



## Higher National Unit Specification

### General information for centres

**Unit title:** Audio-Visual Design for Visual Mediums

**Unit code:** F41P 34

**Unit purpose:** This Unit is designed to enable the candidate to gain an understanding of the impact and contributions of landmark composers, sound editors and sound designers on themes, character design, and narrative construction in film and television or other visual mediums. It is aimed at candidates who aspire to work in audio-visual vocational areas.

On completion of the Unit the candidate should be able to:

- 1 Research and investigate the history and vocabulary of audio-visual design.
- 2 Investigate different approaches, methods and styles associated with audio-visual design.
- 3 Apply audio-visual design theories to a given brief.

**Credit points and level:** 1 HN credit at SCQF level: 7 (8 SCQF credit points at SCQF level 7\*)

*\*SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

**Recommended prior knowledge and skills:** A knowledge and understanding of film language, together with underpinning knowledge and practical uses of digital audio equipment, would be advantageous. Ideally the candidate should have completed: DX32 35: *Digital Audio for Artists and Designers* and F4B5 34 *Film Studies for Animators*.

**Core Skills:** There are opportunities to develop the Core Skills of *Problem Solving* at SCQF level 6, *Information Technology* at SCQF level 6 and *Communication* at SCQF level 6 in this Unit, although there is no automatic certification of Core Skills or Core Skills components.

**Context for delivery:** If this Unit is delivered as part of a Group Award, it is recommended that it should be taught and assessed within the subject area of the Group Award to which it contributes. This Unit may be integrated with Unit DX32 35: *Digital Audio for Artists and Designers*.

## **General information for centres (cont)**

**Assessment:** This Unit could be assessed using three different assessment methods. Outcome 1 could be assessed by a report, Outcome 2 by illustrative evidence and Outcome 3 by an audio visual presentation. Alternatively, material sourced and collated for the open-book, report required for Outcome 1 can be developed as source material for the assessments for Outcome 2 and 3 thus providing an integrated approach to all three assessment tasks. All assessments can be undertaken under open-book conditions.

## **Higher National Unit specification: statement of standards**

**Unit title:** Audio-Visual Design for Visual Mediums

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The sections of the Unit stating the Outcomes, Knowledge and/or Skills, and Evidence Requirements are mandatory.

Where evidence for Outcomes is assessed on a sample basis, the whole of the content listed in the Knowledge and/or Skills section must be taught and available for assessment. Candidates should not know in advance the items on which they will be assessed and different items should be sampled on each assessment occasion.

### **Outcome 1**

Research and investigate the history and vocabulary of audio-visual design

#### **Knowledge and/or Skills**

- ◆ Secondary research techniques
- ◆ Individual exponents
- ◆ Sound technologies
- ◆ Audio formats

#### **Evidence Requirements**

Candidates will need to provide evidence to demonstrate their Knowledge and/or Skills by showing that they can:

- ◆ produce illustrated evidence highlighting the history of sound in a specific vocational area. The evidence should provide an over-arching history on the use of sound for a specific vocational area, with clear reference to at least two individual exponents and three technological advances which have influenced contemporary applications of sound in visual mediums.

The candidate's secondary research should focus on specific individuals and/or technologies and audio formats which have produced stylistic elements and working practices in an appropriate vocational area.

This is an open-book assessment task. Research evidence must be presented in an accepted format with all sources correctly referenced. Once the task has been given out, the candidate must be given adequate time to research and gather the necessary information to underpin the assessment and an agreed date negotiated for the submission of evidence.

## **Higher National Unit specification: statement of standards (cont)**

**Unit title:** Audio-Visual Design for Visual Mediums

### **Assessment Guidelines**

The tutor could direct the candidate to a specific area of research ie, film sound, computer gaming or multimedia applications. The vocational range of material can include editing background ambiences, Foley, dialogue and sound effects.

Internet, CD Roms, multimedia and other resources located at the Centre or elsewhere are good sources of research material. Research material for this Outcome could be used in Outcomes 2 and 3.

### **Outcome 2**

Investigate different approaches, methods and styles associated with audio-visual design

#### **Knowledge and/or Skills**

- ◆ Sound design principles
- ◆ Designers and composers
- ◆ Editing techniques

#### **Evidence Requirements**

Candidates will need to provide evidence to demonstrate their Knowledge and/or Skills by showing that they can:

- ◆ investigate different approaches, methods and styles used by at least one composer, designer, editor or composer associated with music and sound orchestration and produce illustrated evidence containing audio-visual references.
- ◆ investigate techniques and principles of sound design with examples taken from the work of at least one composer or designer, editor or composer associated with a vocational area.
- ◆ provide detailed evidence of two different stylistic, aesthetic or generic applications of audio-visual approaches in sound design or to enhance editing techniques. The two examples used should refer to the different methods or styles used by the composer, designer, editor or composer chosen and should be correctly referenced and saved and formatted for the device chosen.

