Audio Studio 3

Administrative Details

Unit Code & Name: AUD213 Audio Studio 3
Unit Awards: Bachelor of Audio
Award Level: AQF 6
Education Sector: Higher Education Undergraduate
Delivery Mode: Face to Face, Blended
Responsible Course Committee: Audio Course Committee
Duration: 13 Weeks
Pre-Requisites: AUD212
Unit Core or Elective: Core
Unit Credit Points: 30

Unit Overview

In this studio unit, you will work collaboratively on 'sound for picture' and 'game audio' projects, responding to briefs. In collaboration with your peers, you will work towards defined project milestones with your facilitator acting as your project manager, mentor and colleague. This may involve cross-disciplinary collaborations with music, game, design, animation or film disciplines.

This unit introduces you to the terminology, sound design and workflows used for producing audio for narrative media such as film, television, games and interactive apps. You will develop your skills and knowledge in recording, editing and mixing techniques for dialogue, sound effects, and music synchronised

to picture, focusing on the impact of sound on audience perception in the context of various media.

You will be introduced to session management techniques, project planning and administration for efficient project delivery. The management of budgets, resources and personnel will be discussed and implemented to realise creative projects.

Introducing surround-sound, spatial audio and emerging technology will enable you to engage your audience in modern-day listening environments.

Common Unit Learning Outcomes

CLO Code	Learning Outcomes
CLO1	Demonstrate regular and consistent reflective practice addressing your proficiencies, processes, and people skills.

Unit Learning Outcomes

LO Code	Learning Outcome
LO1	Apply sound production methodologies to reinforce the narrative and audience impact in linear and non-linear media.
LO2	Explore a range of vocal production techniques in a variety of contexts.
LO3	Apply location recording, Foley, ADR, sound design and mixing techniques in a media project
LO4	Evaluate and implement processes for the spatial positioning of sound in an immersive environment.
LO5	Apply and reflect upon effective teamwork and collaboration in interdisciplinary group projects

Learning at SAE

Learning at SAE focuses on real-world activities. You will participate in real-world projects that develop key professional and transferable skills within your discipline. The project briefs provide specific requirements to include in your projects. To be successful, we encourage you to be actively involved in the before, during and after class activities and to collaborate with other students. Learn more in your Student Handbook.

Student Workload

	Learning Activity	Individual / Group Work	Weekly Hours
Before class activities	Complete before-class activities in Campus Online to prepare for class	Individual	9 Personal study hours per week x 13 weeks
During class activities	Participate in class activities and project work. Participate in peer assessment, feedback and reviews of high-quality work. Collect feedback from peers and facilitators for post-class reflection.	Group and individual	9 Timetabled hours per week x 12 weeks
After class activities	Complete projects and project reflections.	Group and individual	9 Personal study hours per week x 13 weeks
		Total workload hours per week	**27 hours per week x 13 weeks**

Studio Unit Milestones

The following milestones have been established to support your success in project work. You must individually address each of the following studio Unit milestones; by doing so you will further demonstrate to your facilitator that you have developed and acquired the learning outcomes and achieved the holistic assessment standards of the Unit.

Learning Journal

Due	2 entries per project
Milestone Overview	In Stage II & III, you will extend upon your Learning Journal and Reflective Practice in Stage I by including more reference to your own aspirations and development needs. You will also start to independently apply the process of self-assessment and deliberate practice in your reflection. That is, what constitutes 'high quality' in what I want to achieve and how does my performance currently compare to this? By going through this process, your Learning Journal in Stage II & III Studio Units will become more centered on your own personal journey of development.
Milestone Requirements	**The Learning Journal** is the edited, consolidated and peer-facing account of your experiences, feedback, reflection and insights from the projects undertaken

in this Unit. In Stage II, you are expected to include examples of 'high quality' work into your reflection. You are expected to identify and analyse these examples of high-quality work, relative to your own performance and use this as the basis for identifying skills, knowledge, and behaviours that you wish to develop.

Each week, you will need to reflect upon at least one item relevant to each of the 3Ps:

- **Proficiency** - the intellectual, creative and technical tools of your trade and the tangible output of their use.
- **Process** - the ways in which you go about using and reflecting on these tools to create things of high quality that meet the needs of your target audience.
- **Person** - the transferable skills that make you better at working with other people in creative media.

For each of the 3Ps you should use the following questions to structure your reflection:

1. What constitutes high quality (examples and descriptions)?
2. How does my work compare to high quality?
3. Now what am I going to do in the following week to start to close this gap?

