

Internal Assessment Resource

Entertainment and Event Technology Level 3

This resource supports assessment against Unit Standard 32375 version 1

Standard title: Realise the sound design for a given work in an entertainment and event context

Credits: 4

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

Unit standard:	32375 version 1
Standard title:	Realise the sound design for a given work in an entertainment and event context
Credits:	4

Teacher guidelines

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 realise the sound design for an EP.

Other possible 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 could work in groups of two or three but 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).

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

Students must be given access to sound equipment that has been certified as safe in order to complete assessment against this unit standard. The teacher/tutor must ensure that the power supply used in practical activities has sufficient capacity and circuit protection for the connected equipment.

Equipment must be checked and verified by the teacher/tutor as being connected correctly prior to power up.

The sound design for an EP must be agreed or specified by the teacher/tutor. It may be a design researched and developed by the student.

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

Internal Assessment Resource

Unit standard:	32375 version 1
Standard title:	Realise the sound design for a given work in an entertainment and event context
Credits:	4

Student Instructions

Introduction

This activity requires you to realise the sound design for a given work in an entertainment and event context.

You are going to be assessed on:

- Your set up of the sound design for the given work, according to the documented design and safe working practices
- Your evaluation of the sound design during pre-production and your adjustments, as required, to meet requirements for the given work.
- Your real time operation of sound to meet the requirements of the given work according to the documented design and safe working practices.

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 realise the sound design for a given work in an entertainment and event context.

You may work individually or in a group, but you will be individually assessed. You have 8 weeks to complete and submit your assessment.

Task One: Realise the sound design

For this task you must set up, evaluate, and operate sound in real time to realise the sound design for the given work. The sound design will require at least **six (6)** processes to enhance sound, such as those used to amplify, enhance tonal balance, equalise, control dynamic range, create ambience, filter, balance multiple sources, create effects, capture, or edit.

You will need to:

- Set up the sound for the given work, according to the documented design. Follow safe working practices. Your equipment set up will include things like:
 - Testing
 - Selecting
 - Labelling
 - Set input/output levels to achieve unity gain
 - Adjust equipment and settings to avoid problems such as sibilance, pop, distortion and breathing.
- Evaluate the sound design during pre-production and adjust, as required, to meet the requirements of the given work. You must do this in collaboration with the sound designer. Think about things like:
 - Timing
 - Cues
 - Choice of processes
 - Positioning/choice of equipment

Task Two: Operate the sound system

- Operate sound in real time to meet the technical requirements of the given work, following safe working practices and the documented design. This must include:
 - Operating to cues and/or calls
 - Communicating with other people involved in the production
 - Solving sound problems as they arise.

The technical requirements mean the way equipment and/or techniques can be used to achieve optimum fidelity through analysis of the acoustic environment, placement and connection of equipment, use of settings on equipment to achieve unity gain and avoid feedback, pop, sibilance or breathing, application of control and enhancement processes.

- Demonstrate the command of and use of skillful techniques in delivering the sound during real time production of the given work. This means applying a detailed understanding of the requirements and of the sound design by using creative selection of processes, sustained control of sound enhancement, sound intensity, equipment, and timing.
- This task will be assessed via your teacher observing you and asking you questions as you set up, evaluate, and operate the sound.