### **Assessment Guidelines**

The candidate should be directed to vocational research area such as sound editors; games audio, time-based media, the music video etc. The research area can reflect historical or contemporary individuals working in these areas. Research material from Outcome 1 could be used in this Outcome.

## Higher National Unit specification: statement of standards (cont)

**Unit title:** Audio-Visual Design for Visual Mediums

### Outcome 3

Apply audio-visual design theories to a given brief

#### Knowledge and/or Skills

- ◆ Visualisation techniques:
  - Concept development
  - Pre-production
  - Project development
- ◆ Software and hardware
- ◆ Music recording
- ◆ Sound editing
- ◆ Synchronisation and mixing for visual medium
- ◆ Post production techniques

#### Evidence Requirements

Candidates will need to provide evidence to demonstrate their Knowledge and/or Skills by showing that they can:

- ◆ select and organise images and audio-visual material to meet the specifications of a brief.
- ◆ for a chosen vocational area, create an audio-visual presentation using appropriate tools and or software.
- ◆ edit the audio-visual presentation, combining where appropriate, text, photographic images and animations, supported by a soundtrack, embracing diegetic and non-diegetic material which demonstrates and observes specific audio styles, and conventions. Within the composition, there should be explicit evidence of concept development, pre and post production, music recording, mixing, synchronisation. The material created must be of sufficient duration to demonstrate the necessary evidence, but should not exceed five minutes.
- ◆ demonstrate the use of technology to deliver a cohesive audio-visual journey.

#### Assessment Guidelines

It is anticipated that Outcome 3 will be influenced by and selected from the work produced for Outcomes 1 and 2. Alternatively, the submission could be based on a brief supplied or on material negotiated with the candidate. Material may be obtained from a variety of sources including pre-recorded material on CD or DVD, music library downloads etc. It is not essential that the final presentation employs or embraces narrative and genre conventions.

## Administrative Information

**Unit code:** F419 34  
**Unit title:** Audio-Visual Design for Visual Mediums  
**Superclass category:** KG  
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### History of Changes:

Version	Description of change	Date

**Source:** SQA

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## **Higher National Unit specification: support notes**

### **Unit title:** Audio-Visual Design for Visual Mediums

This part of the Unit specification is offered as guidance. The support notes are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

### **Guidance on the content and context for this Unit**

This Unit has been developed as part of the HNC/D Filmcraft and Animation Group Award framework. This Unit is designed to enable the candidate to gain an understanding of the impact and contributions of composers, sound editors and sound designers on themes, character design, and narrative construction in film and television or other visual mediums. In Outcome 1 the candidate will study the history and vocabulary of sound design as well as carrying out research on a range of contemporary individuals working in an appropriate area of vocational study. Though we might think of film as an essentially visual experience, we really cannot afford to underestimate the importance of sound.

In Outcome 2 the candidate can be introduced to different approaches, methods and styles used by at least one composer, designer or editor associated with music and sound orchestration. It is imperative that the candidate understands the importance and impact of sound within a visual experience. Sound editors; Walter Murch, Randy Thom, ADR, Foley artistry, sound design, sound effects, genre sound and conventions, games audio, time-based media, the music video etc.

A meaningful soundtrack is often as complicated as the image on the screen. The soundtrack comprises three essential ingredients: the human voice, sound effects and music which when mixed and balanced produce desired effects and emphasis. Individuals working in audio-visual environments, whether that is film, time based media, animation or computer games must have a fundamental understanding of the impact of dialogue, synchronous and asynchronous sound, and music. In Outcome 3 the candidate must demonstrate the basic premise of sound editing for film and other visual media.

The tutor may direct the candidate to a specific area of research ie film sound, computer gaming or multimedia applications. The candidate research should focus on specific individuals and or technologies which have produced stylistic elements and working practices in an appropriate vocational area. Research activities can reflect historical or contemporary individuals working in the appropriate vocational areas. The vocational range of material can include editing background ambiances, Foley, dialogue and sound effects, ADR and can be extended for example to include introductions to video game audio, music video, the history of music, and to MIDI and its impact on the post-production industry.

This Unit is designed to encourage creative and practical activities, which will cause the candidates to reflect on the impact of a well-crafted set of audio and or visual triggers, designed to create meaning, enhance emotional resonance, narrative structure and visual acuity.

## **Higher National Unit specification: support notes (cont)**

**Unit title:** Audio-Visual Design for Visual Mediums

### **Guidance on the delivery and assessment of this Unit**

It would be helpful if candidates could observe and experience a wide range of examples and techniques associated with sound editing, effects, pre and post production techniques as well as examples of composers and editors working in specific professional or commercial settings. The vocational range of material can include editing background ambiences, Foley, dialogue and sound effects and ADR and can be extended for example to include introductions to:

- ◆ video game audio, music video, the history of music
- ◆ MIDI and its impact on the post-production industry
- ◆ any other related contemporary audio-visual advancement
- ◆ technological development impacting on sound design

Material sourced and collated for the open-book report required for Outcome 1 can be developed as source material for the assessments for Outcome 2 and 3, thus providing an integrated approach to all three assessment tasks.