In addressing each of the three questions, you will be expected to present feedback that you received or were witness to during the in-class projects, describe and analyse the context of this feedback and demonstrate independent learning in addressing how you will use this feedback to improve. The Unit readings will help you with the Proficiency and Process reflection and the SAE Transferable Skills Framework and associated guidelines will support your reflection against the Person aspects of your experience.

Recommended Specifications for Learning Journal Entries:

- each Learning Journal entry should be a minimum of 250 words for each,
- you should use media assets in your Learning Journal to support your reflection and provide evidence to support the holistic assessment of your work,
- citation of scholarly and other texts should be in APA format, and
- correct spelling, grammar, and punctuation is required; assessment of your Learning Journal may be negatively impacted by entries that have not been edited and/or spell checked.

Weekly reflections are encouraged in this unit to hone the transferable skill of reflective practice. Please note that to meet the requirements for CLO1 a

	minimum of two reflections per project must be submitted. Students will not be eligible for a review of grade if they do not meet this minimum requirement. Further evidence of reflective practice may also be required to meet Studio Unit Milestones.
Steps to Follow	1. For project reflections, identify skills, knowledge, and behaviours which are relevant to the success of your projects and aligned to your own personal aspirations. 2. Locate examples of high-quality work for at least one of these elements and describe the characteristics you think make it high quality. 3. Contrast your own work to these exemplars and the descriptors of high-quality in the SAE Holistic Assessment Standards. 4. Based on your assessment, identify a skill that you are going to practice. 5. During the in-class portion of your learning, you are to seek feedback relating to the skills that you are practising and note this feedback. When presented with feedback, be sure to repeat this feedback to your peers and facilitators in your own words to ensure it is understood. 6. Review all of the feedback you have received; choose at least one item of feedback to consider using the 3Ps framework. 7. Reflect on this feedback and address the reflective questions. 8. Add in any additional information which is relevant to addressing the Learning Outcomes and/or Holistic Assessment Criteria.
Deliverables	• Two Learning Journal entries per project must be completed when the project is due. • A lack of Learning Journal entries without mitigating circumstances may result in failure of the Unit.
Resources	Student Handbook
Learning Outcomes	All Unit Learning Outcomes and Common LO 1 is addressed in this milestone

Individual Performance and Aspirations Review

Due	Week 6 and Week 7
Milestone Overview	Reviewing your performance and setting developmental goals is not only important to your professional life but is also important to your wellbeing and a sense of self. By reflecting on your development and setting goals with a mentor, (in this case your

	facilitator) you will set meaningful developmental goals that will support you in all aspects of the 3Ps.
Milestone Requirements	This project has two main elements: 1. a peer review of your Transferable Skills development from Week 1 to Week 6, 2. review of your progress towards Passing the Unit, and 3. identification of proficiency goals that you seek to develop in the remainder of the Studio Unit. Based on these two main elements, this project will yield: 1. a self and facilitator assessment of your performance against the Transferable Skills, and 2. a documented set of individual tasks and targets designed to support your aspirations and achievement of a passing grade in the Unit. The following section provides further detail regarding the project requirements. **Transferable Skills** Based on your experience of Transferable Skills development in Stage I, you are to identify what Transferable Skills are most important to you in Stage II. You can make this determination in two ways: • What Transferable Skills do I need to improve the most? • What are the Transferable Skills that I see as being most important to own goals? Once you have identified the most important Transferable Skills to you, you will need to embark upon a process of self-directed deliberate practice to enhance these skills, documenting your journey in the Learning Journal. **Prior to your meeting with your Facilitator** You will be provided with a questionnaire that will help you self-assess your Transferable Skills and provide comments. In the meeting, you and your facilitator will compare both your self-assessment and their assessment of your Transferable Skills. The outcome of this part of the meeting will be the identification of the Transferable Skills that you should aim to develop over the remainder of the Unit. **Aspirations and Achievement in the Unit to date** Prior to the meeting, you will be provided with a questionnaire that asks you to self assess your performance against the Learning Outcome and Learning Outcome Standards of the Unit. Your Facilitator will perform the same assessment and during

the meeting, you will contrast the results. A Learning Contract may be developed at this point to support you in achieving the pass requirements of the Unit.

Prior to the meeting, you will also be asked about your proficiency aspirations. The nature of these questions relates to the roles and projects that you would like to undertake in your studies. The aim of presenting these aspirations is to determine how future projects may be customised to support you in achieving these. A Learning Contract may be developed at this point to further support the achievement of your individual goals.

