

# MODULAR PROGRAMME

## ASSESSMENT SPECIFICATION

### ***Module Details***

<b>Module Code</b> UFCFQL-30-2	<b>Run</b> 22SEP/1	<b>Module Title</b> Sound Design and Post Production
<b>Module Leader</b> Luke Reed	<b>Module Coordinator</b> Luke Reed	<b>Module Tutors</b> Luke Reed & Nic Allen
<b>Component and Element Number</b> A1: Coursework Portfolio 1 (Film/TV)		<b>Weighting: (% of the Module's assessment)</b> 50%
<b>Element Description</b> Practical Assignment and Write Up		<b>Recommended completion time</b> 40 Hours

### ***Dates***

<b>Date issued to students: 17 Nov 2022</b>	
<b>Submission Location:</b> <b>Submission Link via</b> <b>Blackboard Module</b> <b>Assignment Page</b>	<b>Submission Deadline:</b>  <b>14:00 Tuesday 13<sup>th</sup> December 2022</b>

### ***Deliverables***

See attached document.

### ***Module Leader Signature***

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## A1 – Coursework Portfolio 1 (Film/TV) Brief

1. You are to edit, tracklay and mix the short TV **ProTools session** provided.
2. You must write a **1200-word technical report** analysing the problems faced in this segment and evaluating the solutions/techniques used to solve them.
3. There must also be full details of all the music used, **in a table / cue sheet**.  
(Deliverables and formats are detailed on page6)

### Task Context & Further Instructions

Many television programmes are illustrated conversations, and as such the natural flow of the dialogue is of utmost importance. Badly edited, mixed or unintelligible dialogue tracks distract or frustrate the viewer, so most of your efforts should be towards enhancing the sync dialogue whilst also creating atmosphere, cohesion and narrative with the added sound effects and music.

**For the ProTools session**, you are asked to:

- Fulfil the requests found in from the **Producer's Email**.
- Smooth out and “make good” the sync and commentary dialogue **edit**.
- Source, **tracklay** and **edit** additional material (e.g., FX/music).
- Attempt to **edit**, fix or replace any audio that is technically flawed.
- Organise and complete the **tracklay** of all audio files
- **Mix and deliver** the project to a given technical specification.

You may use any of the **Sound Effects / Music Libraries** linked to in the module blackboard Learning Materials - but it's recommended you focus on:

- Boost Music
- Sound Snap
- BBC Sound Effects

You may also record original sound FX or Foley elements using appropriate methods and sources – but you **must not** use your own music.

All practical elements of this task have been covered in tutorials – you may want to refresh your memory by revisiting that course content via Blackboard.

### For the Report/Documentation:

You should consider the contents of the report throughout the process from tracklaying through to mixing. It should communicate an analysis of the creative and technical problems faced in this session and evaluate the solutions/techniques used to solve them. Your approach should be informed by course content and self-led reading of the suggested course texts from the reading list. The report should be in the [Technical Report](#) style - it must include [references](#) in the [UWE Harvard style](#).

You must also log the details of all the music used as if you were licensing the musical publishing rights in a cue sheet. It is suggested that you produce a simplified cue sheet of the **file name**, **metadata** (if available), and **in/out timecode** in table appendix of the report.

Support and feedback will be available in timetabled workshop sessions.

## Producer's Email

The following email is typical of the kind of correspondence you would receive from an episode or series producer. It is your job to ensure you realise their creative requests - while also meeting technical and delivery specifications.

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**From:** Barry Birdwhistle <barry.birdswistle@bbc.co.uk>

**Date:** Thursday, 11 February 2021 at 10:51

**Subject:** audio post notes on sea loch safari

Hi,

I am Barry Birdwhistle the producer of this Sea Loch Safari item coming up on Autumnwatch. This project is coming straight from the picture editor and was recently recut, so it needs a fair bit of work. Here are some notes for you:

- The sync and dialogues need the usual edit and balance. You may need to move some things around to improve the flow.
- We need more music from a production library. We definitely need something in the diving sequence, and I am open to one or two more cues.
- We have some wild track atmospheres already, but I'd really like a richer tracklay make sure you differentiate the above water vs underwater shots.
- There are a few production FX of Iolo (the presenter) putting on his scuba gear – but not much else Fill out some of those actions. Later on, I really want the Brittle Stars to come alive with sound – particularly in the time lapse and eating shots.
- Try to deliver the mix to the BBC Audio Best Practice Guidelines.
- Remember that this fits into a longer programme, so it is played in as a segment, this means it needs to start and end neatly.

Good luck,

- BB

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## Permitted Plugins

You must execute the practical element of this assignment using **Pro Tools**, and the plugins / AudioSuite functions listed below. This is a common limitation imposed in the industry for compatibility across workstations.

### **From the Avid Complete Plug-In Bundle:**

(available from AppsAnywhere or via an Avid account)

#### **EQ**

- Channel Strip
- EQ3 1-Band
- EQ3 7-Band

#### **Dynamics**

- Dyn3 Compressor/Limiter
- Dyn3 De-Esser
- Dyn3 Expander/Gate
- Pro Compressor
- Pro Expander
- Pro Limiter
- Pro Multiband Dynamics

#### **Time/Pitch Shift**

- Pitch-II
- Time Shift
- Vari-Fi
- X-Form
- TCE

#### **Reverb**

- Reverb One
- ReVibe II
- Space

#### **Other**

- Trim
- Gain
- Invert
- Reverse

### **Third-Party Plugins:**

#### **Sound Field / Metering**

- [YouLean Loudness Meter 2 FREE](#)

**You may NOT use any plugins or software that DOES NOT appear on this list.**

## Deliverables

To be submitted before the **deadline detailed at the start of this document**:

1. ProTools session folder including .ptx session file, audio files folder containing all audio files, and the final mix bounced WAV file on a FINAL MIX track.
2. A technical report 1200 words in length (+/- 10%), include diagrams/screenshot referenced in the UWE Harvard style. A table/cue sheet should be attached in the appendix of the report detailing all the music cues used. The report must use the .docx/.pdf format.

