

NATIONAL CORE ARTS STANDARDS

Model Cornerstone Assessment

OVERVIEW

Title: Quality Sound Design in Media Artworks

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Grade Level: High School Accomplished

Artistic Discipline: Media Arts

Artistic Processes: Creating, Producing, Responding

Task Description: Students will create a 1 to 2-minute film or animation with an emphasis on sound design (soundscape) to communicate a personal, emotional impact.

Evidence of Student Learning Collected: Artist Reflection – short film with soundscape

About Model Cornerstone Assessments: MCAs model effective assessment practice and demonstrate that standards-based teaching in the arts is specific and, rigorous, by sharing a glimpse into one teacher's classroom. The MCAs on this website come packaged with a suggested strategy for assessing student learning, types of evidence to collect, model rubrics, and samples of student work demonstrating their process and learning. The samples of student work illustrate the unit in action by providing a snapshot of a moment in time showing student response to instruction.

[View the full MCA](#) as a guide for re-creating this unit and assessment customized for your classroom.

ASSESSMENT TOOLS

RUBRIC	Above Standard	At Standard	Approaching Standard	Below Standard
<i>MA:Pr5.1.IIa. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks</i>				
<p>Evidence:</p> <p>Soundscape Voice Over- Volume Meter</p>	<p>Recorded voice is at a professional level. <u>Clearly Understood</u> because: There is no distortion at $\frac{3}{4}$ volume on playback devices. The loudness is clear at $\frac{3}{4}$ volume on playback devices.</p>	<p>Recorded voice is at an acceptable level. <u>Clearly understood</u> because: There is minimal distortion at $\frac{3}{4}$ volume level on playback devices. The loudness presents minimal instances of low volume at $\frac{3}{4}$ volume on playback devices.</p>	<p>Recorded voice is above or below the accepted level. The voice is <u>Not clearly understood</u> because: There is distortion throughout at $\frac{3}{4}$ volume level on playback devices. The loudness presents low volume throughout at $\frac{3}{4}$ volume on playback devices.</p>	<p>Recorded voice is above or below the accepted level. The voice is <u>Not clearly understood</u> because: There is distortion throughout at $\frac{3}{4}$ volume level on playback devices. The loudness presents low volume throughout at $\frac{3}{4}$ volume on playback devices. The recording is incomplete and/or missing.</p>
<p>Evidence:</p> <p>Soundscape Voice Over- Equalization</p>	<p>Exceptional equalization is present. Indicators: High frequency ranges are adjusted to eliminate all hisses, shine and brilliance are present. Mid frequency Ranges exhibit exceptional clarity. Low frequency ranges exhibit punch and definition.</p>	<p>Equalization is present. Indicators: High frequency ranges are adjusted so that most hisses are eliminated, exhibits some shine and brilliance. Mid frequency Ranges exhibit clarity. Low frequency ranges exhibit some punch and definition, but this could be taken further.</p>	<p>Equalization could be improved. Indicators: High frequency ranges exhibit some hisses, lacks shine and brilliance. Mid frequency Ranges are unclear. Low frequency ranges exhibit a loss of definition and too much punch.</p>	<p>Equalization is poor or incomplete. Indicators: High frequency ranges are not adjusted to remove hisses. Mid frequency Ranges sound muddy or like a tin can. Low frequency ranges are booming, there is loss of definition and harsh punching.</p>
<p>Evidence:</p> <p>Soundscape Mix</p>	<p>Optimal mixing of the voiceover and backing track. The voice is clearly heard. There is thoughtful ducking of the backing track with variations incorporated for emphasis of either the voice, or elements of backing track. An additional track of foley or music is added.</p>	<p>Good mixing of the voiceover and backing track. The voice is clearly heard. There is thoughtful ducking of the backing track.</p>	<p>Mix of the voiceover and backing track could be improved. The voice is difficult to hear because the backing track is too loud, or vice versa.</p>	<p>No apparent effort to mix the voiceover and the backing track. Both tracks are heard at the same level.</p>

