National Coalition for Core Arts Standards
Model Cornerstone Assessment
Media Arts (Accomplished HS Level)

Model Cornerstone Assessments focus on performance tasks linked to examples of student work and guidance for replicating the assessment in your own classroom.

Discipline: Media Arts
Artistic Processes: Producing, Responding, Creating
Title: Quality Sound Design in Media Artworks
Author: Robb Bomboy
Assessment 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.

Grade: HS Accomplished

In this MCA you will find:

- Guidelines for instruction prior to the assessment
- Related knowledge, skills and suggested vocabulary
- Suggested formative assessments
- Summative assessment rubrics specific to the assessment task
- Strategies for differentiation and inclusion
- List of materials and resources needed to carry out the assessment
- Assessment focus chart

Estimate Time for Teaching and Assessment:

3 Weeks, 5 sessions per week, 40 minutes per day

Strategies for Embedding Assessment within Instruction (sequences of tasks)

Part I (early instruction)

Task - each task produces student work that is documented and assessed. - including what students will know and do (including new concepts/ vocabulary)

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.

Students will answer these questions:

How is tone and pacing related between the audio and video? What was the director's intention? What is the impact on the audience? What are the components within the soundscape? How many sound sources? Which sound components are louder? Which are softer? How does the director's choice (intention) of sound components compliment the moving image? How does the film illustrate the personal context of the director? How does the film illustrate the social context of the director? How does the film illustrate the historical context of the director? How does the film illustrate the cultural context of the director? Finally, what influence do you as a media artist take from each of the directors?

Films:

Sextant, by Bonnie Wright

https://www.nowness.com/series/directors-cuts/sextant-bonnie-wright

My One Demand: Julian Walks the Line, (2015) by Blast Theory https://www.nowness.com/series/directors-cuts/blast-theory-my-one-demand-julian

My One Demand: Step Out of the Crowd, (2015) by Blast Theory https://www.nowness.com/series/directors-cuts/blast-theory-my-one-demand-step-out

An excerpt from Getting On, by Ewan Stewart

https://www.nowness.com/series/directors-cuts/ewan-stewart-getting-on

Vocabulary:

Director's Intent

Meaning (film term)

Influence (on student)

Personal Context

Social Context

Historical Context

Cultural Context

Performance Standards connecting to the task: *HS Accomplished: Responding MA:Re8.1.II*

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

What are the criteria for meeting standard? How will you evaluate student work/learning for this task?

Evaluation by rubric based on written reflection statement.

Part II
Task - each task produces student work that is documented and assessed. - including what students will know and do (including new concepts/ vocabulary)
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.

Vocabulary:
Volume Unit (VU) Meter
Equalization (EQ)
Mix
Soundscape
Voice Over
Backing Track
Foley
Loops

Performance Standards connected to this task: *HS Accomplished: Producing MA:Pr5.1.IIa*
Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.

What are the criteria for meeting the standard?
Evaluation by rubric based on evaluation of the soundscape within the finished film or animation.

Next Task -
Task - each task produces student work that is documented and assessed. - including what students will know and do (including new concepts/ vocabulary)
Students will analyze and synthesize the relationships between the moving image and the soundscape within their own production. Emphasis is placed on developing a soundscape that guides the production of the student-created film or animation. Students will consider 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.

For example, in *Sextant*, by Bonnie Wright, the tone is expressive and soft, while the pacing is slow. How did the director intend to capture film that would compliment the soundscape? In *An excerpt from Getting On*, by Ewan Stewart, the tone of the soundscape is calm, but the pacing of the voiceover is fast. Why did the director choose a fast pace and calm voice for the soundscape and how did that influence the intention of the filmmakers as they shot the film? In both of these examples, what is the impact on the audience?

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.

Vocabulary:
Soundscape
Backing Track
Voice Over
Loops
Royalty Free Music
Foley
Tone
Pacing
Director's Intention
Audience Response

Performance Standards connected to this task: *HS Accomplished: Responding 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.

What are the criteria for meeting the standard?
Evaluation by rubric based on evaluation of the relationship between the soundscape and the moving image within the finished film or animation.

Strategies for Inclusion *(Specially designed instruction and support for students with disabilities to provide equitable learning opportunities.)*	**Differentiation Strategies** *(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)*
Provide all students equitable access to equipment and computers. Team students together to share footage and sound recordings for students who are unable to produce these assets. Provide scaffolding of the steps of instruction and written or video summaries of demonstrations.	Peer support gives students working at an accelerated level a teaching opportunity to deepen their understanding while also offering close up one-on-one guidance for students struggling with the tasks.

