesis:** We have talked about this theme a lot over the course of the module. In your sound design, think not only about the sources of sound that we see on screen but also about sounds that you could add that have no referent on screen but might add to our understanding of what is going on.
3. **Conventions and expectations:** Film audiences have come to expect certain conventions within sound design that don't necessarily correspond to their experiences of sound in the real world. During this module, we will look at and listen to examples of the ways in which cinema has represented certain iconic sounds (voices, footsteps, weapons, computer technology etc.) and in your own work, we encourage you to think about how your approach to sound design relates to established representations of sound in cinema history.
4. **Bringing your musicality to your sound design:** While this task is still firmly focussed on sound design, we are now encouraging you to think about the ways in which you can bring your musical sensibility to your work. The line between sound design and music scoring is now often blurred and in this task, you may wish to explore, e.g. the ways in which atmospheric layers can take on harmonicity or thinking about how musical notions of time can be brought to sound editing.

### The Elements of Sound Design:

The following themes were all highlighted for your attention in assessment 1. For Assessment 2, we will highlight them again but against each theme, there are new suggestions as to how you might approach them.

**Acoustics:** As in task one, think about the volume of the spaces portrayed on screen and the surfaces of the walls, roofs and floors and what these spaces might sound like. For task two though, feel free to think creatively about acoustics mediate our perception of a space and how this can change the way we understand a scene. Caves are a great example of this. Many caves actually sound rather 'dry' acoustically but recreating

the acoustic of a huge cavern can heighten our perception of a visual representation of a smaller cave.

**Atmospheres:** As in task 1, think about what is making the background sound in your scene (weather, building services, distant traffic, technology, people, animals etc.). For this task, consider how a scene can be changed by playing with our expectations of what a space might sound like. A great example of this is the way that David Lynch regularly uses heavy drones to create a menacing background to domestic spaces.

**Suitability of substitution sounds:** For practical, creative and ethical reasons, creating sounds for the screen often means substituting sounds for something other than the real thing. The art of Foley has much to do with the ability to imagine what kind of objects will make good substitutions. Whereas in task one, the focus was in finding believable, realistic substitutions for the sounds in the scene, this time, try to think not only what the object in question would sound like but what you want it to sound like.

**Weight, Speed and Force:** Just as in task one, for a listener to believe in the sounds they are hearing, the apparent weight of the object making a sound needs to be credible. This still holds for task 2 but this time, think about whether making the sound 'realistic' will be as effective as something more imaginative. Classic Disney and Hanna-Barbara cartoons are great examples of convincing, creative sound design that is far from 'realistic'.

**Recording Techniques:** This item remains unchanged: the recording techniques you use can have a substantial effect on the sounds you are recording. Think about when to use a shotgun mic, a stereo pair, binaural or contact mics? When will you need high-quality, low noise studio mics and when will it be fine to use a hand-held recorder? Think especially carefully about the distance between the microphone and the sound source: how much of the natural acoustic do you want to capture? Do you want the microphone's 'proximity effect' to contribute the sound you are recording?

**Editing and Processing:** All that we said last time about the need to maintain a 'suspension of disbelief' by avoiding clicks, pops and obvious edits still stands. However, when in task one we suggested that signal processing allowed you to 'sculpt' raw sounds 'according to the needs of the scene', for task 2 think about the potential of signal processing to take everyday sounds into something extraordinary.

#### Previous Submissions:

- [Example 01](#)
- [Example 03](#)
- [Example 04](#)
- [Example 05](#)
- [Example 06](#) (*submitted for assessment 01, but much more suitable for assessment 02*)

The video clips can be downloaded [here](#) if you would like to use them for your own assessment.

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