Cambridge TECHNICALS LEVEL 3

DIGITAL MEDIA

Unit 16

The creation and use of sound in media

A/507/6402

Guided learning hours: 60

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Cambridge
TECHNICALS
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Guided learning hours: 60

Essential resources required for this unit: Sound recording and editing equipment and software

This unit is internally assessed and externally moderated by OCR.

UNIT AIM

Sound is now an important part of most media products, be this the actual dialogue in a production of music, effects or atmospheric sounds. The effective use of sound can change the mood and feel of media productions. Sound is now found in the majority of media products, from film and television through to interactive media and computer games.

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

TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades.

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 in their work, although these do not need to be the same ones specified in the unit content.

For internally assessed units you need to ensure that any assignments you create, or any modifications you make to an assignment, do not expect the learner to do more than they have been taught, but must enable them to access the full range of grades as described in the grading criteria.

Learning outcomes The Learner will:	Teaching content Learners must be taught:
1. Understand how sound elements are used across media industries	1.1 the characteristics of media products (e.g. film, fiction/non-fiction TV programmes, computer games, animation, audio-visual advertisements, radio drama), i.e. • educate, entertain, inform, sell products • wild tracks, atmospheric sounds, sound effects, dialogue/speech, music (e.g. theme tunes, incidental music) • how it enhances visuals (e.g. creates tension, reinforces genre/conventions, establishes mood, helps to establish time/location, enhances characterisation), use of silence, effect on audience
2. Know the techniques and processes used to create sound elements	2.1 techniques and processes, i.e. • Foley effects (e.g. rain on gravel, fire crackling, creaking door) • crowded street, countryside, park, school, restaurant • theme music for title sequence, film score, character's signature tune, incidental music • voice-overs, scripted speech 2.2 considerations, i.e. • equipment (e.g. microphones, headphones, radio microphones, boom poles, windshields, baffles, acoustic isolation panels, vocal booth sound effect props) • techniques (e.g. microphone placement, setting levels, use of ambient sounds, feet, cloth effects) • role of Foley artists (e.g. to create sound effects, replacing or adding sounds, use of props) • sound format (e.g. WAV, AIFF, PCM, FLAC, MPEG, WMA, MP3) • storage (e.g. flash drive, hard drive, solid state drives, cloud) • compression (e.g. DRC, downward and upward compression) • size versus quality (e.g. lossy, lossless, bit rates, files size)

Learning outcomes	Teaching content
The Learner will:	**Learners must be taught:**

3. Be able to plan the production of sound elements for identified media purposes	3.1 how to plan for production, i.e.
	• considerations (e.g. sound format, use, storage, compression, file size verses quality)
	• exploring ideas (e.g. spider diagrams, rough scripts, audio storyboards) and exploring possible uses
	• practice recordings to see if ideas are effective and produce expected effect
	• wider usage for sound elements in larger productions
	• 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)
	• materials, locations, equipment, techniques
	• production schedule (e.g. dates, timings, activities, location, personnel, resources, contingency plans)
	• conduct recces of suitable indoor or outdoor locations for production work (e.g. sound effects, interviews, studio recording and on-locations recording of audio), take notes and pictures for rest of production team
	• legal and ethical issues (e.g. voice artist release forms, PPL, PRS, performing rights, royalties, copyright)
	
	3.2 native and exported sound elements, i.e.
	• working sound format
	• exported format with consideration to:
	   o storage
	   o compression
	   o size versus quality

4. Be able to record, edit and review sound elements	4.1 how to record and edit sound elements, i.e.
	• use equipment:
	   o microphones, recording equipment, materials needed for sound effects
	   o use the pre-production material as reference to the production process
	   o work within the scope of the risk assessment and health and safety guidelines
	   o operate audio recording equipment, checking and adjusting sound levels
	   o log recordings, identifying the most appropriate version to use; edit decision list (can be paper-based, computer generated (EDLs), screen grabs)
	   o echo/reverb, flanger, phaser, pitch shift, equalisation/ filtering, modulation

Learning outcomes	Teaching content
The Learner will:	**Learners must be taught:**
	4.2 how to combine elements to form final soundtrack; consider, for example, layers of audio tracks, audio levels, audio transitions 4.3 technical qualities (e.g. pitch, quality, loudness, bit depth, sample rate) • consider how the soundtrack might enhance the media product it is being used in if the soundtrack is intended to appear in a larger production, bear this in mind when producing the soundtrack

GRADING CRITERIA

LO	Pass	Merit	Distinction
	The assessment criteria are the Pass requirements for this unit.	To achieve a Merit the evidence must show that, in addition to the Pass criteria, the candidate is able to:	To achieve a Distinction the evidence must show that, in addition to the pass and merit criteria, the candidate is able to:
1. Understand how sound elements are used across media industries	P1: Explain how different sound elements are used		
2. Know the techniques and processes used to create sound elements	P2: Describe how the sound elements are produced		
3. Be able to plan the production of sound elements for identified media purposes	P3: Develop ideas for sound elements for identified media purpose		
	P4*: Generate planning materials for the intended production of sound elements (*Synoptic assessment from Unit 2 Pre-production and planning)	M1*: Identify resolutions to the legal and ethical issues for production (*Synoptic assessment from Unit 1 Media products and audiences)	
4. Be able to record, edit and review sound elements	P5: Record the different sound elements	M2: Present the sound elements to an audience to gain feedback	
	P6: Carry out post-production edits to the sound elements		D1: Evaluate how the technical and auditory qualities meet the identified purpose

*SYNOPTIC ASSESSMENT

When learners are taking an assessment task, or series of tasks, for this unit they will have opportunities to draw on relevant, appropriate knowledge, understanding and skills that they will have developed through other units. We've identified those opportunities in the grading criteria (shown with an asterisk). Learners should be encouraged to consider for themselves which skills/knowledge/understanding are most relevant to apply where we have placed an asterisk.