RUBRIC Continued	Above Standard	At Standard	Approaching Standard	Below Standard
<p><i>MA:Cr3.1.II.b. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences, and contexts.</i></p> <p><i>MA:Re7.1.II.a. Analyze and synthesize the qualities and relationships of the components in a variety of media artworks, and feedback on how they impact audience.</i></p>				
<p>Evidence: Backing Track and Film or animation</p> <p>Components: Voice Over Loops, Royalty Free Music, Sound Recordings, Foley, Other</p>	<p>The soundscape reflects a harmonious relationship that compliments the voiceover and video in tone and pacing.</p> <p>The soundscape Contains a rich variety of sound components.</p>	<p>The soundscape relates to the voiceover and video in tone and pacing.</p> <p>The soundscape contains More than one component.</p>	<p>The soundscape conflicts with the voiceover and video in tone and pacing.</p> <p>The soundscape contains only one component.</p>	<p>The soundscape is incomplete and/or missing.</p>
<p><i>MA:Re8.1.II. Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.</i></p>				
<p>Evidence: Reflection statement about inspiration from professional filmmakers viewed in class.</p>	<p>The student provides a detailed, thorough analysis of a variety of media artworks, analyzing meaning, intent and influence and offering insightful discussions of personal, societal, historical and/or cultural contexts for the works.</p>	<p>The student analyzes a variety of media artworks for meaning, intent and influence, discussing personal, societal, historical and/or cultural contexts for the works.</p>	<p>The student analyzes a media artwork for meaning, intent and influence, discussing personal, societal, historical and/or cultural contexts for the works.</p> <p>This analysis could have been taken further.</p>	<p>The student analysis is incomplete or missing.</p>

Illustrating the Process: Samples of Student Work

Part I

Students will view professional short films that emphasize sound design, then write a reflection to analyze the intent, meanings, and influence the media artists, based on personal, societal, historical, and cultural context.

Performance Standards connected to this task:

MA:Re8.1.IIa. Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.

Student Work Sample:

Student MA-RB-II-3 Responding to “Julian Walks the Line”. [VIEW JULIAN WALKS THE LINE](#) a film by Blast Theory

How is tone and pacing related between the audio and video? The Guy walks slow and the Narrator talks slow.

What was the director's intention? To draw the audience into what the narrator had to say.

What is the impact on the audience? The Audience is zoned out to the words and messages spoken by the Narrator.

What are the components within the soundscape? A train/cars/wind, narrator, walking footsteps.

How many sound sources? At least 3.

Which sound components are louder? The Narrator and footsteps.

Which are softer? The background train/cars/wind.

How does the director's choice (intention) of sound components compliment the moving image? The slow talking of the narrator feels like walking and talking with someone.

How does the film illustrate the personal context of the director? It talks about people the director met and the kind of person he is/was.

How does the film illustrate the social context of the director? It takes place in the city perhaps he is going to a protest

How does the film illustrate the historical context of the director? It talks about the protests that took place back then in Canada

How does the film illustrate the cultural context of the director? It reflects a shifting culture of more political people through the narrator's words

Finally, what influence do you as a media artist take from each of the directors? I am a big fan of the setting but, this time I also really like the professional work of the Narrator and enjoyed the voice of a pro this time.

Student Work Sample:

Student MA-RB-II-3 Responding to "Step Out of the Crowd". [VIEW "STEP OUT OF THE CROWD"](#) a film by Blast Theory

How is tone and pacing related between the audio and video? The car moves slow but there's enough change in the setting that you can always tell it's moving. The voice of the narrator is slow but the content she talks about shifts often it is also moving from place to place. The two are seamless you don't realize how much is happened till you look back.

What was the director's intention? For you to focus on the words of the Narrator by eliciting an emotional response via visual stimuli at the right moments to "zone you out" or "drag you in". What is the impact on the audience? We begin to have tunnel vision in regards to what the narrator is saying. We grip on to every word and marinate in the silence.

What are the components within the soundscape? Cars moving, guitar in the background, and narrator talking.

