

## Internal Assessment Resource

### Entertainment and Event Technology Level 3

This resource supports assessment against Unit Standard 32374 version 1

**Standard title:** Develop a sound design for a given work in an entertainment and event context

**Credits:** 5

This resource:

- Clarifies the requirements of the standard
- Supports good assessment practice
- Should be subjected to the school's usual assessment quality assurance process
- Should be modified to make the context relevant to students in their school environment and ensure that submitted evidence is authentic

## Internal Assessment Resource

<b>Unit standard:</b>	32374 version 1
<b>Standard title:</b>	Develop a sound design for a given work in an entertainment and event context
<b>Credits:</b>	5

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### Teacher guidelines

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The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

Teachers need to be very familiar with the outcome(s) being assessed by the unit standard. The achievement criteria and the guidance information contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

### Context/setting

This activity requires students to develop a sound design for a given work.

Entertainment and event contexts could include given works in dance, kapa haka, scripted drama, music performance, moving image production, physical theatre, devised work, performance art, cultural event, circus.

### Conditions

It is suggested that the assessment activity take place over 7- 8 weeks of in- and out-of-class time.

Students will be assessed individually.

### Resource requirements

Students should have access to:

- Internet, for research and communication.
- Microphones and accessories; amplifier(s), loudspeakers.
- Either hardware or virtual: mixing desk(s), outboard equipment including compressor(s), noise gate(s), cross-over(s) (active and/or passive), effects unit(s); recording device, audio interface, backline.
- A system with capacity to monitor audio.
- Cables of sufficient length to allow set up that meets the requirement of the context.
- Suitable safety equipment (e.g. fire extinguisher).

Consideration should be given to ensuring that equipment is compatible e.g. if a microphone requires phantom power, the mixer has this feature.

## **Prerequisites**

Recommended for entry: Unit 26687, *Demonstrate and apply knowledge of sound for an entertainment and event context*; and Unit 27703, *Demonstrate and apply knowledge of sound design for an entertainment and event context*.

## **Additional information**

It is vital that students follow safe working practices for this assessment. A useful reference for safe working practice is the Entertainment Technology New Zealand publication *A Guide for Safe Working Practices in the New Zealand Theatre and Entertainment Industry*, version 14 or subsequent amendments, which can be accessed at <http://www.etnz.org>.

All learning and assessment must be carried out in accordance with:

- Health and Safety at Work Act 2015
- Copyright Act 1994  
and subsequent amendments

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### Student Instructions

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#### Introduction

This activity requires you to develop a sound design for a given work.

You are going to be assessed on:

- Your analysis of the given work in preparation for an initial meeting with your creative collaborators
- Your research to inform the sound design in terms of the requirements for the given work
- Your use of input and feedback from your creative collaborators to inform the sound design
- Your ability to incorporate solutions to practical considerations within the sound design
- Your ability to develop, document, and communicate the sound design according to the requirements of the given work
- Your evaluation of the design in terms of the extent to which it meets the requirements for the given work, the input from your creative collaborators, and the practical considerations, and your ability to make amendments in response to any identified areas for improvement.

All learning and assessment for this unit standard must be carried out in accordance with:

- the Health and Safety at Work Act 2015 and the Copyright Act 1994, and subsequent amendments
- safe working practices. See *A Guide for Safe Working Practices in the New Zealand Theatre and Entertainment Industry*, version 14 or subsequent amendments, which can be accessed at <http://www.etnz.org>

The following instructions provide you with a way to structure your work to demonstrate what you have learnt to allow you to achieve success in this standard.

Teacher note: Modify these instructions as necessary to meet the needs and interests of your students.

## Task

You will be required to develop and present a sound design for a given work.

You will be individually assessed.

You have 8 weeks to complete and submit your assessment.

### ***Task One: Develop the sound design***

For this task you must use appropriate tools and methods to develop a sound design for the given work.

Keep notes of your analysis and research to submit with your sound design.

You will need to:

- Analyse the context in preparation for an initial meeting with your creative collaborators. Keep notes of your analysis to hand in. Creative collaborators could be people such as the:
  - Director
  - Stage manager
  - Set designer
  - Choreographer
  - Costume designer
  - Musical director.
  
- Include a minimum of **six (6)** sound enhancing processes in your sound design that you will apply during the performance or event, or within the project. These processes must be applied collectively, rather than individually in isolated activities, and may be processes such as those used to:
  - Balance incoming channels, monitors and main outs
  - Add effects
  - Equalise
  - Create ambience
  - Edit
  
- Research to develop ways for the sound design to meet the requirements of the given work. You need to include at least **six (6)** requirements. The requirements could be things like:
  - Who is performing.
  - Is there video projection.
  - Where the production is set.
  - Are there MCs?
  - The environment of the production.

