Design and media studies

Option 4 – sound design

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Content provided in this learning sequence is not intended to form a complete program of study for this topic. Content may be adapted, modified and supplemented to meet the individual requirements of students undertaking the Design and media studies course.

References to technical language, access to equipment and technology, and teacher experience in a range of design and media practices may result in the need for additional adjustments to suggested activities. Teachers will need to consider the ability and background of students in their class and plan lessons that support their learning needs.

Appropriate adjustments may include use of explicit instructions and defining key terms or concepts, simplified or modified practical activities, use of pictures and diagrams clearly labelled to support students to access the tasks, and speech-to-text or augmentative communication devices.

Teachers should refer to [Appendix 1](#_Appendix_1:_sound_1) for further guidance on equipment and resources.

# Introduction

The Design and media studies course supports the opportunity to explore a range of areas within the scope of design and media. This resource provides some lesson sequences and suggested teaching strategies that could be used by teachers to support student learning. There is no requirement to use all (or any) of the activities provided, as they are suggestions only. The length and timing of each activity will be dependent on the class context and teacher professional judgement.

Links to third-party resources are a suggestion only and all third-party material, including videos, should be reviewed by the teacher prior to classroom activities. It is recommended that teachers should refer to the [Controversial Issues in Schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045), and the [Audiovisual material in schools – procedures for use [DOCX 55 KB]](https://education.nsw.gov.au/content/dam/main-education/policy-library/public/implementation-documents/audio_proc.doc) when reviewing and selecting third-party material.

# Focus

This learning sequence provides students with the opportunity to engage with the language, concepts, practices and techniques associated with sound design, with a focus on the application of sound design practices in filmmaking. Students will learn how to work as sound designers to:

* integrate sound design with visual content to realise creative and/or narrative intention
* apply sound design practice to understand, construct, appreciate and represent aspects of their world
* communicate effectively with audiences.

Students study a selection of sound design examples drawn from a range of films related to foley, diegetic and non-diegetic sounds to gain insight into the practices of sound designers for film. They begin to engage in sound design and filmmaking practices and demonstrate understanding through the development of a sound design project with a strong emphasis on applying practical techniques to create an impactful audience experience.

Teachers may adapt, modify and supplement content in this learning sequence to focus on the application of sound design in an alternative medium, such as animation, game design, or time-based and interactive media.

## Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

[Design and media studies course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20course%20document) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

## Differentiation

The activities included in this learning sequence are designed to cater for all students’ learning abilities, skills and interests, and a diversity of personal, local and/or cultural stories and perspectives. Opportunities for further research or enhancement of some activities are also indicated in the learning sequence, where appropriate. There is a focus on the students’ creative agency, but there is also flexibility in the design so that teachers can adapt and modify the activities to better support the learning needs, skills and interests of all students in their class. Some strategies may include:

* summaries and/or glossaries of activities provided prior to classroom activities
* provision of scaffolds and/or bilingual resources to support EAL/D students to access learning activities
* provision of further resources including images and videos to facilitate deeper understanding and revision of essential concepts in sound design
* teacher-led planning of collaborative tasks
* teacher-led modelling of learning activities, including practical activities and process log entries
* explicit teaching of technical terms accompanied by visual cues such as writing on the board
* displaying class mind maps and other class-generated reference material in the learning space
* use of strategies like sentence starters and cue cards to assist students in developing a range of prepared responses
* teacher sourcing and provision of stimulus material to supplement or enhance students’ own research
* adapting activities to allow for individual, pair or small group work in practical and analytical tasks
* adaptation of writing activities, including documentation of ideas, to allow for audio or video responses, or visual presentations
* further adaptation of learning activities to respond to the specific needs of students.

Teachers can refer to the [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies), the [Inclusive Practice Hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/secondary-school/teaching-strategies/differentiation), and [Differentiation for EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/teaching-and-learning) for further examples of differentiation adjustments.

# Teacher advice

Teachers should collate a shared folder of royalty-free audio clips that students can use to complete practical sound design activities, as well as demonstrating the use of online royalty-free sound libraries. An online platform such as [Google Drive](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/75) or [Microsoft OneDrive](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/109) could be used to share clips with students. See [Appendix 1](#_Appendix_1:_sound_1) for a list of sound libraries, and suggested equipment and software platforms that could be used to support practical sound design activities. Teachers should ensure that all videos have accurate closed captions for Deaf, deaf and hard of hearing students, and that non-audio explanations of sounds are provided where necessary.

In some activities, students are directed to use YouTube to research examples of sound in film. For further information about student access to YouTube, teachers should refer to the department’s advice on [YouTube restricted mode](https://education.nsw.gov.au/technology/how-to-guides/learning-and-collaboration-tools/youtube-restricted-mode).

The sample [assessment task](#_Assessment_–_Sound) contains 2 parts – a practical film sound design and an extended response. Teachers should consider their class context when establishing requirements for the extended response, which could be configured as a written response, presentation or website, voice recording, video, or a multi-modal combination of forms.

## Practical activities

Practical activities are embedded in each learning sequence. Provocations are used to present a stimulus, brief, problem, or other project requirement that students respond to by making design and media works that demonstrate their understanding of course content, and their emerging practice in one or more media. Provocations may also set limits on the scope of creative activities (such as a duration limit), and may require the application of specific skills, techniques, concepts or other features. Teachers should determine the scope and duration of practical tasks to suit their class context. For example, a teacher might devise a series of practical tasks with a duration of one lesson early in the course to demonstrate students’ initial understanding of core concepts, followed by longer tasks that allow students time to plan and collaborate, and demonstrate their understanding of practice in a specified medium.

