**National Coalition for Core Arts Standards**

**Sound Model Cornerstone Assessment: (HS Level I )**

**Discipline:** Technical Theatre-Sound Design

**Artistic Processes:** Create, Perform, Respond

**Title:** Sound Design

**Description:** This sound design unit serves as an exploration of audio production for theatre, radio, film, television and other creative media practices. Students will work to create a fully realized soundscape for a piece of literature. This unit provides students with an understanding of the process of developing a sound design.

**Grade:** High School (9-12)

In this MCA you will find: (mark all that apply)

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<tr>
<th>√ Strategies for Embedding in Instruction</th>
<th>√ Detailed Assessment Procedures</th>
<th>√ Knowledge, Skills and Vocabulary</th>
<th>√ Differentiation Strategies</th>
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<td>√ Suggested Scoring Devices</td>
<td>√ Resources needed for task implementation</td>
<td>√ Assessment Focus Chart</td>
<td>□ Benchmarked Student Work</td>
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**Estimate Time for Teaching and Assessment:** (mark the appropriate box)

√ Approximately 10 hours
Strategies for Embedding in Instruction [possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]

- Students will locate sound effects using various technologies
- Students will listen to various sound effects to determine quality
- Students will annotate their scripts for clues that reveal setting and mood
- Students will journal their learning about sound design
- Students will load their sound design to google classroom
- Students will experiment with a variety of sound effects and determine the most appropriate one that enhances the story
- Students will chart their sound cues
- Students will evaluate their work and others for the impact their design had on the audience
- Students will build and manipulate sound effects
- Students will select, analyze, and interpret appropriate music for performance
- Students will present sound design in performance and engage in reflective practice

Detailed Assessment Procedures [clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]

- Teachers/Students must have access to materials for generating audio effects.
- Teachers/Students must have access to working speakers and playback system.
- Teachers should provide students with several resources demonstrating the impact of sound design (video, audio performances, articles).
- Students should have access to sample cue sheets.
- Teachers should provide students with a template for recording cues and/or storyboarding.
- Teachers must provide safe and equitable access to all necessary audio equipment.
- Teachers should provide a model for sharing feedback and responses.
- Teachers should provide copies (physical or digital) of questions and prompts for self-reflection.
- Teachers should record the final presentation.
Knowledge, Skills and Vocabulary [focusing on concepts required to successfully complete the task]

Key Vocabulary

**Fundamental Pathway:** Mood, Mixer, XLR, Speak-on, ¼", RCA, ⅛", Feedback, Treble, Bass, Signal Path, Setting, Tempo, Underscoring, Volume, Reinforcement, Amplifier, Cue, Active/Passive Speaker,

**Extended Pathway:** Frequency, Pitch, Timbre, Acoustic Energy, Electrical Energy, Condenser, Ribbon, Dynamic, Cardioid, Omni-directional

Knowledge and Skills [other than Key Vocabulary]

- identifying resources for preparing and presenting diverse music for performance
- developing music and sound production literacy skills
- identifying and applying criteria for selecting appropriate sounds for performance
- critically listening to recordings of music & sound FX
- recognizing how musical elements are utilized to enhance environment
- organizing and preparing for rehearsals
- communicating and collaborating with others
- manipulating elements in the music to explore expressive options
- creating criteria for quality performance
- diagnosing performance challenges and prescribe solutions
- responding (listening and adjusting) to others
- eliciting and applying feedback from multiple sources
- reflecting on self and peer performance to identify areas of success and for improvement
### Strategies for Inclusion
(Specially designed instruction and support for students with disabilities to provide equitable learning opportunities.)

Resource:

http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/_1229

www.phamaly.org

- Build an inclusive environment--for ALL students
- Make universal access the norm
- Treat different abilities as opportunities for creativity and adaptation
- Accommodations Contact--specific contact who can answer questions about access and arrange accommodations
- ASL Interpreters--provide list of interpreters
- Social Stories: provide a social story (pictures included) to prepare individuals with autism or other social sensitivities with information about pathways about the experience
- Acoustic Checks: Allow student artists access to the performance space in advance, and/or allow the student artists to work with the instructor to ensure the artist can hear appropriately before beginning.
- Allow students with sensory challenges to opportunities to prepare for a space that may be filled with loud and overwhelming noises. Ask students to provide disclaimers for their performances.
- Additional Time for Reading: Allow additional time for individuals who may need a few extra minutes to prepare, including people with visual impairment, dyslexia, or other needs.
- Readers/Notetakers: provide individuals who find difficulty in reading the opportunity to have access to the lines ahead of time. Invite a volunteer to read quietly and neutrally into their ears. Assign a volunteer who can assist them during the rehearsal process.
- Accessible Scripts: Provide braille, large print, and electronic scripts