Steps to Follow	1. Reflect on your experience in Stage I and identify at least one Transferable Skill that you are going to apply deliberate practice to in Weeks 1 to 6 of the Studio Unit. 2. Provide evidence of deliberate practice in your Learning Journal. 3. Identify some proficiency goals, related to your aspirations and describe these in your Learning Journal from Weeks 1 to Week 6. 4. Undertake the self-assessment of Transferable Skills and performance to date via the forms supplied by your facilitator in Week 6. 5. Attend you one on one meeting with your facilitator in Week 7. Come prepared with your Transferable Skills Assessment, Review of Achievement to Date and Aspirations. 6. Set a series of goals with your facilitator. 7. Provide evidence of working towards addressing these goals for the remainder of the Unit in your Learning Journal.
Deliverables	• Self-Review of Transferable Skills, Achievement in the Unit and Articulation of Aspirations in Week 6 • Participation in the Week 7 meeting with your facilitator • Development of a personal plan for the remainder of the Unit
Resources	Student Handbook
Learning Outcomes	All Unit Learning Outcomes and Common LO 1 is addressed in this milestone

Exhibition

Due	Between Week 11 to Week 13
Milestone Overview	Upon completion of the main projects for this Unit, you and your peers will plan and execute an exhibition of your work. The exhibition is public-facing and designed to

	also include the needs of an authentic audience. Exhibitions can take a number of different forms; however, they should be organised around the real-world dilemma that the project sought to address.
Milestone Requirements	Work collaboratively with your peers to plan and execute a public exhibition of the projects you have developed. As part of this process you will need to ensure that your projects are polished and ready for exhibition. You will also need to consider how you present your projects to your audience. You are encouraged to consider your exhibition plan in the early stages of the Unit. Document your planning in your Learning Journal to demonstrate your individual participation in this milestone. To address this milestone, you must: • Provide individual insight into the requirements of exhibiting the project work. These insights should cover: ◦ authentic audience needs and considerations, ◦ logistics and consideration of constraints, ◦ analysis of comparable works and exhibitions, and ◦ plans for the exhibition. At a cohort level, the exhibition must achieve the following: • be public-facing, be organised and executed primarily by students in the Unit, • involve an authentic audience in a meaningful way, and • be curated to stay on theme with the project's real-world dilemma.
Steps to Follow	1. Start planning for an exhibition early in the Unit and use this planning to help set project constraints, for example, timings and scheduling, other considerations etc. 2. Seek information about possible locations and venues for exhibition in conjunction with your facilitator. 3. Collaborate with students in other Studio Units to find solutions. 4. Develop a plan for the exhibition collaboratively. 5. Seek approval for this plan from the facilitators.
Deliverables	• An exhibition-ready project that addresses the project specifications • Collateral to support the exhibition of the project

- Participation in the exhibition event
- Evidence of planning and execution of the exhibition
- Reflection on the experience

Resources	[Student Handbook](#)
Learning Outcomes	All Unit Learning Outcomes and Common LO 1 is addressed in this milestone

Reflective Practice Presentation

Due	Week 13
Milestone Overview	At the end of this Unit, you'll be asked to give a reflective presentation. This is your opportunity to look back over the trimester and consider what you have achieved and what you plan to do differently in the next studio. Your ability to reflect on and learn from your experience in this Unit, and to communicate this, is a key part of progress as a creative media practitioner and is therefore part of your evaluation. At the end of the presentation, you will state which grade you believe you have achieved, by making direct reference to the work that you have completed in comparison to the relevant Holistic Assessment Standards. This presentation will be delivered in front of your peers and facilitator. Other facilitators from different SAE campuses may also be involved in this process, either in person or remotely.
Milestone Requirements	This project requires that you create a concise presentation of all work completed within the Unit and compare your individual performance to the Learning Outcome Standards and Holistic Assessment Standards for Stage II Units. You need to articulate the sum total of your experience in the Studio Unit through reflection aligned with the 3Ps, and also describe your own aspirations and journey towards achieving these. Based on a review of the work that you have completed you will nominate a grade you believe you have achieved. Your facilitator and peers may ask you questions throughout the presentation to help you better articulate your grade rationale.
Steps to Follow	1. Consolidate your experiences throughout the Unit, based on your Learning Journal entries. 2. Compare your performance to the Holistic Assessment Standards. 3. Articulate how you have met these Standards in evidence, citing specific examples.