Assessment schedule: Entertainment and Event Technology 32375 version 1

Task	Evidence/Judgements for achievement	Evidence/Judgements for achievement with merit	Evidence/Judgements for achievement with excellence
<p>One</p> <p>P.C 1.1</p> <p>P.C 1.2</p>	<p>The student has:</p> <ul style="list-style-type: none"> • Set up the sound for a given work according to the documented design, following safe working practices. • Evaluated, in collaboration with the sound designer, the sound design during pre-production and adjusted, as required, to meet the requirements of the given work. <p>This may be evidenced by:</p> <ul style="list-style-type: none"> • <i>Track sheets, track notes including details on cues, levels, SFX.</i> • <i>Documenting relevant information using conventions for the performance context such as track number, instrument, pan, levels, settings on EQ or outboard.</i> • <i>Final production meeting minutes.</i> • <i>Teacher / Director attestation.</i> • <i>Final meeting notes that reflect an evaluation of the technical rehearsal and finalised adjustments to the sound plan.</i> 	<p>The student has:</p> <ul style="list-style-type: none"> • Set up the sound for a given work according to the documented design, following safe working practices. • Evaluated, in collaboration with the sound designer, the sound design during pre-production and adjusted, as required, to meet the requirements of the given work. <p>This may be evidenced by:</p> <ul style="list-style-type: none"> • <i>Track sheets, track notes including details on cues, levels, SFX.</i> • <i>Documenting relevant information using conventions for the performance context such as track number, instrument, pan, levels, settings on EQ or outboard.</i> • <i>Final production meeting minutes</i> • <i>Teacher / Director attestation.</i> • <i>Final meeting notes that reflect an evaluation of the technical rehearsal and finalised adjustments to the sound plan.</i> 	<p>The student has:</p> <ul style="list-style-type: none"> • Set up the sound for a given work according to the documented design, following safe working practices. • Evaluated, in collaboration with the sound designer, the sound design during pre-production and adjusted, as required, to meet the requirements of given work. <p>This may be evidenced by:</p> <ul style="list-style-type: none"> • <i>Track sheets, track notes including details on cues, levels, SFX.</i> • <i>Documenting relevant information using conventions for the performance context such as track number, instrument, pan, levels, settings on EQ or outboard.</i> • <i>Final production meeting minutes</i> • <i>Teacher / Director attestation.</i> • <i>Final meeting notes that reflect an evaluation of the technical rehearsal and finalised adjustments to the sound plan</i>
<p>Two</p>	<ul style="list-style-type: none"> • Operated sound in real time to meet the requirements of the given work, 	<ul style="list-style-type: none"> • Operated sound in real time to meet the requirements of the given work, 	<ul style="list-style-type: none"> • Operated sound in real time to meet the requirements of the given work, following

<p>P.C 1.3</p>	<p>following safe working practices and the documented design. This included:</p> <ul style="list-style-type: none"> – Operating to cues and/or calls – Communicating with other people involved in the production – Solving sound problems as they arise. <p>This may be evidenced by:</p> <ul style="list-style-type: none"> • <i>The student's portfolio including photographs</i> • <i>Video footage that verifies the sound is operated according to the requirements of the given work, safe working practice and the documented concept for the work.</i> 	<p>following safe working practices and the documented design. This included:</p> <ul style="list-style-type: none"> – Operating to cues and/or calls – Communicating with other people involved in the production – Solving sound problems as they arise. <ul style="list-style-type: none"> • Demonstrated skillful technique in delivering the sound during the real time delivery of the given work by applying an in-depth understanding of the requirements of the given work and of the sound design by using: <ul style="list-style-type: none"> – selection of processes – control of sound enhancement, equipment and timing. (MERIT evidence) <p>This may be evidenced by:</p> <ul style="list-style-type: none"> • <i>The student's portfolio including photographs.</i> • <i>Video footage verifying the student understands application of the sound processes.</i> • <i>Teacher/ Director attesting the student operated the sound equipment with control in terms of sound enhancement and timing.</i> 	<p>safe working practices and the documented design. This included:</p> <ul style="list-style-type: none"> – Operating to cues and/or calls – Communicating with other people involved in the production – Solving sound problems as they arise. <ul style="list-style-type: none"> • Demonstrated command of technique in delivering the sound during the real time delivery of the given work by applying a detailed understanding of the requirements of the given work and of the sound design by using: <ul style="list-style-type: none"> – creative selection of processes – sustained control of sound enhancement, equipment, and timing. (EXCELLENCE evidence) <p>This may be evidenced by:</p> <ul style="list-style-type: none"> • <i>The student's portfolio including photographs.</i> • <i>Video footage verifying the student understands how to creatively apply sound processes.</i> • <i>Teacher/ Director attesting the student operated the sound equipment with sustained and innovative control of sound enhancement, timing and equipment. Setting input/output levels to achieve unity gain. Adjusting settings to avoid problems such as sibilance, pop, distortion and breathing.</i>
-----------------------	---	---	---

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