## Process log

Students maintain a process log throughout the Design and media studies course as a site for documenting their ongoing explorations of practice, and development of skills, knowledge and abilities in design and media. Evidence recorded in the process log should include responses to explicit teaching activities such as written or recorded responses, markup activities, class notes and presentations, as well as documenting preliminary and experimental works, works in progress, and complete works for self, peer, and teacher evaluation. Students should be supported to make decisions about how to record and present evidence, allowing for written or digital media forms such as audio and video recordings.

Teachers may use the process log as a site for formative assessment, with progressive review and feedback rounds used to refine and develop student practice.

## Portfolio

Students assemble a portfolio throughout the Design and media studies course, as a showcase of their best practice in the media forms they have explored. It may provide evidence of the student’s development, refinement, and resolution of design and media works, and may highlight the student’s individual contributions to collaborative projects. Students should identify examples of at least one outstanding work per topic for inclusion in the portfolio, and this ‘portfolio piece’ may be used for summative assessment of student projects. Post-school and industry opportunities and pathways may also be strengthened and targeted through a portfolio focus on specific industry or tertiary entry requirements. Students should be supported to make decisions about how to present portfolio material, allowing for written and/or digital media forms such as audio and video recordings.

# Learning sequence 1 – introduction to sound

In this learning sequence, students connect with their prior knowledge of sound design, and explore the relationship between sound and memory. The significance of film sound and its impact on audiences is established for students through experiential learning activities, and expanded upon in structured responding tasks.

Students define the components of film sound and explore the uses and impact of sound on audiences. They develop an understanding of the history of sound in films and the impact of evolving technologies to consider the range of film industry and audience expectations that have led to current practices in sound design. Students apply their understanding and develop skills in the production of a sound-based narrative.

## Activity 1 – connecting with prior knowledge

**Teacher note**: begin this activity by leading a series of games to gauge students’ prior understanding and engagement with sound design in film and television. Consider the class context when selecting examples to account for the ‘cultural prior knowledge’ of EAL/D students.

Form small groups to play an informal quiz game. Rotate through groups, providing students with the name of a popular movie or television show. Students respond by humming the tune for their peers in other groups to guess the film name.

Remaining in their groups, students play a movie-themed trivia game, using a stimulus such as [Can You Guess These 40 Iconic Movie Theme Songs? (15:59)](https://www.youtube.com/watch?v=W6kvh3R--9Q). Answers are shown after each question in the video – for a more competitive activity, hide the video during the quiz and provide the answers at the conclusion.

Discuss the importance of sound in films. Questions may include:

* Did these soundtrack themes evoke memories of watching these films?
* What impact can film sound have on the audience?
* Why is an emotional response from the audience important?
* Why is the soundtrack so important to the film and its success?
* Can you think of some examples of sound being used as an important marketing tool for films?
* Do trailers typically feature soundtrack elements from the finished film, or do trailers have their own sound design conventions?
* Can you think of examples of film sound being used to
* create a specific emotional impact for audiences?
* capture audience attention?
* immerse audiences in a particular time or place?

Record a summary of your responses in the process log.

## Activity 2 – sound as memory

Complete a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) activity about a moment from a film (or other time-based media) where a particular aspect of the sound design stood out as memorable. This could include:

* soundtrack compositions
* musical themes associated with characters or moments
* popular music used in film
* specific sound effects, including special effects
* bumpers and stingers (short transitional audio themes used in media including television, radio and podcasts)
* other sound elements.

Consider reflective questions such as:

* What was it about this moment that you remember?
* How did it make you feel?

In small groups, brainstorm a range of sounds found in films and the effect they typically have on an audience. Record a summary of responses in the process log.

Access [THE POWER OF MUSIC IN FILM - How music affects film (5:59)](https://www.youtube.com/watch?v=iSkJFs7myn0). Complete a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) activity to summarise the main ideas about sound design outlined in the video.

Access the trailers for [Lightyear | Teaser Trailer (1:33)](https://www.youtube.com/watch?v=BwPL0Md_QFQ) and [Blueback | Official Trailer | 2023 [HD] (02:15)](https://www.youtube.com/watch?v=Jwv5DuCgZcI). Discuss the following questions and record a summary of responses in the process log:

* What sound design features can you identify?
* How would you describe the mood of the trailer?
* Who do you think the target audience is?
* What sound design features of the trailer have been used to appeal to a target audience?
* What response does the trailer evoke from the viewer based on the sound choices made in soundtrack, effects and voice over?

Reflect on personal experiences of sound in media. Identify examples of an effective or impactful use of sound design features like soundtrack, effects and voice over.

**Teacher note**: present students with the focus question ‘What are the elements of sound in films that create an impact on the audience?’ Allow students to record their responses on the board or through an online platform such as [Mentimeter](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/140) or [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593). Supplement student responses with the elements of sound vocabulary given below.

In the process log, develop a response to the question ‘What are the elements of sound in films that create an impact on the audience?’

To develop the response, begin by brainstorming elements of sound in film. Check brainstorms against the following lists and add and define any ideas that have been missed.

Table – elements of sound in film

|  |  |
| --- | --- |
| Film sound elements | Vocal/dialogue film sound elements |
| * Sound effects * Narration * Creates dramatic tension * Musical genres * Creates atmosphere * Diegetic or non-diegetic * Dynamics (for example, changes in volume) * Sound creates a setting and mood of scene – often before the visuals * Juxtaposition of elements, such as sound to sound, sound to image, loud to soft | * Intelligible or non-intelligible * Intonation or exclamation * Emotional response * Textual or non-textual, for example, a sigh * Non-human sounds or text |

## Activity 3 – the emotional impact of sound

**Teacher note**:protocols for managing the ‘Parliament’ debate activity are given below. Students not comfortable with the public speaking format of this activity can act as a jury and determine the debate winner, or act as note makers for the speakers.