Creating the final mix bounced wav file:

- **FILE > BOUNCE** to create an **interleaved stereo, 24bit, 48kHz, WAV** file named with your student number and suffix **\_FIN\_MIX** e.g., **"123\*\*\*78\_FIN\_MIX.wav"**
- Bounce **the full programme session** including any line-up tones/synch plops - but do not bounce more than 5 seconds silence after the last sound.
- **IMPORT** this bounce onto the **FINAL MIX** track (top of your session) - and listen back to it.

Creating the final project files:

- **After** the FIN\_MIX bounce has been created and imported.
- Use **FILE > SAVE COPY IN...** to create a consolidated project folder. This will ensure all the audio files of the session are in one location.
- Ensure that the **Session Parameters** are set to **BWF(.WAV), 48 kHz & 24Bit**.
- Under Items To Copy, ensure that:
  - Audio Files **IS** checked.
  - Movie/Video File **IS NOT** checked
- OK > Save As: "STUDENTNUMBER\_PT" (e.g., **123\*\*\*78\_PT**)

The submission of the documentation and project folder (including project and audio files) must be made as **.zip file named as: StudentNumber \_CWK1\_SDPP** (e.g., 123\*\*\*78\_CWK1\_SDPP.zip).

Submission of this .zip file should be via the link available on the Blackboard Module Assignment Page before the deadline indicated at beginning of this document. The University's [standard rules](#) on late submissions and reasonable adjustments apply.

## Assessment Criteria & Rubric

### Tracklaying (25%)

<b>Grades</b>	<b>Typical characteristics</b>
85–100	Tracklaying achieving standards beyond this level of study
70–84	Tracklaying is excellent for this level. Careful attention to selecting appropriate atmospheres and effects. Excellent production values.
60–69	Very good tracklaying at this level. There may be very minor problems such as mistimed atmosphere junctions or a slightly ill-disciplined track layout. But this rarely distracts from the content.
50–59	Good quality tracklaying at this level. There may be problems such as noticeable background changes or inappropriate techniques which slightly distracts from the content.
40–49	Satisfactory tracklaying for this level. No significant problems but there are problems and/or issues which limit the work and affect the end product.
30–39	Limited work possibly containing significant errors or missing elements but indicates ability in some areas.
20–29	Very limited possibly containing many significant errors or missing many aspects.
0–19	No effective tracklaying attempted

### Editing (25%)

<b>Grades</b>	<b>Typical characteristics</b>
85–100	Excellent editing achieving standards beyond this level of study.
70–84	Editing is excellent for this level. Careful attention to rhythm of speech and a demonstrated awareness of how to fix unacceptable edits. Excellent production values.
60–69	Very good editing at this level. There may be very minor problems such as slight background changes or odd rhythmic patterns of speech, but this never distracts from the content.
50–59	Good editing at this level. There may be problems such as the odd double breath, noticeable background changes or missed edits which slightly detract from the content.
40–49	Satisfactory editing at this level. There are problems and/or issues which limit the work and affect the end product but the brief has been met.
30–39	Limited work possibly containing significant errors or missing elements but indicates ability in some areas.
20–29	Very limited containing many significant errors or missing many aspects.
0–19	No sign of any effective editing having been achieved.

**Mixing (25%)**

<b><i>Grades</i></b>	<b><i>Typical characteristics</i></b>
85–100	Professional quality mixing achieving standards beyond this level of study.
70–84	Mixing is excellent at this level. Careful attention to dialogue vs. fx levels and a demonstrated awareness of television practise. Excellent production values.
60–69	Very good mixing for this level. There may be very minor problems such as variable levels but this rarely distracts from the content.
50–59	Good quality mixing for this level. There may be problems such as too loud atmospheres or FX, noticeable background changes or inappropriate techniques which slightly distracts from the content.
40–49	Satisfactory mixing at this level. No significant problems but there are problems and/or issues which limit the work and affect the end product.
30–39	Limited work possibly containing significant errors or missing elements but indicates ability in some areas.
20–29	Very limited possibly containing many significant errors or missing many aspects.
0–19	No effective mixing attempted

**Documentation (25%)**

<b><i>Grades</i></b>	<b><i>Typical characteristics</i></b>
85–100	Excellent documentation achieving standards beyond this level of study.
70–84	The report into the techniques employed is comprehensive and the ideas behind the choice of images and the ideas that are being conveyed are fully explained.
60–69	The description of techniques is good and the sources are well documented. There may be some small omissions but on the whole the report covers all of the important points and explains the ideas behind the work.
50–59	There may be some small omissions from the description of the techniques employed or in the details relating to the process or provenance of the sounds. The explanation of the ideas intended may be a little vague.
40–49	There may be some elements not covered in the report. Those elements that are covered may have a lack of detail.
30–39	The description of techniques used is limited. There may be some elements missing. There may be little mention of the source of the sound files used.
20–29	The description of techniques used is very limited. There are likely to be many elements missing. There may be no mention of the source of the sound files used.
0–19	Little sign of any effective documentation.