

Language, Texts and Technology

Washington State University Vancouver, spring 2010

Assignment guide for: **Audio Project**

<http://ltspring2010.blogspot.com/>

The Audio Project (150 points) is the third of the three major team projects in this class.

Tasks your group needs to accomplish to get started (not necessarily in this order):

[] **Choose a story for your group to remediate:**

Work with your audio teams on developing a story or anecdote, one that will be remediated from an original text, pre-1923 or without copyright. The first step is to choose the story together. Maybe start with a genre, or an author, or an anecdote, or a character. Pinpoint the story you want to tell, literally and figuratively. Then imagine how you will record it, what equipment you will need, what effects you will incorporate, and how you will give it layers of sound, use appropriate dialects, etc. Then reevaluate if this is the piece you really want to do. If so, go for it.

[] **Choose an organizational structure for your group:**

By creating jobs or duties to get this project done, please remember that this invariably will be a team effort in all respects. Each job will need many people involved (and each person will do more than one job), for it to get accomplished. This is not the kind of project that works well with lone wolves. That said, someone probably needs to be in charge of each area to make sure those receive proper attention. Here are some suggested roles for the composition of the team; maybe consider these like committee chairs, and it might be a good idea to set up subcommittees to handle the various jobs, just so each person is engaged on various levels:

Director / Project Manager (10 points XC) – Coordinator of the project and of the team's efforts; in charge of overall quality control, keeping the group on task and making sure your team earns full points for this assignment; avoids copyright violations outside classroom fair use.

Adapter – Oversees the line-by-line adaptation of the text, focused on bringing the strengths of audio to this story. Needs to work closely with the Dramaturg.

Dramaturg – Oversees the quality of the adaptation in terms of integrity to the history and time period of the piece, the attention to character development, the sounds match the era, etc.

Foley artist – In charge of creating all of the background and special effects in the piece, plus the ambient environment.

Music editor – In charge of all musical interludes as well as the opening and closing themes; avoids copyright violations outside of classroom fair use.

Production assistant – It might be helpful to designate someone, particularly someone with a flexible schedule, to be available to do all of the little jobs that pop up (finding this and that, compressing files, research and fact checker).

[] **Create a rough first draft, even if it's very rough**

Getting this first draft down on paper, coalescing your ideas as a group into a tangible form, as rough and messy as it can be at this stage, is a major roadblock to success. Figure out ways, as a group, to get through this stage by **April 14**.

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[] **Audio Project deliverable (how to earn the 150 points)**

Email **MP3** file to: brett.oppegaard@gmail.com by **9 a.m. Wednesday, April 28**, so I can post those, and we can listen to them in class that night. It's likely that your file will be too large to be transferred using regular email methods, so please use a Web site such as Mailbigfile.com to circumvent the bottlenecks.

How to earn the collective team points (100 points)

- **Email the final mp3 file to brett.oppegaard@gmail.com by 9 a.m. April 28 (10 points)**
- **Quality of adaptation** -- The recording uses the strengths of the medium to make the story sound to the listener like it is happening right at that moment. In other words, this story is not just being dryly recounted or read like from a news reel. Remediation issues are handled deftly. The emphasis here is on the broad creative choices, use of raw materials and how those are converted into audio form, taking advantage of the strengths of audio as a medium. **(30 points)**.
- **Quality of production** -- In creative, thoughtful and coherent ways, your group has remediated a story or anecdote from an original text (published before 1923 or otherwise without copyright restrictions) and put it into a functional digital audio form, mp3, lasting **a minimum of five minutes and a maximum of 10 minutes** that can be posted to the classroom blog, <http://ltspring2010.blogspot.com/>. The emphasis in this category is on the foundational production choices being made and chores being done behind the scenes, from quality of the finished script to audio editing. **(30 points)**
- **Quality of artistry** -- Character voices include the appropriate dialect and inflections of the role and lines. They sound believable. They have proper motivation. **Each group member has at least one speaking part**. Significant Foley effects are blended into the telling of the story, highlighting dramatic moments and providing ambient aural texture. Mood music fits the theme and feel of the piece. The emphasis here is on what can be heard, from music and sounds to the delivery of lines. **(30 points)**.

How to earn the individual audio story points (50 points): This document needs to be emailed to brett.oppegaard@gmail.com with the subject line: "Audio project analysis" before class begins on April 28.

Write a 1,000-word analysis of this project and your contributions to it, including what you learned from this experience. To earn the full points, your response will cite related examples from readings / lectures from throughout the term and state specific moments that affected your understanding of audio forms, remediation and collaborative artistic production. Besides fulfilling those requirements, this analysis will be assessed on quality of writing, depth of thought and documentation of your contributions.