Outcome 2 requires research to be undertaken and illustrative evidence produced of methods and styles associated with music and sound orchestration whilst Outcome 3 is assessed by the production of an audio-visual presentation. An obvious example of this would be digital storytelling using appropriate technology. However, the material could also be linked vocationally using the same contextualised principles to outline a computer game narrative, multimedia or hypertext narrative or comic book story arc. Sound editing tools should be used where possible and should have appropriate vocational relevance allowing the candidate to demonstrate their ability to synthesize and refine creative audio post-production skills with practical applications.

All assessments can be undertaken under open-book conditions. It is suggested that the lecturer direct the candidate to specific vocational areas for study allowing the candidate to focus on Centre preferences. The candidate should be provided with a range of appropriate vocational experiences, including the working of individual composers and editors, specific techniques, specialist's areas of excellence, eg special effects, the work of the Foley artists or ADR or other emergent technologies and practices. The evidence should be of sufficient length and quality to meet specific evidence demands. The presentation or fully illustrated report should identify salient elements of sound design within a given medium.

#### **Outcome 2**

This should evaluate the techniques and principles of sound design with examples taken from the work of specific designers or composers associated with a vocational area and can be based on a brief supplied or on material negotiated with the candidate featuring for example individuals like Walter Murch or Randy Thom, or individuals working with ADR, Foley artistry, sound design, sound effects, genre sound and conventions. Material sourced and collated for this report can be combined into a single larger presentation encompassing the Evidence Requirements for Outcome 1.

## Higher National Unit specification: support notes (cont)

**Unit title:** Audio-Visual Design for Visual Mediums

### Outcome 3

This Outcome could be assessed by the production of an audio-visual presentation combining where appropriate, text, photographic images, animations etc supported by a soundtrack, demonstrating and observing specific audio styles, and conventions. The material submitted should also demonstrate the use of technology to deliver a cohesive audio-visual journey and should have no more than five minutes running time.

However, the material could also be linked vocationally using the same contextualised principles to outline a computer game narrative, multimedia or hypertext, or comic-book story arc. Sound editing tools should be used where possible and should have appropriate vocational relevance eg Pro Tools or Avid, allowing the candidate to demonstrate their ability to synthesize and refine creative audio post-production skills with practical applications.

### *Opportunities for developing Core Skills*

There are opportunities to develop the Core Skills of *Problem Solving* at SCQF level 6, *Information Technology* at SCQF level 6 and *Communication* at SCQF level 6 in this Unit, although there is no automatic certification of Core Skills or Core Skills components.

### Open learning

This Unit could be delivered by distance learning provided opportunities to attend workshops and demonstrations could be incorporated, ensuring candidates are exposed to specific animation disciplines and the provision of appropriate mentoring.

Arrangements need to be put in place to ensure the authenticity of the candidate's submissions for any open-book assessment which is unsupervised.

### Candidates with disabilities and/or additional support needs

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering alternative Outcomes for Units. Further advice can be found in the SQA document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* ([www.sqa.org.uk](http://www.sqa.org.uk)).

## General information for candidates

### Unit title: Audio-Visual Design for Visual Mediums

This Unit is designed to enable you to gain an understanding of the impact and contributions of composers, sound editors and sound designers on themes, character design, and narrative construction in film and television or other visual mediums. You will study the history and vocabulary of sound design as well as carrying out research on a range of individuals working in an appropriate area of vocational study.

The Unit concentrates on three distinct areas:

- ◆ the history and vocabulary of sound design
- ◆ the different approaches, methods and styles used by at least one composer or editor associated with music and sound orchestration
- ◆ the basic premise of sound editing for visual media

In **Outcome 1** you will be directed by your tutor to specific areas of research. Next you need to carry out research to help you produce an illustrated report or presentation highlighting the history of sound. Your report should provide an historical overview on the use of sound from a specific vocational area with clear reference to individual exponents and technological advances which have influenced contemporary applications of sound in visual mediums.

In **Outcome 2** you will produce illustrated evidence of investigation of the techniques and principles of sound design with examples taken from the work of specific designers or composers associated with a vocational area. This Outcome can be based on a brief supplied by your tutor or on material negotiated with your tutor which reflects a personal interest. For example you may wish to study sound editors such as Walter Murch, or you may want to investigate Foley artistry or sound effects or other emergent technologies and practices. You may develop material gathered in Outcome 1.

In **Outcome 3** you will select and organise images and audio-visual material; using appropriate tools and/or software into an audio-visual presentation relative to your vocational area which in turn demonstrates your understanding of audio-visual design. Your material should be capable of illustrating a digital journey or storytelling linked vocationally for example to computer game narrative, multimedia or hypertext or comic book story arc. Sound editing activities should demonstrate both your creative and post-production skills. You may develop material from Outcomes 1 and 2.

There are opportunities to develop the Core Skills of *Problem Solving* at SCQF level 6, *Information Technology* at SCQF level 6 and *Communication* at SCQF level 6 in this Unit, although there is no automatic certification of Core Skills or Core Skills components.