Complete a ‘Parliament’ debate activity, exploring 2 sides of an argument:

* ‘the sound design of a film is the most important element to elicit an emotional response from an audience’
* ‘the visual design of a film is the most important element to elicit an emotional response from an audience’.

### Parliament debate protocols

Utilise the following protocols during the debate:

* The class is split into 2 even groups, representing each side of the argument.
* Each student gets 2 red and 2 black cards.
* Students can only speak when playing their cards.
* A black card is played when making a point to support their side’s position, for example, ‘The use of well-chosen music can take the viewer on an emotive journey through its highs and lows.’
* A red card is played when making a point that refutes another student’s point, for example, ‘With the simple act of a close-up, a character can take us on that same journey in a visual way. The shot choice and editing is doing the work here, not the music.’
* The activity concludes when each student has played their cards.
* After the debate, collate a summary of arguments from both sides in your process log.

## Activity 4 – manipulating the impact of sound

**Teacher note**:students will require clear directions about use of recording equipment and working outside the classroom. Establish a ‘playground work protocol’ for this activity. Students work in small groups in a defined space, with enough room to move around and complete the activity without interfering with other students’ video and/or sound recording. Teachers should maintain clear sight lines for supervision and rotate among groups to provide feedback and troubleshoot any issues. Prior to practical activities, teachers should model the safe and effective use of any specialised equipment such as audio recording devices, cameras and tripods.

Students could use school or personal devices to record their footage. Consider using a platform like [Google Drive](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/75) or [Microsoft OneDrive](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/109) to curate a library of stock footage and sounds captured by students that can be shared and added to/used in the future. Links to a range of royalty-free sound libraries are provided in [Appendix 1](#_Appendix_1:_sound_1).

Refer to advice on peer feedback in the [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice) document to establish class protocols for peer feedback. [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) and [Peer discussion and conferencing](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547) templates could be used to structure student discussion during the screening and peer feedback session.

Access the video [5 Basic Elements of Film Sound | Filmmaking for Beginners (6:00)](https://www.youtube.com/watch?v=7p35QIW_UGg)).

In pairs or small groups, plan a simple action that can easily be recorded at school, such as packing a bag, returning a book to the library chute, or taking a bite of an apple and realising it is bad.

In the playground, record a short 20 second video of the simple action.

In the classroom, transfer and save 2 separate versions of the footage. Using a video editor such as [Adobe Premiere Pro](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/60), apply different sound tracks to each copy of the footage that creates different emotional impacts on the audience.

Consider how a comedic or dramatic effect could be introduced through sound design choices. Sound elements could include music, sound effects or other stock audio.

Consider how captions could be used to describe the sound design. How could this change the comedic or dramatic effect?

Refer to the [Adobe Premiere Pro User Guide](https://helpx.adobe.com/au/premiere-pro/user-guide.html) article [Overview of audio in Premiere Pro](https://helpx.adobe.com/au/premiere-pro/using/overview-audio-audio-mixer.html) to resolve any technical questions. Use a stock audio library such as [Adobe Stock Audio](https://stock.adobe.com/au/audio) to access royalty-free audio and soundtrack music or use stock audio from a class library of audio clips.

Export the finished film and share with the class in a group screening, providing peer feedback. Feedback prompts could include:

* I can see that you were trying to make the audience feel…
* This was clear because of your sound choices when…
* To make this impact even stronger, perhaps you could consider…

Save a copy of the video and a summary of feedback responses in the process log.

## Activity 5 – seeing with your ears

Access [The Endurance of 'Singin' in the Rain' (5:04)](https://www.youtube.com/watch?v=jeqgGeZVt1g) and discuss how this transitional phase from the silent film era to the ‘Talkies’ may have come with both celebration and concern from filmmakers, the film industry and audiences.

Identify 2–3 films that stand out as having effective and memorable sound design. This could include examples of films that feature:

* a distinctive main theme or use of soundtrack music, including in musicals
* a notable use of sound effects
* interesting application of captions, sign languages or transitions between languages
* effective use of overdubbing such as narration or internal dialogue.

As a class, collate a master list of the identified films and tally how many students selected each film.

Extend the data pool by surveying family members, peers and teachers. Create a tally that compares the popularity of films across different age groups.

Compare and collate data collected by peers to identify any similarities or stand out films across age groups.

Conduct research to find excerpts of sound from the most popular films identified in the survey. Arrange excerpts in chronological order of release dates and compare how sound in films has evolved over time. Consider details such as:

* the amount of music used in each film
* which instruments/ensembles are heard
* when musical styles such as jazz or rock appear
* when electronic instruments appear.

Record a summary of the data, conclusions and research in the process log.

## Activity 6 – uses of sound

**Teacher note**: for further information about student access to YouTube, refer to the department’s advice on [YouTube restricted mode](https://education.nsw.gov.au/technology/how-to-guides/learning-and-collaboration-tools/youtube-restricted-mode). Consider revising the copyright protocols outlined in [Design and media studies – Core 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies), and consider any issues that may arise from presenting YouTube videos in student presentations.

A platform such as [Edpuzzle](https://edpuzzle.com/) could be used to record and annotate examples, [Google Slides](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70) or [Microsoft PowerPoint Online](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/116) could be used to place embedded videos in a presentation or a website format such as [Google Sites](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/71) could be used to display videos.