### Differentiation Strategies
(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)

Resource:

- pre-assess to determine levels of student prior knowledge and abilities
- determine and teach to reduce learning gaps
- create independent enrichment/enhanced work for students who show mastery
- group students to accommodate learning needs
- use provocative, complex questioning to stimulate high level thinking
- devise open-ended tasks to allow students of all ability levels to achieve success at their own levels
- tier tasks to address levels of abilities and support students within each tier
- assure that students are given choice in tasks in order to address their learning styles, interests, etc
- As an alternative to The Jabberwock, educators may also consider poems such as La Llorona, The Raven, The Cremation of Sam McGee, or other socially and culturally responsive source material.
**Resources: [for task implementation]**

- Source material. (dramatic work)
- Copies of Brainstorming Worksheet and Assignment Procedures.
- Access to audio production materials. (i.e. software, recordings or other methods of sound effect creation)
- Copies of cue sheet.
- Copies of self-reflection prompt.
- Access to playback devices and headsets.
- Access to recording tool for capturing student performances.

**Scoring Devices [rubrics, checklists, rating scales, etc.]**

**Design Analysis & Research Checklist**
- Research reflects 3 facts relevant to source material
- 8 or more adjectives relate directly to given circumstances
- Design statement is complete AND articulates insight into source material
- Selected images RELATE to design statement
- Research is clearly organized

**Soundscape Checklist**
- Three found sound FX
- Three created sound FX
- Voice over
- Complete, organized and clear sound cue sheet.
<table>
<thead>
<tr>
<th>TASK-SPECIFIC RUBRIC</th>
<th>Sound Design</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sound Design</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Artistic Interpretation</strong></td>
<td>Sound design choices that communicate the mood, style, period, locale and/or genre of the source material through a unifying concept.</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>Performance executes planned ideas and choices that support the source material and unifying concept.</td>
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<tr>
<td><strong>4-Above Standard</strong></td>
<td>• Soundscape demonstrates a unique and inventive unifying concept.</td>
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<tr>
<td></td>
<td>• Soundscape extends and enhances the mood of the piece.</td>
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<tr>
<td></td>
<td>• Soundscape presents a rich and enveloping environment for the piece.</td>
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<tr>
<td><strong>3-At Standard</strong></td>
<td>• Soundscape demonstrates a unifying concept.</td>
</tr>
<tr>
<td></td>
<td>• Soundscape establishes a mood for the piece.</td>
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<tr>
<td></td>
<td>• Soundscape expresses a distinct environment for the piece.</td>
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<tr>
<td><strong>2-Near Standard</strong></td>
<td>• Soundscape inconsistently demonstrates a unifying concept.</td>
</tr>
<tr>
<td></td>
<td>• Soundscape suggests a mood for the piece.</td>
</tr>
<tr>
<td></td>
<td>• Soundscape inconsistently expresses an environment for the piece.</td>
</tr>
<tr>
<td><strong>1-Below Standard</strong></td>
<td>• Unifying concept is unclear.</td>
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<tr>
<td></td>
<td>• Soundscape expresses an unclear mood for the piece.</td>
</tr>
<tr>
<td></td>
<td>• Soundscape environment is indistinct or vague.</td>
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<tr>
<td><strong>4-Above Standard</strong></td>
<td>• Presentation of sound elements illuminates and extends the design concept.</td>
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<td></td>
<td>• Nuanced execution of sound cues (timing, volume, placement) enhances the text.</td>
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<td><strong>3-At Standard</strong></td>
<td>• Presentation of sound elements expresses the design concept.</td>
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<td></td>
<td>• Execution of sound cues (timing, volume, placement) aligns with the text.</td>
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<tr>
<td><strong>2-Near Standard</strong></td>
<td>• Presentation of sound elements inconsistently supports the design concept.</td>
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<td>• Execution of sound cues (timing, volume, placement) inconsistently aligns the text.</td>
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<tr>
<td><strong>1-Below Standard</strong></td>
<td>• Presentation of sound elements detracts from the design concept.</td>
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<td>• Execution of sound cues (timing, volume, placement) detracts from the text.</td>
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<tr>
<td>ASSESSMENT FOCUS</td>
<td>Artistic Process or Process Components</td>
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<tr>
<td>------------------</td>
<td>--------------------------------------</td>
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<tr>
<td>CREATE</td>
<td>Envision/Conceptualize</td>
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<tr>
<td></td>
<td>Rehearse</td>
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<tr>
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<tr>
<td>PERFORM</td>
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<td>Theatre artists develop personal processes and skills for a performance or design.</td>
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<td>Reflect</td>
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