	4. Document your key insights - the things that you have learned about yourself that you will take forward into future Units to further hone your 3Ps. 5. Prepare a presentation of no more than 10 minutes in duration which summarises this information and acts as a rationale for a final grade.
Deliverables	• Prepare a presentation of no more than 10 minutes for presentation in Week 13 • Links to your Learning Journal for review
Resources	[Student Handbook](#)
Learning Outcomes	All Unit Learning Outcomes and Common LO 1 is addressed in this milestone

Project 1 Brief

Game Audio

Due	Week 6
Group / Individual Project	Individual

Brief:

In this project, you will complete both the sound design and audio implementation for a supplied game level. This will involve planning out the sound design, production of suitable audio assets and implementing sounds within a game engine. You will present research and develop workflows for game audio production and build foundational skills for implementing audio, music and FX with a game.

Player immersion in gameplay is the goal of this sound design project, along with a demonstration of skilful audio implementation techniques.

You will showcase your final sound design in a 7-10 minute class presentation, discussing processes, challenges and skills developed that will be timetabled by your facilitator.

Steps to Follow:

1. Embed a spreadsheet (e.g. Google Sheets) on your project page to develop your asset list. Indicates the sounds needed throughout the game level, where each sound is required (e.g. cave, forest, swamp etc), approx audible range of the sound in meters, and how the sound was created or where it was sourced from. Minimum of 30 sounds.
2. Source/record/produce these sounds as required.

3. Import each of those sounds into a DAW and appropriately process them ready for implementation into the game. E.g. gain for appropriate relative loudness, EQ to match tone, apply creative effects as deemed appropriate, trim atmos as loops, trim bird chirps to short single tweets. Export each audio clip and upload each sound to a Google Folder embedded on your project page. The names of these audio files should match those in the audio asset list.

4. Import the audio clips into the game level (either directly into the game engine or via audio middleware such as FMOD). Implement the sounds into the game level using your asset list as a guide.

5. Applying appropriate settings for each audio source. Sounds are to be placed across the full level (e.g. no silent spots) with a minimum of 50 audio sources included throughout the level. Implementation is to include the use of positional and non-positional audio, distance attenuation and reverb zones. Apply an appropriate mix across the level using the game engine or audio middleware mixer, with the application of in-game audio effects (demonstrating the use of both insert and aux send audio effects).

6. Seek and document feedback from your peers and facilitator on work in progress (WIP) throughout the project.

7. Screen capture 2 - 3 minutes of gameplay of your completed level (with sound) and embed the video on your project page. The video should be appropriate as a portfolio piece, work to avoid jarring movements and consider how to move around the level in a manner that is flattering for your presentation.

8. Zip the game project (e.g. the Unity project), upload the zip to your Google Drive and include a link to the zip on your project page.

9. Submit your project with two 250-word project reflections, as outlined below: (1) a mid-project reflection and (2) a project-completion reflection.

    Mid-project reflection: Include the mid-project reflection with your project submission. In 250 words, address each of the prompts with examples from your project:
    - How you developed your technical skills and knowledge
    - How have you improved your workflows and processes
    - How you developed your communication and collaboration skills

    Project-completion reflection: In 250 words, address each of the prompts with examples from your project:
    - How you appraised the overall success of the project
    - What obstacles you faced and how you overcame them
    - How you will improve your skills for future projects

10. Deliver a 7-10 minute presentation at a scheduled date/time as directed by your facilitator, showcasing your sound design using the screen-captured video. Discussing processes, challenges

and skills developed. Highlight and include interesting points found through your self-directed research.

Deliverables:

Documentation of the project development (including screenshots and/or video), and the following included in your Learning Journal:

- Screen-recorded video of the gameplay (2 - 3 minutes) showcasing your final sound design. The video is to be embedded in your Learning Journal and provided as a downloadable link.
- Self-directed game audio research (minimum 500 words with four APA7 references & in-text citations) presented on your project page for highlighting as part of your class presentation.
- Audio asset list embedded as a spreadsheet (e.g. Google Sheets) on your project page.
- Google Folder embedded on your project page containing the final audio clips used in the game level. The naming of these audio files will correlate to the audio asset list.
- Upload the game project (e.g. the Unity project) as a zip file to your Google Drive, with the download link on your project page.
- Make sure all related content for your project is correctly shared with moderation_au@sae.edu

Learning Outcomes	Requirements
CLO1 Demonstrate regular and consistent reflective practice addressing your proficiencies, processes, and people skills.	Two project reflections were completed. Mid-project reflection: • How you developed your technical skills and knowledge • How have you improved your workflows and processes • How you developed your communication and collaboration skills Project-completion reflection: • How you appraised the overall success of the project • What obstacles you faced and how you overcame them • How you will improve your skills for future projects
LO1 Apply sound production methodologies to reinforce the narrative and audience impact in linear and nonlinear media.	• Develop and implement an appropriate sound design that reinforces the narrative of the game level. • Demonstrate audio implementation techniques, making use of a minimum of 50 audio sources included throughout the level.