A tool such as [YouTube Trimmer](https://www.youtubetrimmer.com/) can be used to ‘clip’ excerpts of videos by setting in/out points. A [YouTube Trimmer tutorial (3:30)](https://www.youtube.com/watch?v=fdM2hLS-Lbg) is available for further support.

Consider and discuss the impacts that sound in films can have on the audience. For example, sound can be used:

* to establish a setting or create a sense of place
* to set the mood of the scene
* to reinforce continuity of action
* to direct audience attention or response
* as an emotional device
* as a transitional device
* to suggest something that is off-screen or invisible.

In small groups, conduct research online to collect examples of film excerpts that demonstrate these categories of sound in film. Examples could include linked or embedded online videos, screenshots and other images, or a description of the film moment.

Participate in a discussion around how and why every sound included in a film (including music, atmospheric sounds and sound effects) is a conscious choice by the director or sound designer. Discuss the use of silence as a creative choice, and how well-used silence or a deliberate absence of sound also creates an effect or impact for audiences.

Access examples of scenes where silence or an absence of sound has been used to immerse audiences in the world of the film. This could include examples where some sound design elements are present, but dialogue and music are absent, or examples where there is total silence. Discuss how the sound design in these examples leads the audience to an understanding of the context and/or characters. Examples could include:

* [Jacques Tati - Play Time [1967] - The Waiting Room (3:41)](https://www.youtube.com/watch?v=P61Sbaddcs4)
* [The Tree of Life (3/5) Movie CLIP - Put Your Finger Over It (2011) HD (2:42)](https://www.youtube.com/watch?v=1PoAz1WNBdM).

Record a summary of the research and discussion responses in the process log.

## Activity 7 – sound narratives

**Teacher note**: students use sound layering to build tension/atmosphere, exploring how sound alone can communicate a narrative. Teachers should moderate student selection of royalty-free stock audio clips by maintaining a class library of audio files.

For a list of suggested audio editing software, see [Appendix 1](#_Appendix_1:_). For technical support and troubleshooting, refer to platform-specific resources such as the [Audacity Reference Manual](https://manual.audacityteam.org/) or the [Audition User Guide](https://helpx.adobe.com/au/audition/user-guide.html). Teachers should consider modelling a simple workflow to demonstrate the use of audio editing software tools.

### Provocation

Work in pairs to create a 1–2 minute narrative using sound only.

Use sound elements such as sound effects, music, foley and non-verbal dialogue (which may include crowd noise, wordless or the sound of body movements).

The finished product should make sense to an audience.

To complete this activity, follow the steps below:

1. [Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542) simple narrative ideas, following the structure of beginning, middle with tension/problem, and ending with a resolution.
2. Generate a narrative as an annotated list of sequenced events (see Table 2 for an example).
3. Collate a selection of sound clips to support the narrative. Use a combination of royalty-free stock audio and original recordings (see [Appendix 1](#_Appendix_1:_sound_1)).
4. Experiment with audio editing software to create the sound-based narrative. Consider audio editing techniques and conventions such as:
5. pacing – structuring a narrative by controlling the order and timing of audio clips
6. dynamics – changes in volume
7. texture – layering of multiple audio clips
8. panning – moving audio between the left and right stereo channels
9. speed/duration – speeding up, slowing down or reversing audio clips to create special effects
10. fine control – using keyframes, fades and special effects parameters to control the elements of sound design.
11. Export the final work and share with the class for peer and teacher feedback. Ask the audience to identify the intended impact or meaning, and if the sound work has effectively communicated a narrative.
12. Save a copy of the sound design work and a summary of feedback responses in the process log.

Table – sound narrative example

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Narrative sequence | Sound effects/foley | Music | Silence | Non-verbal dialogue | Atmosphere/ ambience |
| 1. Establish setting in café | n/a | n/a | n/a | n/a | Café sounds: chatter, coffee machine, cups on saucers, cutlery sounds |
| 1. Phone rings | Mobile phone ring tone | n/a | n/a | Chatter tone shifts to sound more annoyed or suspicious | Ambience fades |
| 1. Phone stops ringing | n/a | n/a | yes | n/a | n/a |
| 1. Suspense builds | n/a | n/a | n/a | n/a | Café sounds fade in |
| 1. Phone rings again | Mobile phone ring tone  A scuffle starts – shuffle furniture, footsteps | n/a | n/a | Mumbling, grunting | Soft café sounds |

# Learning sequence 2 – making sound stand out

In this learning sequence, students explore the application of sound design practices in filmmaking. They consider the sound design techniques and conventions applied by large production studios in live-action and animated films, and the way sound design is used to manipulate and enrich audience experiences. Students experiment with ways to apply these techniques and conventions in their own small-scale productions.

Teachers will need to give students clear directions about use of recording equipment and working outside the classroom. Prior to practical activities, teachers should model the safe and effective use of any specialised equipment such as audio recording devices, cameras and tripods. Establish a ‘playground work protocol’ for activities in this learning sequence. Students work in a defined space, with enough room to move around and complete the activity without interfering with other students’ video and/or sound recording. Students could be given the option to work individually or in small groups. Teachers should maintain clear sight lines for supervision and rotate between students to provide feedback and troubleshoot any issues.

Refer to advice on peer feedback in the [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice) document to establish class protocols for peer feedback. [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) templates could be used to structure student discussion during the screening and peer feedback session.

## Activity 1 – blockbuster sound exercise

**Teacher note**: **p**rovide a definition or support students to conduct research into pleonastic sound – a technique used in film sound design where sound effects are exaggerated to create an effect or impact for audiences. A common example is the distinctive humming sounds used to represent lightsabers in the Star Wars franchise.