ASSESSMENT GUIDANCE

LO1 Understand how sound elements are used across media industries

P1: Learners are required to describe sound elements used in different media products. Evidence of understanding could be produced in the form of a formal word-processed report or presentation (with detailed speaker notes).

LO2 Know the techniques and processes used to create sound elements

P2: Learners must research how the sound elements outlined in the teaching content are produced for a soundtrack in line with the criteria. They must consider the equipment used to record these sounds and the techniques used the role of the Foley artist and the stage. Evidence could take the form of a presentation with detailed speaker notes that incorporate sound elements to illustrate the presenter's research.

LO3 Be able to plan the production of sound elements for identified media purposes

P3: Learners will develop ideas for a soundtrack to include different types of sound elements. Evidence could be in the form of a rough script, spider diagram or audio, and submitted with a storyboard, assets table, written report detailing ideas.

P4: Learners must generate planning materials for the intended production of a short soundtrack. Evidence could be a continuation of P3 but with ideas being more thought out and ready for recording. Learners must be made aware that all evidence should reflect industry working practices.

M1: Learners identify the resolutions to the legal and ethical issues for sounds to be included in the production process. Evidence of this can be an extension of P4 showing that the ideas are ready for production, with good timings identified and all legal issues and resolutions explained.

LO4 Be able to record, edit and review sound elements

P5: Learners must record the different sound elements for the soundtrack to produce a final product. Evidence for this could be documentation for the recording to cover combining elements in the teaching content. The learner could further use photographic evidence of them setting up and using equipment. Evidence of learners carrying out processes should be supported by a witness statement from the tutor and a narrative from the learner.

P6: Learners must carry out post-production edits to their soundtrack. Evidence for this could be a formal report with screen captures of how the post-production edits where achieved or a screen recording with an audio commentary.

M2: Learners will need to present the soundtrack and record feedback using a preferred method. Depending on the method selected, this could be evidenced as a video (e.g. face to face interview or focus group) or as a questionnaire survey.

D1: Learners will evaluate feedback to improve the soundtrack, evaluating how the technical and auditory qualities meet the identified purpose. This could be in the form of annotated screenshots or a screen recording of the adjustment process, and should identify what feedback led to which improvements.

Feedback to learners: you can discuss work-in-progress towards summative assessment with learners to make sure it's being done in a planned and timely manner. It also provides an opportunity for you to check the authenticity of the work. You must intervene if you feel there's a health and safety risk.

Learners should use their own words when producing evidence of their knowledge and understanding. When learners use their own words it reduces the possibility of learners' work being identified as plagiarised. If a learner does use someone else's words and ideas in their work, they must acknowledge it, and this is done through referencing. Just quoting and referencing someone else's work will not show that the learner knows or understands it. It has to be clear in the work how the learner is using the material they have referenced **to inform their** thoughts, ideas or conclusions.

For more information about internal assessment, including feedback, authentication and plagiarism, see the centre handbook. Information about how to reference is in the OCR *Guide to Referencing* available on our website: http://www.ocr.org.uk/i-want-to/skills-guides/.

MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma, Diploma and Extended Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure for every learner employer involvement through delivery and/or assessment of these qualifications.

The minimum amount of employer involvement must relate to at least one or more of the elements of the mandatory content. This unit is a pathway optional unit in the Moving Image and Audio Production specialist pathway.

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

Meaningful employer involvement	Suggestion/ideas for centres when delivering this unit
1. Learners undertake structured work-experience or work-placements that develop skills and knowledge relevant to the qualification.	Work-experience within the sound industry carrying out work as a Foley artist or mixing sounds within a professional studio.
2. Learners undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s).	A scenario/project could be set in coordination with industry practitioners for the development of a sound element for a specified purpose.
3. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures.	Centres could invite local media production organisation to guest lecture on the required learning for each of the learning objectives in the unit. A local media organisation such as (e.g. Gabrielle Media Services or a radio station) could assist learners in understanding how to apply sound to media products and the skills used to include sound as an overlay.
4. Industry practitioners operating as 'expert witnesses' who contribute to the assessment of a learner's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.	Industry practitioners could be invited in to review prototype sound elements developed by learners and provide feedback or answer a question and answer session on their findings.

To find out more
ocr.org.uk/digitalmedia
or call our Customer Contact Centre on **02476 851509**

Alternatively, you can email us on **vocational.qualifications@ocr.org.uk**