Learning Outcomes	Requirements
LO3 Apply location recording, Foley, ADR, sound design and mixing techniques in a media project	• Apply an appropriate mix across the level using the game engine or audio middleware mixer, with the application of in-game audio effects (demonstrating the use of both insert and aux send audio effects).
LO4 Evaluate and implement processes for the spatial positioning of sound in an immersive environment.	• Evaluate and develop an audio assets list for the game level, with a minimum of 30 unique sounds. • Demonstrate audio implementation techniques, with a minimum of 50 audio sources included throughout the level. • Include the use of positional audio, distance attenuation and a reverb zone within a game environment.

Project 2 Brief

Sound Design for Animation

Due	Week 10
Group / Individual Project	Group or Individual

Brief:

In this project, you will develop a sound design for a provided or sourced animation.

In small groups or individually, choose one of the animation projects from these animation clips. Or choose your own animation clip (must be signed off by the facilitator before proceeding with the project).

You will work individually or together as a crew and are each responsible for self-organising the workflow, recording sessions, editing, SFX gathering, music composition or acquisition, casting of actors, mixing, communications, and data management and session workflows.

At defined checkpoints have your work available during studio workshops for feedback or discussion, particularly for set feedback sessions throughout classes. Post-production workshops, mixing tasks and exercises will be delivered during class time, you will then practice the skills learned in workshops to develop and complete this project.

You will work together (or individually) as a crew and be responsible to each other for self-organizing the workflow and collaborating on timelines and as necessary, any: ADR, and VO recording sessions, editing &

mixing, SFX and Foley sourcing and recording, music composition or acquisition, data management etc.

If working as a group decide in the first week which roles each individual is responsible for. You are tasked with seeking feedback from your peers and facilitator on work in progress (WIP) and acting/implementing on feedback both on the project and in your LJ during studio workshops.

Steps to Follow:

1. Define your animation project team: One or more team members (depending on the length of animation chosen).

2. Define your role(s) and the audio assets you are responsible for sourcing/creating/recording/producing and timelines.

3. Download and utilise the project management software and files. Create a timeline (Gantt Chart) of the full animation project

4. You will work individually or together as a crew and are each responsible for self-organising the workflow, recording sessions, editing, SFX gathering, music composition or acquisition, casting of actors, mixing, communications, and data management and session workflows.

5. Book and record the VO and ADR required for each character in the chosen animation. (they may be current SAE film or audio students or external actors)

5. Complete the tasks assigned to you in a timely manner and maintain professional, clear communication with your audio team.

6. Seek work-in-progress (WIP) meetings with your team and facilitator and conduct review / Quality Assurance (QA) sessions to review animation soundtrack progress (make adjustments & revisions based on QA sessions).

7. Clearly document your work in your Learning Journal. Explain where the source audio came from and your involvement in the creation of any sounds/music.

8. Print master in 5.1 and stereo (see deliverables)

9. Submit your project with two 250-word project reflections, as outlined below: (1) a mid-project reflection and (2) a project-completion reflection.

Mid-project reflection: Include the mid-project reflection with your project submission. In 250 words, address each of the prompts with examples from your project:

- How you developed your technical skills and knowledge
- How have you improved your workflows and processes
- How you developed your communication and collaboration skills

Project-completion reflection: In 250 words, address each of the prompts with examples from your project:

- How you appraised the overall success of the project

- What obstacles you faced and how you overcame them
- How you will improve your skills for future projects

Deliverables:

Weekly documentation of the animation project development (timelines, examples of communication, screenshots), and the following included & embedded in your Learning Journal with all files clearly and correctly labelled:

- Viewable .MOV video file with a fully rendered 5.1 DME print master
- Viewable .MOV video file with a fully rendered Stereo DME print master
- Downloadable 5.1 DME print master WAV file
- Downloadable Stereo DME print master WAV file
- The zipped final Pro Tools project(s).
- Inclusion of screenshots from Pro Tools sessions documented through
- A downloadable version of the animation Pro Tools file with a fully rendered 5.1 audio master in the timeline.
- Two 250-word project reflections, answering each of the prompts as outlined in the Learning Outcome Requirements below. (1) a mid-project reflection and (2) a project-completion reflection.