- What mood needs to be created.
  - What texture needs to be created.
  - Which creative elements need to be emphasised.
- Work with at least **two (2)** creative collaborators and use their input and feedback within your sound design.
- Incorporate solutions to practical considerations within your sound design. These must include:
  - Equipment and space available
  - Safety of performers, audience and operators
  - Budget
  - Set props
  - Rigging points and power supply.
- Make and justify links between your research, the requirements and practical considerations of the given work and your sound design.

Your supporting research may involve interviews with people in the entertainment and event industry, teachers from the subject areas, internet and/or library research, equipment handbooks or brochures.

Your research and information may be presented in written, visual or oral methods such as a video diary, block diagram, or written description.

### ***Task Two: Document and communicate your sound design***

You must document your sound design and communicate it to relevant personnel.

You will need to:

- Develop and document your sound design. This can be through documents such as a sound plan, an annotated script, a cue sheet, track notes, and any other documentation required for the given work.
- Communicate your sound design to relevant personnel such as the creative collaborators, riggers, mechanists, and other relevant crew members.

***Task Three: Evaluate your sound design, and make any amendments where needed***

- Evaluate your design to make sure it meets:
  - the requirements of the given work
  - the practical considerations of the production.
- Make amendments to the design in response to any identified areas for improvement.
- Refine your sound design by evaluating and incorporating feedback from your creative collaborators.
- Keep a record of your evaluation and any amendments and refinements.

***Checklist:***

Organise and submit your research and design in the selected format.

Include:

- Your analysis of the production
- Your research of ways to meet the requirements of the given work (At least **six (6)** requirements).
- Notes of the input and feedback from at least **two (2)** creative developers.
- Your documented sound design, including solutions to practical considerations.
- The justified links between your research, the requirements and practical considerations of the given work and your sound design.
- A record of how you communicated your sound design.
- Your evaluation of your sound design.
- An explanation of the amendments or refinements you made to your plan, and your reasons for them.





<p><b>P.C 1.3</b></p> <p><b>P.C 1.4</b></p>	<ul style="list-style-type: none"> <li>Used input and feedback from at least two (2) creative collaborators within their sound design.</li> <li>Incorporated solutions to practical considerations within their sound design, including:             <ul style="list-style-type: none"> <li>equipment and space available</li> <li>safety of performers, audience and operators</li> <li>budget</li> <li>set props</li> <li>rigging points and power supply.</li> </ul> </li> </ul> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li><i>production meeting minutes, action items or similar that documents discussion between the creative collaborators and consideration given to the feedback.</i></li> <li><i>the student annotating their design with comments that show their concepts were developed with input from creative collaborators.</i></li> <li><i>Attestation by the teacher/tutor</i></li> </ul> <p><i>E.g. The annotated comment may indicate an aspect of their concept has been developed in collaboration with the costume designer and director in order to use shadow for effect.</i></p>	<p>be emphasised.</p> <ul style="list-style-type: none"> <li><b>Considered and incorporated</b> feedback from at least two (2) creative collaborators within their sound design.</li> <li>Incorporated solutions to practical considerations within their sound design, including:             <ul style="list-style-type: none"> <li>equipment and space available</li> <li>safety of performers, audience and operators</li> <li>budget</li> <li>set props</li> <li>rigging points and power supply.</li> </ul> </li> <li><b>Explained the links</b> between their research, the requirements and practical considerations of the given work and their sound design. (MERIT criteria)</li> </ul> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li><i>production meeting minutes, action items or similar that documents discussion between the creative collaborators and consideration given to the feedback.</i></li> <li><i>the student annotating their design with comments that show their concepts were refined by considering and incorporating feedback from creative collaborators.</i></li> <li><i>Attestation by the teacher/tutor</i></li> </ul>	<ul style="list-style-type: none"> <li><b>Evaluated and incorporated</b> feedback from at least two (2) creative collaborators within their sound design.</li> <li>Incorporated solutions to practical considerations within their sound design, including:             <ul style="list-style-type: none"> <li>equipment and space available</li> <li>safety of performers, audience and operators</li> <li>budget</li> <li>set props</li> <li>rigging points and power supply.</li> </ul> </li> <li><b>Made and justified links</b> between their research, the requirements and practical considerations of the given work and their sound design. (EXCELLENCE criteria)</li> </ul> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li><i>production meeting minutes, action items or similar that documents discussion between the creative collaborators and a range of options within the feedback being evaluated to achieve an agreed refinement.</i></li> <li><i>the student annotating their design with comments that show their concepts were refined in response to feedback from creative collaborators that lead to an</i></li> </ul>
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		<p><i>E.g. “The Director wants extra speakers so that the Front of House gets the live music. I will ensure that these are rigged and functioning.”</i></p> <p><i>“The performance requires two radio mics to be available for the MC’s. One will be stage Right and one stage Left – we will mark the channels they are on.</i></p> <p><i>I have ensured that there is a playback speaker for the drummer in the band.</i></p> <p><i>We are switching between video and live sound. The video playback needs to be equalised.”</i></p>	<p><i>agreed option.</i></p> <ul style="list-style-type: none"> <li><i>Attestation by the teacher/tutor</i></li> </ul> <p><i>E.g. “The Director wants a seamless change between the video play back and the live band – so I am going to ensure that the eq for the channels has been preset.”</i></p> <p><i>“The performance requires two radio mics to be available for the MC’s. I am looking at the possibility of using lapel mics for this – as I think it would be a more professional look for these main performers.</i></p> <p><i>I have ensured that there is a playback speaker for the drummer in the band – so they are able to hear the performance and stay in time!</i></p> <p><i>We are switching between video and live sound. The video playback needs to be equalised at the sound check.”</i></p>
<p><b>Two</b> <b>P.C 1.5</b></p>	<p>The student has:</p> <ul style="list-style-type: none"> <li>Developed and documented their sound design using at least a sound plan and cue sheet, and any other documentation that the production requires.</li> <li>Communicated their sound design to relevant personnel such as the creative collaborators, riggers, mechanists, sound operator and other relevant crew members.</li> </ul> <p>This may be evidenced by:</p>	<p>The student has:</p> <ul style="list-style-type: none"> <li>Developed and documented their sound design using at least a sound plan and cue sheet, and any other documentation that the production requires.</li> <li>Communicated their sound design to relevant personnel such as the creative collaborators, riggers, mechanists, sound operator and other relevant crew members.</li> </ul> <p>This may be evidenced by:</p>	<p>The student has:</p> <ul style="list-style-type: none"> <li>Developed and documented their sound design using at least a sound plan and cue sheet, and any other documentation that the production requires.</li> <li>Communicated their sound design to relevant personnel such as the creative collaborators, riggers, mechanists, sound operator and other relevant crew members.</li> </ul> <p>This may be evidenced by:</p>