Resources and materials needed

Access to the internet and an projector with sound to view the film examples:

Films:

Sextant, by Bonnie Wright

https://www.nowness.com/series/directors-cuts/sextant-bonnie-wright

My One Demand: Julian Walks the Line, (2015) by Blast Theory https://www.nowness.com/series/directors-cuts/blast-theory-my-one-demand-julian

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A method for collecting student responses, paper or digital.

An audio recording software with the ability to soundcheck, set input volume with a VU, EQ, and adjust track mix volume. (could be video software)

A microphone input to a soundboard connected by USB to computer. (optional)

Video Camera- Smartphone, DSLR, Camcorder.

Equipment for capturing sound- Smartphone, microphones, digital audio recorders

Software or online apps capable of producing loops of audio for backing track. (optional)

Access to royalty free music sites. Suggested: https://incompetech.com/

Assessment Tool: Rubric

RUBRIC	Above Standard	At Standard	Approaching Standard	Below Standard
MA:Pr5.1.IIa. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks				
Evidence: Soundscape Voice Over- Volume Meter	Recorded voice is at a professional level. Clearly Understood because: There is **no distortion** at ¾ volume on playback devices. **The loudness is clear** at ¾ volume on playback devices.	Recorded voice is at an acceptable level. Clearly understood because: There is **minimal distortion** at ¾ volume level on playback devices. The loudness **presents minimal instances of low volume** at ¾ volume on playback devices.	Recorded voice is above or below the accepted level. The voice is Not clearly understood because: There is **distortion throughout** at ¾ volume level on playback devices. The loudness **presents low volume throughout** at ¾ volume on playback devices.	Recorded voice is above or below the accepted level. The voice is Not clearly understood because: There is **distortion throughout** at ¾ volume level on playback devices. The loudness **presents low volume throughout** at ¾ volume on playback devices. The **recording is incomplete and/or missing**.
Evidence: Soundscape Voice Over- Equalization	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.**	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.	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.**	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.**
Evidence: Soundscape Mix	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.**	Good mixing of the voiceover and backing track. The **voice is clearly heard.** There is thoughtful **ducking** of the backing track.	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 vers**a.	**No apparent effort to mix the voiceover and the backing track**. Both tracks are heard at the **same level**.

RUBRIC Continued	Above Standard	At Standard	Approaching Standard	Below Standard
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: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.				
Evidence: Backing Track and Film or animation **Components:** Voice Over Loops, Royalty Free Music, Sound Recordings, Foley, Other	The soundscape reflects a harmonious relationship that compliments the voiceover and video in tone and pacing. The soundscape Contains a rich variety of sound components.	The soundscape relates to the voiceover and video in tone and pacing. The soundscape contains More than one component.	The soundscape conflicts with the voiceover and video in tone and pacing. The soundscape contains only one component.	The soundscape is incomplete and/or missing.
MA:Re8.1.II Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.				
Evidence: Reflection statement about inspiration from professional filmmakers viewed in class.	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.	The student analyzes a variety of media artworks for meaning, intent and influence, discussing personal, societal, historical and/or cultural contexts for the works.	The student analyzes a media artwork for meaning, intent and influence, discussing personal, societal, historical and/or cultural contexts for the works. This analysis could have been taken further.	The student analysis is incomplete or missing.

Assessment Focus

Artistic Process (and process components)	Enduring Understanding	Essential Question	Anchor Standard	Grade Level Performance Standard	Type of Assessment Tool (e.g. checklist, teacher observation, rubric)
Responding (Interpret)	Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.	How do people relate to and interpret media artworks?	Interpret intent and meaning in artistic work.[1][SEP]	MA:Re8.1.II Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.	Rubric- Evidence: Reflection statement about inspiration from professional filmmakers.
Responding (Perceive)	Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?	Perceive and analyze artistic work	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	Rubric- Evidence: Film Production
Creating (Construct)	The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.	What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?	Refine and complete artistic work.	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.	Rubric Evidence: Film Production
Producing (Practice)	Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions. Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.	What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?	Develop and refine artistic techniques and work for presentation.	MA:Pr5.1.IIa a. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks	Rubric- Evidence: Film Production