Make sure all related content for your project is correctly shared with moderation_au@sae.edu

Learning Outcomes	Requirements
CLO1 Demonstrate regular and consistent reflective practice addressing your proficiencies, processes, and people skills.	Two project reflections were completed. Mid-project reflection: - How you developed your technical skills and knowledge - How have you improved your workflows and processes - How you developed your communication and collaboration skills Project-completion reflection: - How you appraised the overall success of the project - What obstacles you faced and how you overcame them - How you will improve your skills for future projects

Learning Outcomes	Requirements
LO1 Apply sound production methodologies to reinforce the narrative and audience impact in linear and non-linear media.	- Apply stereo and surround film post-production methodologies using Pro Tools - Deliver a sound design that reinforces the narrative and audience impact.
LO2 Explore a range of vocal production techniques in a variety of contexts.	Document and reflect on vocal production techniques used throughout the project.
LO3 Apply location recording, Foley, ADR, sound design and mixing techniques in a media project	- Evidence recording and post-production sessions in your Learning Journal. - Explain mixing tools and techniques used throughout the project.
LO4 Evaluate and implement processes for the spatial positioning of sound in an immersive environment.	Delivery of stereo and surround sound mixes
LO5 Apply and reflect upon effective teamwork and collaboration in interdisciplinary group projects	Documentation and reflection on the teamwork, communication and collaboration throughout the project.

Project 3 Brief

Sound for Film

Due	Week 12
Group / Individual Project	Group or Individual

Brief:

The Film Project is a collaboration between Film and Audio disciplines.

You will work on a film recording production dialogue, and, where possible, work on the same project in post-production roles. You are to take on multiple roles (minimum of two), these may include (but are not limited to):

On Set: In a location sound team of two, on set, you will be Location Sound Recordist, Production Sound Mixer, Boom Operator, or "Sound Assistant"

Post-Production: Sound Designer, Sound FX Editor, Music Editor, Screen Composer, Foley Engineer, Foley Artist, Foley Editor, Dialogue Editor, Re-Recording Engineer ADR, ADR Editor, Mixer or Re-Recording Engineer, Sound Supervisor.

Composer: In some cases, there may be a need for a bespoke score to be composed by the appropriate audio student.

Film and audio students collaborate as a crew and are responsible to each other for self-organising themselves and working as a team.

Audio students will be responsible for the audio tech runs and workflow management, gear familiarisation, gear checks, transportation to and from the set, working on set WHS, data handling & backups. NB Location audio gear is booked and returned by the film students (due to booking reasons).

Film (Director, Producer, and Editor) and Audio students attend a spotting session.

Feedback session allocations for in-class review for the Film project WIP in the Scheme of works.

ALL Post-production workshops will be delivered "Just in Time" for students, who will then practise the skills learned in workshops on the chosen Film group project.

The Film Producer or Production Manager will handle group communication on these projects. (This should be set up during Pitching and Onboarding sessions.) The facilitator should also be included in the communications (Slack or Discord) to monitor communication between group members and facilitate personalised or group mentoring where necessary.

Steps to Follow:

1. With guidance from your facilitator, you will join a student film crew.
2. Define your roles (minimum of two roles), responsibilities, and timelines clearly document these on your project page.
3. Work with the film crew to complete the tasks required in your roles.
4. Hand over deliverables to the film crew on time and to specification.
5. Maintain professional, clear communication with your film team.
6. Seek work-in-progress (WIP) meetings with your film crew and facilitator and conduct review / Quality Assurance (QA) sessions to review your progress.
7. Clearly document your work in your Learning Journal. Explain and reflect on your involvement and evidence with photos and screenshots.

8. Submit your project with two 250-word project reflections, as outlined below: (1) a mid-project reflection and (2) a project-completion reflection.

Mid-project reflection: Include the mid-project reflection with your project submission. In 250 words, address each of the prompts with examples from your project:

- How you developed your technical skills and knowledge
- How have you improved your workflows and processes
- How you developed your communication and collaboration skills

Project-completion reflection: In 250 words, address each of the prompts with examples from your project:

- How you appraised the overall success of the project
- What obstacles you faced and how you overcame them
- How you will improve your skills for future projects

Deliverables:

Documentation of the project development (including screenshots, photographs and/or video), and the following included in your Learning Journal:

- Clearly documented evidence of working in two audio roles for a film crew. One of the roles is to include location recording of production dialogue.
- Embedded audio examples of work-in-progress and completed deliverables supplied to the film crew.
- Documentation and reflection on the teamwork and collaboration throughout the project.
- Two 250-word project reflections, answering each of the prompts as outlined in the Learning Outcome Requirements below. (1) a Mid-project reflection and (2) a project-completion reflection.

Make sure all related content for your project is correctly shared with moderation_au@sae.edu.