Define the term ‘pleonastic sound’.

Complete a ﷟[Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) activity to discuss examples of exaggerated sound design in films.

### Provocation

Explore exaggerated sound design to create a ‘Hollywood blockbuster effect’, using sound design choices to turn something mundane into something dramatic.

Work through the steps below to complete this activity:

1. Nominate to work in either a comedy or thriller style by selecting exaggerated sound design elements that are associated with that genre.
2. Record approximately one minute of mundane footage, for example, a person walking through a home or school environment.
3. Add dramatic sound effects to the footage using video editing software such as [Adobe Premiere Pro](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/60) and stock audio from a royalty-free sound library or class library of audio clips curated by the teacher. A range of audio libraries are outlined in ﷟[Appendix 1](#_Appendix_1:_sound_1). For example:
4. walk past a cat (a lion roars)
5. drop a pen (explosion sound effect)
6. knock some glasses together (major car crash)
7. Focus on aligning the timing of the sound effects with the visuals on the editing software timeline. Consider the best place for the sound effect, the duration and the volume levels of overlapping sounds.
8. Export the final work and present to the class for peer and teacher feedback. Ask the audience to consider if the video uses sound effectively to achieve an exaggerated dramatic effect. Save a copy of your video and a summary of feedback responses in the process log.

Refer to the [Adobe Premiere Pro User Guide](https://helpx.adobe.com/au/premiere-pro/user-guide.html) article [Overview of audio in Premiere Pro](https://helpx.adobe.com/au/premiere-pro/using/overview-audio-audio-mixer.html) to resolve any technical questions.

## Activity 2 – writing about sound

**Teacher note**: encourage students to select different films than their peers, so that a broader variety of examples can be shared during the feedback session. Refer to advice on peer feedback in the [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice) document to establish class protocols for peer feedback. [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) templates could be used to structure student discussion.

Teachers should consider alternative forms for students to present their reviews, such as a presentation, voice recording or video.

A [short film review](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) scaffold or general [Writing scaffolds](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625) could be supplied or adapted to support students to structure their review.

As a class, view an animated short film from the playlist [Pixar short films](https://www.youtube.com/c/pixar/search?query=shorts), such as [‘Lou’ Clip - Pixar Short Film (0:39)](https://www.youtube.com/watch?v=0iYsBnj2BUk).

Discuss how sound design in animated films must be constructed deliberately to develop the setting of the film.

Identify elements of sound used in the clip, and how familiar sounds have been designed to create a believable world.

Individually access the playlist of [Pixar short films](https://www.youtube.com/c/pixar/search?query=shorts) and select an animation to review its use of sound design.

In the process log, use Table 3 to identify and record sound elements from the selected film. Add notes that explain the features or impact of the identified sound element.

When considering the purpose of a sound element, categorise it as one of the following:

* transitional, such as a transition between scenes
* emotive, such as exploring a character’s emotional state or response to something
* narrative device, such as a sound used to reveal information or advance the plot.

Table – writing about sound

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Film title | Timecode | Sound element (what we hear) | Purpose of sound | Impact for audiences (how it makes you feel) |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |

Using notes from Table 3, create a review of the way sound design elements were used by the filmmakers to create an effect or impact for audiences, including specific examples of stand-out moments.

Read over the review and:

* highlight where sound design technical language has been used
* consider opportunities to expand or improve language choices and make edits to the review where necessary.

Exchange reviews with a classmate for peer feedback. Consider how peers could improve the review by including more sophisticated language or sound design technical terms where appropriate.

Finalise the review based on peer feedback and submit for teacher feedback. Include a link to the animation reviewed.

Return to this review and process to support the completion of assessment task [Part B – extended response](#_Part_B_–).

## Activity 3 – sound within and outside of the frame

**Teacher note**: refer to advice on peer feedback in the [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice) document to establish class protocols for peer feedback. [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) templates could be used to structure student discussion.

For the monologue activity, an alternative piece of stock footage may be provided to students from a royalty-free source such as [Pexels](https://www.pexels.com/videos/), [Mazwai](https://mazwai.com/), [Videvo](https://www.videvo.net/) or [Pixabay](https://pixabay.com/), or capture original footage. Use clips that have a duration of at least 20 seconds, or clips that can be looped or slowed down for additional length. Examples of footage could include a child playing, someone washing up, a person scrolling on their phone, or another everyday activity. Alternatively, the activity can be configured to use footage captured by students.

Access a resource that outlines diegetic and non-diegetic sound, such as:

* [Diegetic Sound and Non-Diegetic Sound: What’s the Difference?](https://www.masterclass.com/articles/diegetic-sound-and-non-diegetic-sound-whats-the-difference)
* [Diegetic vs. non-diegetic sound in film](https://www.adobe.com/creativecloud/video/hub/ideas/diegetic-vs-non-diegetic-sound)

In the process log, take notes on the key points presented in the resource.

As a class, create definitions for 2 categories of sound within and outside the frame, and provide an example for each:

* diegetic sound
* non-diegetic sound.

Conduct research to find definitions and examples for additional or complex applications of sound within and outside of the frame, such as:

* internal diegetic sound
* trans-diegetic sound.

Create an example of internal diegetic sound by developing an inner monologue for a character doing a simple action, recording a voiceover track to accompany a video clip. Suggested clips include:

* [Setting The Pillows On The Bed (0:16)](https://www.pexels.com/video/bed-bedroom-house-apartment-4109487/)
* [Kids Playing Kite in an Open Field (0:11)](https://www.pexels.com/video/kids-playing-kite-in-an-open-field-8577673/)

Develop the monologue by considering the point of view of the character, their age, situation, and personal needs, wants or curiosities. Refer to the themes and starters in Table 4 to help develop the monologue.