How many sound sources? 3

Which sound components are louder? The guitar and the Narrator especially

Which are softer? The sound of cars.

How does the director's choice (intention) of sound components compliment the moving image? The cars noises are there to set the scene, but they fade into the background because you should be entranced by the narrator and the atmosphere of the music.

How does the film illustrate the personal context of the director? It talks about the director's experiences, and thoughts

How does the film illustrate the social context of the director? It takes place in Canada. (You can tell by The Beer Store)

How does the film illustrate the historical context of the director? By showing buildings and describing people.

How does the film illustrate the cultural context of the director? Talking about how people reacted and various locations we see.

Finally, what influence do you as a media artist take from each of the directors? I was personally impressed that the Director could make a city feel peaceful and calm. It is most unusual and uncommon, but it fit perfectly and it's an interesting concept.

Part II

Students will learn about the technical requirements for optimal sound recording for media art works. Audio engineers understand how to control the volume unit meter (VU,) equalization (EQ,) and track mixing to control volume for individual soundscape components. Sound components for this project include a voice over, a backing track of music, and foley recordings. The teacher should introduce the use of the VU meter in audio recording on a soundboard or within recording software. Students will soundcheck and set the gain so that the incoming signal peaks at 0db for analog soundboards and -12dbfs for digital soundboards and software. The teacher should introduce how to EQ an audio recording on a soundboard or within recording software. Students will soundcheck and set the high, mid, and low EQ ranges before recording. While editing in post production, the students should adjust the EQ for each track of the soundscape. The teacher should introduce mix in post-production. Use an

audio track mixer within the video editing software to adjust the volume of the individual tracks within the soundscape. The maximum level for the voiceover should be around -18db, while the backing track should be around -30db.

Students will consider the tonal and pacing relationships when developing ideas for their film. They will record the voiceover with a distinct tonal and intentional pace. The voice over should be recorded first. During filming, they will keep these relationships in mind, guiding their plan to capture film. During post-production, the students will edit the film clips to reflect a harmonious relationship that compliments the pacing of the backing track.

It should be noted that the backing track is a combination of components that could include the voiceover, loops, royalty free music, original music, sound recordings, foley, as well as other sources. The backing track should contain a rich variety of sound components that forms a harmonious relationship with the moving image.

Performance Standards connected to this task:

MA:Pr5.1.IIa. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks

Student Work Sample:

[Listen to MA-RB-II-3 Audio Track](#)

Student MA-RB-II-3's audio track from their film, demonstrates a finished backing track and the learning in the technical skills required to create the soundscape.

Next Task

Students analyze and synthesize the relationships between the moving image and the soundscape within their own production. Emphasis was placed on developing a soundscape that guides the production of the student-created film or animation. Students considered tone and pacing based upon the examples of professional films they viewed in class. The goal here is to match the pacing and tone of the audio and visual components.

Performance Standards connected to this task:

MA:Re7.1.IIa Analyze and synthesize the qualities and relationships of the components in a variety of media artworks, and feedback on how they impact audience.

MA:Cr3.1.II.b. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences, and contexts.

MA:Pr5.1.IIa. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks

Student Work Sample

[Video Student Work Sample Video MA-RB-II-V](#)

Additional Student Work Samples

Student MA-RB-II-1 | [Reflection](#) | [Film](#)

Student MA-RB-II-2 | [Reflection](#) | [Film](#)

Student MA-RB-II-4 | [Reflection](#) | [Film](#)

Student MA-RB-II-5 | [Reflection](#) | [Film](#)

Student MA-RB-II-6 | [Reflection](#) | [Film](#)

Student MA-RB-II-7 | [Reflection](#) | [Film](#)

Student MA-RB-II-8 | [Reflection](#) | [Film](#)

Student MA-RB-II-9 | [Reflection](#) | [Film](#)

Student MA-RB-II-10 | [Reflection](#) | [Film](#)

Student MA-RB-II-11 | [Reflection](#) | [Film](#)

Student MA-RB-II-12 | [Reflection](#) | [Film](#)