Learning Outcomes	Requirements

Learning Outcomes	Requirements
CLO1 Demonstrate regular and consistent reflective practice addressing your proficiencies, processes, and people skills.	Two project reflections were completed. Mid-project reflection: • How you developed your technical skills and knowledge • How have you improved your workflows and processes • How you developed your communication and collaboration skills Project-completion reflection: • How you appraised the overall success of the project • What obstacles you faced and how you overcame them • How you will improve your skills for future projects
LO1 Apply sound production methodologies to reinforce the narrative and audience impact in linear and non-linear media.	• Apply film post-production methodologies • Edit and/or mix audio for a film that effectively reinforces the narrative and audience impact.
LO2 Explore a range of vocal production techniques in a variety of contexts.	• Document and reflect on dialogue production techniques used throughout the project.
LO3 Apply location recording, Foley, ADR, sound design and mixing techniques in a media project	• Documentation of on-set dialogue recording as part of a film crew. • Evidence and reflection on additional film audio role you worked within.
LO5 Apply and reflect upon effective teamwork and collaboration in interdisciplinary group projects	• Documentation and reflection on the teamwork, communication and collaboration throughout the project.

Project 4 Brief

Professional Development

Due	Week 13
Group / Individual Project	Individual

Brief:

Professional Practice refers to the actions and endeavours undertaken to apply acquired knowledge to a specific industry, occupation, or work environment. During the course of this trimester, you will engage in various activities designed to enhance both technical proficiency and writing aptitude. These activities may include assignments given by your facilitator or self-directed projects. Maintaining thorough documentation of the work process serves as an effective means of demonstrating critical thinking and research capabilities. This project serves as an opportunity for you to document your participation in these tasks and for these outcomes to be factored into your final course grade.

Project Goals:

Through this project, you will complete and document exhibited project work, review your performance and aspirations, present project work to your peers for feedback and wrap up the unit with a final unit reflection and grade justification.

Steps to Follow:

1. Create a Learning Journal page for the Project Goals listed above.
2. Individual Performance and Aspirations Review Minimum 500 words.
   a. Attend your one-on-one meeting with your facilitator in Week 8. Come prepared with your Transferable Skills Assessment, Review of Achievement to Date and Aspirations.
3. Exhibition: Work collaboratively with your peers to plan and execute a public exhibition of the projects you have developed. As part of this process, you will need to ensure that your projects are polished and ready for exhibition. You will also need to consider how you present your projects to your audience.
4. Final Unit Reflection including grade justification. Minimum 500 words.
5. Complete and document any Project Presentations required in project briefs.
6. Submit this project to Campus Online.

Deliverables:

Learning Journal page titled "Project 4 - Professional Development" with the following work included:

- Individual Performance and Aspirations Review Slides with evidence of participation in the Individual Performance and Aspirations Review meeting with your facilitator
- Project work exhibited at Campus Exhibition and in the Exhibition/Portfolio Page, along with a portfolio of all projects for the unit. This will include the crew roles and your work on each project ready for exhibiting. Include any feedback received after the Exhibition.
- Final Unit Reflection including grade justification. Minimum 500 words.
- Complete and document any Project Presentations required in project briefs.

Make sure all related content for your project and reflections are correctly shared with moderation_au@sae.edu.

Learning Outcomes	Requirements
CLO1 Demonstrate regular and consistent reflective practice addressing your proficiencies, processes, and people skills.	Final Unit Reflection including grade justification. Minimum 500 words. • Summary of your learning throughout the unit. • What technical skills did you develop most during this trimester? • What technical skills still have room for improvement? • What grade do you feel you have achieved and why? Individual Performance and Aspirations Review. Minimum 500 words. Write up a summary of your transferable skills and aspirational goals for the trimester using the following prompts. (Minimum 250 words). • What Transferable Skills do I need to improve the most? • What are the Transferable Skills that I see as being most important to my own goals? Document the feedback provided to you in the Individual performance & Aspirations review meeting and write a summary of your aspirations and goals using the following prompts. (Minimum 250 words). • Aspirations: Self-assessment of your performance against the Learning Outcomes. How are you tracking this? • Proficiency: What roles and projects would you like to undertake in your studies to enhance your learning?

Learning Outcome Map

Project	Starts	Deadline	Learning Outcomes	Transferable Skills	Graduate Attributes
Project 1 - Game Audio	Week 1	Week 6	CULO1, LO1, LO3, LO4	1-8	6, 7
Project 2 - Sound Design for Animation	Week1	Week10	CULO1, LO1, LO2, LO3	1-8	1, 2, 3, 4, 5, 6, 7
Project 3 - Sound For Film	Week 5	Week 12	CULO1, LO1, LO2, LO3, LO5	1-8	1, 2, 3, 4, 5, 6, 7

Project	Starts	Deadline	Learning Outcomes	Transferable Skills	Graduate Attributes
Project 4 - Professional Development	Week 6	Week 13	CULO1	1-8	1, 2, 3, 4, 5, 6, 7

Required Readings

Purcell, J. (2014). *Dialogue editing for motion pictures: A guide to the invisible art* (2nd ed.). Burlington, MA: Focal Press. (2014).