Table – monologue support

|  |  |  |
| --- | --- | --- |
| Theme | Monologue starter | Notes/ideas |
| Curiosity | I wonder why/how |  |
| Conflict | If only I had |  |
| Day dreaming | Imagine if |  |
| Imaging a better situation | I wish |  |
| Confusion | Why/how did this happen? |  |
| Excited | I can’t wait for |  |

Write a script of the inner thoughts of the character in monologue form. The monologue should be 20–30 seconds in length.

Record the monologue and import the audio file into a new project in a video editing program. Make edits to align the monologue with the footage, making sure that any diegetic sound is left on the sound track as well. At an appropriate time, add a piece of non-diegetic music to the film for additional dramatic effect.

Export the final work and present to the class for peer and teacher feedback. Ask the audience to consider how effectively the video uses monologue and diegetic sound to create a dramatic effect or impact. Save a copy of the video and a summary of feedback responses in the process log.

## Activity 4 – foley artistry

**Teacher note**: prior to this activity, select a piece of footage for students to create the foley sound for, such as [Luca (2021) – in the city scene | movie and scene (3:06)](https://www.youtube.com/watch?v=dSwd12JonmA). If the footage has sound, make sure to mute audio when presenting the footage for students. Divide the footage into 15–20 seconds as indicated by the timecodes for student groups. Record the student foley on a device and play back with the footage at the end of the activity.

Access a video about foley artistry as a significant sound design component in film post-production, for example:

* [Foley Artists: How Movie Sound Effects Are Made (7:10)](https://www.youtube.com/watch?v=U_tqB4IZvMk)
* [The Magic of Making Sound (6:32)](https://www.youtube.com/watch?v=UO3N_PRIgX0)

As a class, collaborate to create foley for a piece of footage without sound. 15–20 seconds of footage is allocated to groups of 2–3 students.

Develop foley sounds using voices, body movements and sounds created by any available materials. Complete the steps below:

1. Watch the entire short film without sound, paying extra attention to the group’s allocated 15–20 seconds of footage.
2. In groups, re-watch the footage noting all the sounds that could be included.
3. Seek a range of sound sources that could be used in the room or around the school.
4. Develop the sounds for the allocated footage and rehearse performing them in sync with the actions on screen.
5. Regroup as a class and each perform the sounds as the footage is played. The teacher will record the foley on a device.
6. Playback the class foley recording with the footage. Reflect on and evaluate the strengths and weaknesses of the work in the process log.

## Activity 5 – audio scavenger hunt and distortion

**Teacher note**: revise the ‘playground work protocol’ from the introduction to [Learning sequence 2](#_Learning_sequence_2:).

Consider the list of scavenger hunt words below, and brainstorm different sounds that could be used to interpret or represent each word:

* joy
* water
* youth
* emergency
* time
* love
* destruction
* danger.

In pairs, collect examples of sounds on the scavenger hunt word list from around the school. Focus on recording 20–30 second clips of sound without images and use headphones to check the quality of the sounds captured.

Import recorded sounds into a sound editing software such as:

* [Adobe Premiere Pro](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/60)
* [Audacity](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/186)
* [Apple GarageBand](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/614)

Use features of the software to manipulate recordings to better represent 2 of the scavenger hunt words. The tutorial video [Premiere Pro CC: How to Distort Audio (2:08)](https://www.youtube.com/watch?v=ow84KKHmd84) may provide some useful techniques.

Share the distorted audio with peers to see if they can identify which word was represented.

# Learning sequence 3 – sound as a transitional device

In this learning sequence, students learn about and apply a range of editing practices commonly used in sound post-production. Introduce the concept of J-cuts and L-cuts as editing techniques that manipulate sound to create an effective transition between 2 scenes.

## Activity 1 – J-cuts and L-cuts

In the process log, create a definition for J-cuts and L-cuts, including a diagram of how audio and video tracks appear on an editing timeline when this technique is applied.

Access the clip [How to Edit Video with the J-Cut and L-Cut in Premiere Pro (7:35)](https://www.youtube.com/watch?v=DVSZujJDYXg) and record a step-by-step reference guide for applying J-cuts and L-cuts in video editing software.

Access examples of clips that apply J-cuts and L-cuts, such as:

* [THE TREE OF LIFE: ‘Lived It’ (0:49)](https://www.youtube.com/watch?v=dZEnQFlNocM)
* [The Jazz Singer | ‘Ain't Heard Nothin' Yet’ Scene | Warner Bros. Entertainment (1:03)](https://www.youtube.com/watch?v=22NQuPrwbHA)
* [2001: A Space Odyssey – 'Deactivation of HAL 9000' (4:35)](https://www.youtube.com/watch?v=c8N72t7aScY).

Complete Table 5 to identify the use of J-cuts and L-cuts and analyse the impact for audiences.

Table – J-cuts and L-cuts

|  |  |  |  |
| --- | --- | --- | --- |
| Example | Description of sound | J- or L-cut? | Impact for audiences |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

## Activity 2 – layering for soundscapes

**Teacher note**:introduce students to layering as a practice in sound design – combining multiple layers of sound elements to create a unified soundscape.

Access an example of a clip that uses layering to build a soundscape, such as [Star Wars: A New Hope - Princess Leia Gets Rescued [CLIP] | TNT (2:33)](https://www.youtube.com/watch?v=_aJJuNB58eA).

As the video progresses, use Table 6 to identify and describe individual sounds, categorise them as either dialogue, foley, music or effects, and note potential impacts for audiences.