	<ul style="list-style-type: none"> <li>• Cue sheets and an annotated script including details on stage cues, channels, time and audio levels.</li> <li>• Final production meeting minutes including details of communication with collaborators, riggers and sound operator.</li> </ul>	<ul style="list-style-type: none"> <li>• Cue sheets and an annotated script including details on stage cues, channels, time and audio levels.</li> <li>• Final production meeting minutes including details of communication with collaborators, riggers and sound operator.</li> </ul>	<ul style="list-style-type: none"> <li>• Cue sheets and an annotated script including details on stage cues, channels, time and audio levels.</li> <li>• Final production meeting minutes including details of communication with collaborators, riggers and sound operator.</li> </ul>
<p><b>Three</b> <b>P.C 1.6</b></p>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Evaluated their design to ensure it meets: <ul style="list-style-type: none"> <li>• The requirements of the given work.</li> <li>• The practical considerations of the given work.</li> </ul> </li> <li>• Made amendments to the design in response to any identified areas for improvement.</li> </ul> <p><i>The examples above relate to only part of what is required, and are just indicative.</i></p>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Evaluated their design to ensure it meets: <ul style="list-style-type: none"> <li>• The requirements of the given work.</li> <li>• The practical considerations of the given work.</li> </ul> </li> <li>• Made amendments to the design in response to any identified areas for improvement.</li> <li>• Refined their sound design by <b>considering</b> and incorporating feedback from creative collaborators. (MERIT criteria)</li> </ul> <p><i>E.g. "For the performance the Director was keen to use only NZ Music. And alternate between the live band, video play back and the MC's. They wanted playback in Front of House – so I was sure to add extra speakers for this."</i></p>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Evaluated their design to ensure it meets: <ul style="list-style-type: none"> <li>• The requirements of the given work.</li> <li>• The practical considerations of the given work.</li> </ul> </li> <li>• Made amendments to the design in response to any identified areas for improvement.</li> <li>• Refined their sound design by <b>evaluating</b> and incorporating feedback from creative collaborators. (EXCELLENCE criteria)</li> </ul> <p><i>E.g. "For the performance the Director was keen to use only NZ Music. And alternate between the live band, video play back and the MC's. They wanted a full bodied sound experience – including playback in Front of House. I suggested we look at combining the video and live performance at some stage – creating a crazy duet. This will create an idea of unity in the production."</i></p>

Assessment resource for unit standard 32374 version 1

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Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the unit standard.