Board/Authority Authorized Course: **Digital Audio Recording 11**

School District/Independent School Authority Name: Cowichan Valley School District	**School District/Independent School Authority Number** (e.g. SD43, Authority #432): SD79 Cowichan Valley
Developed by: Kris Vopnfjord	**Date Developed:** April 30, 2018
School Name: Frances Kelsey	**Principal's Name:** Jeff Rowan
Superintendent Approval Date (for School Districts only):	**Superintendent Signature (for School Districts only):**
Board/Authority Approval Date:	**Board/Authority Chair Signature:**
Course Name: Digital Audio Recording (Recording Studio) 11	**Grade Level of Course:** 11
Number of Course Credits: Four (4)	**Number of Hours of Instruction:** 100-120 hours
Course Category: Communications, Communication Technology	**Course Code:** YCCT-1B

Board/Authority Prerequisite(s): None

Special Training, Facilities or Equipment Required: Non

Course Synopsis:

This program focuses on the fundamental techniques and best practices used in capturing and manipulating recorded audio. The five core competencies included are: recording, editing, signal processing, mixing and mastering. To create professional sounding recordings. The mixing and mastering sec. of the course allows students to present there Recording in its best possible form to the listener. Students will use industry-standard tools such as Garage Band, Logic Pro X. As students progress from grade 10 through to grade 12 in Digital Audio Recording it is expected that they will become increasingly self directed

and offer their support and knowledge to younger students in the class. This expectation is built into the course by design but can be adapted for students as their designation and needs apply.

Goals and Rationale: Digital Audio Work Software (DAW) Skills

This course will be taught within a linear timetable. The class will run 2- 3 times a week at 75 minutes a block. That is a total average of 168 minutes a week of instructional time.

Indigenous Worldviews and Perspectives:

Students will be introduced to audio recordings of Canadian First Nations music and will use these files to create a unique soundscape that is representative of the various First Nations regions across Canada and North America.

We will develop inclusive curriculum through recording and editing the experiences of the Coast Salish People's histories, voices, drumming, language and songs. To acknowledge the rights and culture of our local Nations.

BIG IDEAS

Personal artistic choices of the acoustic factors purposefully influence the final design.	Purposefully artistic choices enhance the depth and impact of an artistic work.	Sound Engineers use technology in purposeful and reflective ways.	Refining artistic expression requires perseverance resilience.	Audio media is a unique art form that captures sound for many purposes.

Learning Standards

Curricular Competencies	Content
Students are expected to do the following:	*Students are expected to know the following:*
Explore and Create:	• **elements** and **principles of design**
	• **recording development strategies**
• Create recorded audio using sensory inspiration, imagination and inquiry	• **audio media technologies**
• Refine skills and techniques from various styles and genres	• **standards-compliant technology**
• Examine established new and emerging technologies used in recording arts	• a variety of sound sources and genres
• Refines skills and techniques in creating recorded pieces	• **terminology** used in recording arts
	• a range of **materials**, **processes**, and **techniques**
Reason and Reflect:	• Audio recording skills to enhance, alter, or shape technical elements of a project:
	○ **pre-production**
• Analyze and interpret recording and use of technique, technology, and acoustic environment using recording language	○ **production**
• Analyze waveforms to identify and apply recording strategies	○ **post-production**
• Consider and assess multiple interpretations of a recorded excerpt	• symbols and metaphors
• Refine creative and technical proficiency in the recording process	• work flow management through production processes
• Consider the function of microphone selection and placement within an ensemble or collaborative instrumental/vocal effort	• concept development to enhance or change the project
• Analyze styles of recording to inform mixing decisions	• industry standard technologies
• Recognize and evaluate creative choices in the planning, making interpreting and analyzing of recorded pieces.	• ethical sourcing of materials and implications and outcomes of their use
	• limitations of chosen instruments/tools

Communicate and Document:

- share, and engage with recording styles in a variety of contexts
- Communicate ideas and express emotions through the recording process.
- Demonstrate respect for self, others, and **place** through the recording process.
- Investigate and respond to **social and environmental issues** and values using media art

Connect and Expand:

- Demonstrate personal and social responsibility associated with creating, perceiving, and responding in media arts
  - Examine First Peoples perspectives, knowledge, and protocols; other **ways of knowing**, and local cultural knowledge through media arts

- hierarchy and delegation of roles in production team environment
- influences of **recording arts culture** in media arts
- local, national, global, and intercultural recording artists and genres
- **ethical, moral, and legal considerations** associated with recording arts technology
- **moral rights**, and the ethics of **cultural appropriation** and plagiarism
- health and safety protocols and procedures

Big Ideas – Elaborations

Materials:
Unique audio art forms that employ Indigenous People's music, spoken pieces, a variety of music genres and sounds as a means of artistic expression. The spectrum of materials available to artists is open-ended and evolving.

Aesthetic experiences emotional, cognitive, or sensory responses, to sound imagery and language.
Audio design choices require the evaluation and refinement of skills.

Sound Production: a focused study in the technical branch of audio reproduction that includes recording, mixing, editing, mastering and sharing.
Instruments, and technologies can be adapted and modified for specific purposes.

Acoustic Factors: The properties or qualities of a room or building that determine how sound is transmitted in it.