Roginska, A., & Geluso, P. (Eds.). (2018). *Immersive sound*. New York: Routledge.

Rose, J. (2015). *Producing great sound for film and video: Expert tips from proproductions to final mix* (4th ed). Taylor & Francis. Retrieved from https://ebookcentral.proquest.com/lib/sae/detail.action?docID=1744215

Recommended Readings

Alten, S.R. (2011). *Recording and producing audio for media*. Course Technology. Retrieved from https://ebookcentral.proquest.com/lib/sae/detail.action?docID=3136502

Amorim, J. A., De-Siqueira, J. M., & Martínez-Sáez, A. (2012). *Large scale multimedia production management: From strategic planning to Six Sigma*. Procedia: Social and Behavioral Sciences 46(1), 1430-1434. doi.org/10.1016/j.sbspro.2012.05.315

Bartlett, B., & Bartlett, J. (2007). *Recording music on location: Capturing the live performance*. Amsterdam, NL: Focal Press. Retrieved from https://ebookcentral.proquest.com/lib/sae/reader.action?docID=1687400

Beauchamp, R. (2013). *Designing sound for animation* (2nd ed). Focal Press. Retrieved from https://ebookcentral.proquest.com/lib/sae/detail.action?docID=1157737

Bennett, S. & Bates, E. (Eds.). (2018). *Critical approaches to the production of music and sound*. New York, NY: Bloomsbury Academic.

Brandon, A. (2005). *Audio for games: Planning, process, and production*. Berkeley, CA: New Riders Games.

Collins, K., Scott, D.B., & Hawkins, S. (2017). *From Pac-Man to pop music: Interactive audio in games and new media*. Aldershot, UK: Ashgate. Retrieved from https://ebookcentral.proquest.com/lib/sae/detail.action?docID=623979

Encabo, E. (2015). *Reinventing sound: Music and audiovisual culture*. Cambridge Scholars Publisher. Retrieved from https://ebookcentral.proquest.com/lib/sae/detail.action?docID=4534989

Farnell, A. (2010). *Designing sound*. MIT Press. Retrieved from
https://ebookcentral.proquest.com/lib/sae/reader.action?docID=3339445

Filimowicz, M. (2019). *Foundations in sound design for embedded media* (1st ed.). Routledge.

Fisher, J. (2011). *Soundtrack success: A digital storyteller's guide to audio-post production*. Course
Technology. Retrieved from https://ebookcentral.proquest.com/lib/sae/reader.action?docID=3136476

Goldberg, D. M., & Rosenfeld, M. (2014). *Team dynamics in people-centric skills: Interpersonal and
communication skills for auditors and business professionals*. Retrieved from
https://ebookcentral.proquest.com

Hepworth-Sawyer, R., Hodgson, J., & Marrington, M. (Eds.). (2019). *Gender in music production*. New
York, NY: Routledge.

Hill, L., O'Sullivan, C., O'Sullivan, T., & Whitehead, B. (2018). *Creative arts marketing* (3rd ed.) London,
England: Routledge. https://www.routledge.com/Creative-Arts-Marketing-3rd-Edition/Hill-OSullivan-
OSullivan-Whitehead/p/book/9781138213760

Holman, T. (2010). *Sound for film and television* (3rd ed.). Boston, MA: Focal Press.

Marks, A. (2012). *The complete guide to game audio: For composers, musicians, sound designers, game
developers*. Retrieved from https://ebookcentral.proquest.com/lib/sae/detail.action?docID=535205

Sauls, S. & Stark, C. (2013). *Audio production worktext: Concepts, techniques, and equipment*. Taylor &
Francis Group. Retrieved from https://ebookcentral.proquest.com/lib/sae/detail.action?docID=1186405

Schutze, S., & Irwin-Schütze, A. (2018). *New realities in audio*. Boca Raton, FL: CRC Press.

Specialised Resource Requirements

DAW software

Audio plugins (such as Softube, Waves, UAD or Slate)

Stage 2 recording facilities and microphones

Computer lab (mac-based), audio interface (onboard sound card or other) and headphones

Immersive or surround sound system

Location recording equipment

Games audio software (eg. Unity, FMOD, Wwise)

Control surface (such as AVID D-Command or S6)

Google Drive, Google Docs, Google Sheets