



Designing

SOUND

Module

Information

Course: BA(hons) Creative Music Technology, Level 4, Stage 1

Module: CRMT130 Designing Sound

Credits: 20

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Assessment 1: Online Submission of QuickTime Movie File (35%)

Assessment 2: Online Submission of QuickTime Movie File & Documentation (65%)

Submission: Online submission via the learning space

Module

Description

This module immerses you in the creative possibilities of sound design. Over the course of the semester you will be introduced to new concepts, techniques and workflows and encouraged to explore the ways in which recorded sound can be edited, manipulated and mixed in order to create new, acoustically impossible sounds.

Workshops will support skills development in recording, editing, manipulation and mixing. Lectures will survey the history of sound design as well as exploring the ways in which sound can bring new depth and meaning to moving images.

The module will introduce you to many possible future forms of employment, however, we also hope that by thinking about sound as a 'material': something that can be structured and processed, we will provoke new ways of thinking about both your creative practice and the ways in which we interact with our sonic environment.

Assessment

Assessment

- Formative and Summative Assessment
- Summative Assessment Points
- Learning Outcomes / Assessment Criteria
- Grade Boundaries
- Academic Integrity
- Submission

Assessment #1: (35%) Online Submission Quicktime Movie file

Assessment #1 is a practical task that will be completed in groups with each member playing an integral role in the project and demonstrating the key skills acquired for the task.

Each group will select a movie clip lasting around 2 minutes (+/- 15 seconds), and create a believable sonic accompaniment to the scene.

Assessment #1: (35%) Online Submission Quicktime Movie file

For this first task, your focus should be on making a credible, realistic sound world that corresponds to what we are seeing on screen.

Think Foley, Sync and realism. The clip can be documentary, live action, animation or gameplay but needs to portray characters, spaces and objects that we recognise from the real world.

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.

For this task, please focus only on atmospheres, sync effects and Foley and avoid straying into dialogue or music.

Each member of the group will upload the same Quicktime file to the learning space. The audio should be encoded at 16 or 24 bits, 44.1 or 48Khz.

Each member of the group will also upload a PDF (max 500 words) describing their role in the group and how the piece was created.

The movie file and PDF should be contained in a zipped folder (not exceeding 1GB) in the following format

SURNAME_FORENAME_CRMT130_ASSESSMENT_1

Failure to submit work in the required format may result in an automatic penalty of your mark being capped at 40%.

Learning Outcome	Assessment Criteria	Assessment Detail
<p>Professionalism</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>Decisions taken in regards to project are coherent and consistent in regards to genre and style.</p> <p>Quality of overall submission (e.g. adherence to guidelines, file naming etc.)</p>
<p>Skills</p> <p><i>Demonstrate a sufficiently high-quality skill-set to realise your work.</i></p>	<p>Skills Demonstrate a sufficiently high-quality skill-set to realise your work.</p>	<p>Project demonstrates a range of well-executed techniques in regards to recording, editing, processing and mixing.</p>

Grade Boundaries

Percentage	Classification	Description
90-100%	1st	Exceptional
80-89%	1st	Outstanding
70-79%	1st	Excellent
60-69%	2:1	Very good
50-59%	2:2	Good
40-49%	3rd	Satisfactory
0-39%	-	Fail

Assessment #2 CRMT130 PORTFOLIO (65%)

Online Submission Quicktime Movie file with Documentation

- Assessment 2 is to be completed individually.
- Your task is to take a movie clip of your choice, lasting around 3 minutes long (+/- 15 seconds)
- In task 1, we asked you to create sound for a video clip with a focus on realism and believability. We wanted you to focus on the technical skills necessary to making a credible sound world that matched the action on screen.
- In task 2 we want you to go deeper and think about the ways in which sound can transform our understanding of what we are looking at on screen. In this way, the technical role you took in Task 1 is extended into an artistic one in which we encourage you to think creatively about your response to the clip you use.

Assessment #2 CRMT130 PORTFOLIO (65%)

Online Submission Quicktime Movie file with Documentation

- 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 your clip on the basis of it giving you the maximum opportunity to work creatively with sound.
- 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.

Assessment #2 CRMT130 PORTFOLIO (65%)

Online Submission Quicktime *Movie* file with Documentation

- Documentation:
- Your practical submission should be accompanied with a completed 'pro forma' of circa 1000 words. Please complete each section and include it in your submission folder.

Learning Outcome	Assessment Criteria	Assessment Detail
<p>Creativity</p> <p><i>Demonstrate a creative and innovative approach to ideas, materials and methods.</i></p>	<p>Demonstrate through practice, your creative approach to using sound to support, augment or subvert meanings in moving images.</p>	<p>Evidence of creative approaches to clip choice and response to image.</p> <p>Evidence of creative recording techniques, sound substitution, editing, audio processing and/ or synthesis.</p>
<p>Critical thinking</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>Professionalism</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> <ul style="list-style-type: none"> ·Quality of overall submission (e.g. adherence to guidelines, file naming etc.)
<p>Research</p> <p><i>Produce informed work through the use of appropriate research methods.</i></p>	<p>Demonstrate through documentation, the technical and artistic research undertaken in the development your assessed work.</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>
<p>Skills</p> <p><i>Demonstrate a sufficiently high-quality skill-set to realise your work.</i></p>	<p>Demonstrate through practical work, competency in a range of field and studio recording, editing, signal processing and mixing techniques.</p>	<p>Project demonstrates a range of well-executed techniques in regards to recording, editing, processing and mixing.</p>

Submitting your work

You must submit your work as a movie in QuickTime format replacing the original soundtrack on your movie with your own. Make sure that the sound is encoded onto the QuickTime file at 16 or 24 bits, 44.1 or 48Khz as a file not exceeding 1GB.

Please name your files CRMT130_Assessment2_Surname_Forname. Assessment 2 should be submitted as a zipped folder with both assessment components included.

Your work should be submitted via the Learning Space by the date indicated on *MyFalmouth*.

Please allow plenty of time for uploading, bearing in mind that upload speeds are often much slower than download speeds.

If you experience any issues with submission please contact 'Digital Learning' - dlsupport@falmouth.ac.uk

Failure to submit your work on time will result in an automatic cap of 40%. If you submit within 7 days of the assessment date your work will still be marked, but capped at 40%. After 7 days you will need to resubmit at the next board.

Weekly Content & Structure

01 - Microphones & Sound Libraries

02 - Audio Narratives

03 - Location Sound

04 - Foley

05 - Editing

06 - Peer Review

07 - Effects

08 - Ambience

09 - Synthesis

10 - Documentation

11 - Tutorials

14 - Showcase

15 - Feedback

Resources

Equipment

From week one, we will be building a library of sounds and you will usually be using equipment that can be booked (and wiped) by other students. Having your own SD card for sound recorders, and a USB stick or HD for backing up material from computers, will be an invaluable way of storing what you have done at the end of each session.

Each student has a Microsoft 'One Drive' account, you can store your files and share them with other students.

For many of our sessions, you will also either be working at a computer or on portable equipment. While the TRS does hire out headphones, for personal preference and hygiene, you will find it really useful to have your own set.