Table – sound editing breakdown

|  |  |  |  |
| --- | --- | --- | --- |
| Time | Description of sound | Dialogue, foley, music or effects? | Impact for audiences |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

Discuss the impact of sound design on audiences in this scene by answering the following questions in the process log:

* How was sound design used to complement the visual impact of this scene?
* What do we know about the world of this film from the sound design in this scene?
* What decisions have the sound designers made to include or exclude sound elements in this scene?
* What is the overall effect or impact for audiences in this scene?
* How have the sound designers manipulated the elements of sound design to create an effect or impact for audiences?

## Activity 3 – editing application

**Teacher note**:in this activity, students use stock video footage to practice applying film editing techniques. Teachers should curate a small library of stock footage in a shared folder for students to make a limited selection from, using a royalty-free site such as [Pexels](https://www.pexels.com/videos/) or [Mazwai](https://mazwai.com/)**.** Teachers may refer to [Option 1: Film studies](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#Assessment2) for further examples of stock footage libraries, and advice on introducing and troubleshooting video editing activities.

Introduce the techniques of parallel and contrapuntal film music by providing the following definitions:

Parallel film music creates an effect for audiences by developing a mood that supports, reinforces or matches the thematic content of what is shown on screen. For example, an exuberant party scene that is accompanied by joyful, energetic music.

Contrapuntal film music creates an effect for audiences by developing a mood that deliberately contrasts, challenges or mismatches the thematic content of what is shown on screen. For example, an exuberant party scene that is accompanied by harsh, tense or sad music to create an intentional juxtaposition that subverts audience expectations and makes them anticipate a dramatic twist, turn or reveal.

Students include an example of either parallel or contrapuntal music in this activity, which could be an original track or downloaded from a royalty-free site such as [ZapSplat](https://www.zapsplat.com/).

Select 3–5 royalty-free video clips from a shared folder and import them into a new [Adobe Premiere Pro](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/60) project.

Refer to previous learning about editing techniques and cut the clips together to create a 20–30 second sequence.

Add a range of sound elements from the list below:

* an example of either parallel or contrapuntal music to the clip
* a moment of a sound effect that is pleonastic
* a J-cut
* an L-cut
* a fade up at the beginning and/or a fade out at the end.

For additional technical support, access the guides below.

* [How to Adjust Volume in Adobe Premiere Pro CC (2020) (3:54)](https://www.youtube.com/watch?v=bjE0mX7Qt9k)
* [How to Fade Music In and Out in Premiere Pro 2019 (2:04)](https://www.youtube.com/watch?v=rqGsmaEpf7s)
* [EFFORTLESS Audio Editing for Beginners | Learn Premiere Pro 2021 in 15 minutes! (12:27)](https://www.youtube.com/watch?v=6dkgdQOtt4Y)
* [The Basics of Audio Editing in Adobe Premiere Pro CC Tutorial (How to Levels, Sync, Effects etc.) (11:18)](https://www.youtube.com/watch?v=8X8xwrgSAHc).

Export the final work and present to the class for peer and teacher feedback. Ask the audience to consider if the video uses sound elements effectively to create a dramatic effect or impact.

# Learning sequence 4 – creating the assessment task

**Teacher note**: this learning sequence provides time for students to apply their prior learning about sound design to complete Part A of the assessment task.

## Activity 1 – assessment task – Part A

Complete Part A of the assessment task by completing the steps below.

1. Review the task notification and note all the features the submission should include.
2. Select video footage, considering teacher guidance about what is appropriate. Original or stock footage may be used.
3. Create a sound design plan. Table 7 may be helpful in completing this step.

Table – sound design plan

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Narrative sequence | Sound effects/foley | Music | Silence | Dialogue | Atmosphere/ambience |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
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|  |  |  |  |  |  |

1. Collect stock audio needed from royalty-free sound libraries (see [Appendix 1](#_Appendix_1:_sound_1)).
2. Record foley, environmental sounds, dialogue and any other sounds outlined in the sound design plan.
3. Upload the sound files into folders to create a sound library, ensuring they are named in a way they will make them easy to find later.
4. Import the footage and sound files into the editing software.
5. Edit and mix sound tracks, ensuring they are aligned to the footage to support the creative intention.
6. Review the work, seeking peer feedback and applying it to refine the work before submission. Table 8 may be helpful in reviewing and gaining useful peer feedback. A self-review could also be completed using the [Video performances](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/578) scaffold.

Table – peer feedback scaffold

|  |  |  |
| --- | --- | --- |
| Question | Rating | Suggestion(s) for improvement |
| How engaging is the film with sound? | /5 |  |
| How well did the sound align with the footage? | /5 |  |
| Did anything stand out as distracting, disrupting the flow or awkward to see/hear? | /5 |  |
| Did the sound enhance the footage? | /5 |  |
| Are the J-cuts and L-cuts smooth transitions? | /5 |  |
| Have other sound design techniques been used effectively? | /5 |  |

# Assessment – sound design

**Teacher note**: in Part A – film sound design, original or stock video footage may be used; however, the focus is on the application of effective sound design to create meaning.

Part B – extended response could be configured as a multi-modal task, to reflect the practical nature of this course and support diverse learners, with options to produce written, audio, visual and/or video content to answer the prompt. [Writing scaffolds](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625) could be supplied or adapted to support students to respond to the extended response prompt.

## Outcomes

### Part A

* **DM5-3** applies design and media conventions, practices, techniques and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

### Part B

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world

[Design and media studies course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20course%20document) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

## Content

Students will present their understanding of sound design in film through a 2-part assessment task.

In Part A, students create a sound design to accompany existing footage with original foley effects to make an impact on the audience.