Curricular Competencies – Elaborations

- **Creative Risks** make an informed choice to do something where unexpected outcomes are acceptable an service as learning opportunities

- **Musical Language:** vocabulary, terminology, and nonverbal methods of communication that convey meaning in the recording arts

- **Document:** through activities that help students reflect on their learning example journal, taking pictures, making video clips or audio recordings all of   this toward compiling a portfolio

- **empathetic production:** may include experiences; traditional cultural knowledge and approaches; First Peoples worldviews, perspectives, knowledge, and practices; places, including the land and its natural resources and analogous settings; users, experts, and thought leaders
- **constraints:** limiting factors, such as available technology, expense, acoustics, copyright
- **sources of inspiration:** may include aesthetic experiences; exploration of First Peoples perspectives and knowledge; the natural environment   and places, including the land, its natural resources, and analogous settings; people, including users, experts, and thought leaders
- **information:** may include professionals; First Nations, Métis, or Inuit community experts; secondary sources; collective pools of knowledge in communities and collaborative atmospheres both online and offline
- **iterations:** repetitions of a process with the aim of approaching a desired result
- **sources of feedback:** may include peers; users; First Nations, Métis, or Inuit community experts; other experts and sound engineers and music professionals both online and offline
- **Sonic appropriateness test:** includes evaluating the degree of authenticity required for the setting of the test, deciding on an appropriate type and number of demos, and the mastering process
- **project management processes:** setting goals, planning, organizing, recording, monitoring, and leading during recording sessions
- **Share:** may include listening by others, use by others, giving away, or marketing and selling

- **intellectual property:** creations of the intellect such as works of art, invention, discoveries, design ideas to which one has the legal rights of ownership; Society of Canadian Authors and Composers (SOCAN)
- **technologies:** tools that extend human capabilities
- **Audio conversion output**: for example, auditory profiles, conversion from microphone to speaker, analogue to digital
- **elements:** for example, colour, form, balance, shape, space, texture, tone, value, volume, timbre, resonance, delay, reverb
- **principles of design:** for example, balance, contrast, emphasis, harmony, movement, pattern, repetition, rhythm, unity
- **ethical, moral, and legal considerations:** for example, regulatory issues relating to responsibility for duplication, copyright, appropriation of imagery, sound, and video
- **work flow:** planning process for transforming ideas into creative work
- **limitations:** for example, cost, availability, arrangement, personalities
- **sequencing:** the process of arranging, controlling, and optimizing work and workloads
- **interpersonal skills:** for example, people skills, social skills, communication, attitudes, collaboration, follow-ups, courtesies, record keeping

Content – Elaborations

- **media technologies:** for example, audio multi-track production, layout and design, effects and plugins, audio (digital and analogue), new emerging Digital Audio Work Station processes

- **media production:** pre-production, production, and post-production

- **evolution of producer's style:** recognizing how their personal style evolves as they explore, understanding their personal recording/studio engineering process, and interacting with works made by others

- **ethical, moral, and legal considerations:** for example, regulatory issues relating to duplication, copyright, appropriation of imagery, sound, and video

- **cultural appropriation:** using or sharing a cultural motif, theme, "voice," image, knowledge, story, song, or drama without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn

- **audio-development strategies:** for example, double tracking, compression, distortion, balance, fade, gesture, figuration, crossfade, reverb, microphone technique and selection, delay, panning, volume, multiplication, equalization, reversal, rhythm, simplification, stylization

- **elements of design:** for example, depth, form, instruments, shape, space, texture, tone

- **principles of design:** for example, balance, contrast, emphasis, harmony, movement, pattern, repetition, rhythm, unity

- **technical, stylistic, symbolic, and cultural influences:** auditory elements and principles of sound and design that recognize the "..cultural precepts influencing an audience's understanding"

Content – Elaborations

- **Indigenous perspectives:** will vary depending on the traditions and practices of local Indigenous and individual's views • interpersonal skills: for example, people skills, social skills, communication, attitudes, collaboration, follow-ups, courtesies, record keeping

- **cultural appropriation:** I will teach that using or sharing a cultural motif, theme, "voice," image, knowledge, story, song, or drama without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn because; "Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations".

Recommended Assessment Components: Ensure alignment with the Principles of Quality Assessment

Assessment evidence will be collected using a wide variety of methods, such as observation, lab skills tests, learning logs, personal goals, student self-assessment and peer assessment, oral and written reports, and quizzes. Teacher is providing on going, descriptive feedback that is embedded in day to day instruction and provides varied and multiple opportunities for learners to demonstrate their learning.

Student performance is based on the information collected through assessment activities. Teacher's insight, knowledge about learning, and experience with students, along with specific criteria they establish, to make judgments about student performance in relation to learning outcomes of the course.

Achievement indicators using language directly from the learning outcomes will be used to gauge the level of achievement for each student. The breakdown of the grade will correspond to the time allotted to each learning unit.

Learning Resources:

Roey Izhaki - Mixing Audio: Concepts, Practices and Tools
Mike Senior — Mixing Secrets for the Small Studio
Bob Katz — Mastering Audio: The Art and the Science
Curtis Roads — The Computer Music Tutorial
Bobby Owsinski — Mixing engineer's Handbooks
Mixerman — Zen and the Art of Mixing
Michael Stavrou — Mixing with your Mind
Glen Ballou - Handbook for Sound Engineers
Tim Crich — Recording Tips for Engineers