In Part B, students develop an extended response to analyse the impact of sound design techniques used in the films studied throughout this option, as well as their own practical experience of sound design.

## Task instructions

### Part A – film sound design

#### Provocation

In production teams of 2–3, produce a short film that manipulates sound in combination with images to create dramatic tension and audience engagement. Communicate a simple narrative using sound design to support or subvert the images on screen.

#### Project requirements

Consider the following project requirements and limitations:

* use the process log to document the creative process and account for individual contributions to the group project
* 2–3 minute duration
* record and use original foley sound
* additional use of stock audio is allowed
* include minimal or only non-verbal dialogue
* include a mixture of diegetic sound and non-diegetic sound
* use transitional devices such as J-cuts and L-cuts
* use of other appropriate sound design techniques to support the creative intention of the film, such as
* pleonastic and/or contrapuntal sound
* layering
* distortion, manipulation and effects
* music.

#### Project steps

To complete this task, each group will need to:

1. select existing footage, considering teacher guidance about what is appropriate
2. create a sound design plan
3. collect stock audio needed
4. record foley, environmental sounds, dialogue and any other sounds outlined in the sound design plan
5. import the footage and sound files into editing software
6. edit and mix sound tracks, ensuring they are aligned to the footage
7. review the work, seek peer and teacher feedback, and apply it to refine the work before submission.

### Part B – extended response

Respond to the following prompt:

‘How do sound designers manipulate sound to create meaning and dramatic effect for the audience?’

The response should include:

* at least 2 specific examples from film excerpts studied in class
* at least one additional example from a film not studied as part of this option
* your own experiences and use of techniques employed when creating short sound designs for this option. For example, you may refer to work from the sound scavenger hunt, foley activities, Hollywood activity and other learning activities.

### Marking criteria – Part A

Table – Part A – film sound design assessment marking criteria

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Applies extensive sound design conventions, practices, techniques and processes in innovative ways to achieve a desired impact for the audience. * Works independently and collaboratively to produce a sophisticated sound design work that responds to the creative brief in meaningful ways. * Demonstrates clear creative intention and refinement to produce a highly resolved sound design project. |
| **B** | * Applies highly developed sound design conventions, practices, techniques and processes to achieve a desired impact for the audience. * Works independently and collaboratively to produce a highly effective sound design work that responds to the creative brief in meaningful ways. * Consistently demonstrates creative intention and refinement to resolve the sound design project. |
| **C** | * Applies adequate sound design conventions, practices, techniques and processes that achieve an impact for the audience. * Works independently and collaboratively to produce a sound design work that responds to the creative brief. * Demonstrates adequate creative intention and refinement to resolve the sound design project. |
| **D** | * Applies basic sound design conventions, practices, techniques or processes. * May work independently or collaboratively to produce a basic sound design. * Demonstrates a basic sense of purpose in an attempt to resolve the sound design project. |
| **E** | * Applies limited sound design conventions, practices, techniques or processes. * Demonstrates limited application of independent or collaborative work to produce examples of sound design. * Demonstrates limited resolution of the sound design work. |

### Marking criteria – Part B

Table – Part B – extended response assessment marking criteria

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Analyses sound design techniques and language to demonstrate a very high level of understanding of the use of sound to create meaning in film. * Demonstrates an extensive understanding of the interconnected roles of sound designers, film sound designs, audiences, and the world. |
| **B** | * Identifies and explains sound design techniques and language to demonstrate a high level of understanding of the use of sound to create meaning in film. * Demonstrates a thorough understanding of the interconnected roles of sound designers, film sound designs, audiences, and the world. |
| **C** | * Identifies and describes sound design techniques and language to demonstrate a sound understanding of the use of sound to create meaning in film. * Demonstrates a sound understanding of the roles of sound designers, film sound designs, audiences, and the world. |
| **D** | * Identifies sound design techniques and language to demonstrate a basic understanding of the use of sound to create meaning in film. * Identifies and may explain the roles of sound designers and audiences. |
| **E** | * Demonstrates a limited understanding of the use of sound in film. * Demonstrates a limited understanding of the roles of sound designers. |

# Appendix 1 – sound design technology and resources

Table – sound design technology and resources

|  |  |  |
| --- | --- | --- |
| Recording equipment | Editing software | Royalty-free sound libraries |
| Handheld field recorder  Mobile phone, tablet, or laptop internal microphone  Digital camera or camcorder internal microphone  External microphone accessory attached to a digital camera or camcorder  External microphone connected to a handheld device or computer via USB, Bluetooth or audio cable. This could include headphones with inbuilt microphones  Studio microphone connected to a computer via an audio interface | The following learning tools are available via the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/).  Dedicated audio editing software:   * [Adobe Audition](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/58) * [Audacity](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/186) * [Apple GarageBand](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/614)   Video editing software with audio functionality:   * [Adobe Premiere Pro](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/60) | **Teacher note**:some of these libraries are very large and are better suited for teacher use than student use. Some libraries require registration to download files.  Teachers should consider curating a selection of audio files that are provided to students in a shared folder.   * [Adobe Stock](https://stock.adobe.com/au/audio) * [The Internet Archive](https://archive.org/details/audio) * [BBC Sound Effects](https://sound-effects.bbcrewind.co.uk/) * [freeSFX](https://www.freesfx.co.uk/) * [Freesound](https://freesound.org/) * [Partners In Rhyme](https://www.partnersinrhyme.com/pir/PIRsfx.shtml) * [Pixabay](https://pixabay.com/) * [SoundBible](https://soundbible.com/) * [ZapSplat](https://www.zapsplat.com/) |

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