

# LEARNING RESOURCE

## SPA - MEDIA ARTS



**INTRODUCTION TO VISUAL & AURAL  
COMMUNICATION**  
QUARTER 2 - MODULE 1

## LEARNING RESOURCE for Media Arts

### Media & Communication

#### Introduction to Visual and Aural Communication

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## FOREWORD

Welcome to this Learning Resource for Media Arts.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21<sup>st</sup> Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all, activities will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

## INTRODUCTION & OBJECTIVES

Good morning!!! In this Learning Resource we will continue our journey through Philippine Art and understanding Media Arts; this time we are looking into the nature of communication and how messages are made and delivered.

Through this Learning Resource we will ground ourselves in the theoretical foundation of communication, and from there take off into developing effective communication materials using both sound and images.

At the end of this Learning Resource, you will be able to:

1. Demonstrate how images, sound, and text are used to communicate messages.
2. Combine images and text to create artistic visual presentations.
3. Utilize digital applications to create and enhance sounds.
4. Incorporate sound to enhance the presentation of visual communication projects.

This Learning Resource may be used for, and is applicable to, the following DepEd Codes:

- SPA\_MA-PF7-IIb-c-2
- SPA\_MA-PF7-IIe-g-4
- SPA\_MA-PF7-IIh-j-5

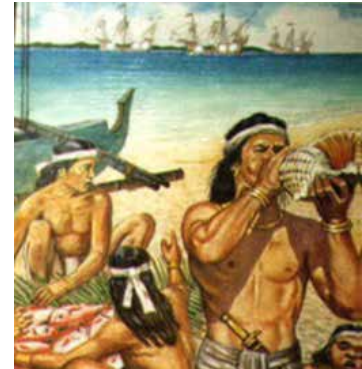
So, if you are ready, we are definitely ready! Let's begin!!!



## TOPIC 1

# COMMUNICATION

Did you know that even before the arrival of Spanish colonizers in 1521, there already existed a system of writing, usually on tree bark and using colored tree sap as ink? New laws and policies in a community or *barangay* was announced with a town crier or *umalohokan* who would walk around making the announcement.



*Umalohokan blowing a conch to call the community's attention. Photo from NCCA Sagisag Kultura*

What would be the modern version of the *umalohokan*? In what ways are the modern versions of *umalohokan* the same as in pre-colonial times? In what ways are they very different?

### Communication Theory

What is communication? We have heard the term many times, but what does it really mean? Communication is the transfer of information from one place or person, to another place or person. At its most basic definition, all messages have a sender (the one sending or making the message), the message itself (what he/she wants to say), and the receiver (the one who will receive the message).



There are different kinds of communication, and each one is important for a Media Arts student to know and understand, because Media is communication; by understanding how communication works and affects people, then you will be able to create Media Artworks that can influence, engage, and entertain audiences.

*Spoken or Verbal Communication* – is communication that is based on words that are said, spoken, or using the human voice. Verbal communication happens in phone calls, radio broadcasts, and in speeches and lectures.

*Non-Verbal Communication* – uses other means aside from the voice. Non-verbal communication includes facial expressions, hand and body movements, and body language. The famous Filipino “*nguso*” is a form of non-verbal communication and is used to point or refer to something.

*Written Communication* – is based on text and numbers, these would include letters, notes, flyers, invoices, or receipts. Books, emails, poetry, and websites are also types of written communications.

*Visual Communication* – is communication based on the use of lines, colors, shapes, and forms as the means to deliver its message. Visual communication can still use text, voice, or movements, but it also relies on Elements of Art and Design to enhance or to emphasize the message. Billboards, posters, paintings, photographs, dances, plays, and films are different forms that use visual communication to make their message more interesting to their receiver.

### Media Forms

All messages from sender to receiver must pass through a channel. In simple, person-to-person communication, that channel is the human voice. In a news announcement being made to millions of people, the channel is the TV or radio.

The channel used to transmit or transfer a message from sender to receiver is called the “medium” (or the plural “media”). Media can come in physical forms: newspapers, books, billboards, and letters; it can also be non-physical or virtual such as websites, news broadcasts, or emails.

Print Media	Media channels based on text and using some sort of printing such as paper and tarpaulins.	Newspapers, books, flyers, magazines, birthday tarps, board games, komiks
Broadcast Media	Media channels that are used for “one-to-many” messages and made through a one-way form where the message is sent to the receiver, but the receiver cannot generally comment or make feedback.	TV, radio, emergency announcements
Outdoor Media	Usually used for advertising, these are media channels that are designed to be seen by a large number of people in an outdoor setting. Also known as “Out Of Home (OOH)” media.	Billboards, traffic signs, store signage, posters
New Media	Digital communication channels that are designed around the concept of “interactivity” or the ability of the user to choose his or her content. New Media is different from broadcast media as it is more designed to respond to individual preferences or “one-to-few” messaging.	Internet, websites, blogs and vlogs, YouTube, computer games, mobile phone apps, Spotify, Netflix
Social Media	A type of communication channel where information is transferred through virtual networks and communities. These virtual networks and communities connect different individuals using common characteristics such as family relations, classmates, common interests, or political stand.	Facebook, Instagram, Twitter, LinkedIn, Snapchat, Tiktok, Tumblr

### Media and Communication

The reality is that communication is much more complicated than sender-message-receiver. We already read above that all messages must pass through a channel (the medium!) before being accepted by the receiver. Prof. Harold D. Lasswell (1902-1978) described communication in his Communication Model as:



In his model, he shows that a message is always sent because the sender (somebody) wants the receiver because he or she wants that receiver to do something (e.g. buy a product, follow the law, or wash the dishes). All messages have a purpose, so it is important that you are able to deliver your message as clearly and as efficiently as possible so that your receiver is able to do what you want him or her to do.

In 1948 mathematician Shannon and scientist Weaver introduced a new concept to Lasswell's Model, the concept of "noise". Noise, according to them, is anything in the message that is unintended by the sender but is transmitted to the receiver; there are different types of noise:

*Physical noise* – noises we hear such as car horns, dogs barking, and videoke singing.

*Electronic noise* – these are disruptions in the transmission signals of communications, such as TV static, bad sound volume, choppy phone signals, blurred video.

*Psychological noise* – ideas or emotions that change the meaning of communications we are receiving. A sample of this is how we would immediately dismiss information without verifying it, simply because it came from the village *tsismosa*.

*Semantic noise* – when the language or means of communication is the item causing miscommunication problems. This can happen when the receiver is having difficulty understanding the language or accent of the speaker, or it can be when there is too much technical terms that the message is not being properly received by the listener.

### **TOPIC REFLECTION**

Media Arts is about communicating. It's about sending a message to a receiver so a certain effect can be reached. Do we want our audience to cry? Laugh? Buy shampoo?

As communicators we are supposed to avoid or minimize the effect of "noise" in our communications. Avoiding noise means that we have to think about what and how our audiences think, see, and feel. We need to understand things like "what is their reading comprehension level", "will they understand these numbers or what these numbers mean?", or even "what language should I use?"

### **ACTIVITY 1: The Festival Concept!**

In this Activity we will develop a concept for a fictional festival in our community.

1. Conceptualize your own festival. Describe what it is about, how long it will last, and what kind of events you will organize.
2. Take inspiration from different festivals in your community, the Philippines, or even around the world. Describe in 3-5 sentences why you are organizing this kind of festival; what are you celebrating? Why?
3. Give your festival a name, a date, and a venue
4. Outline the different activities of the festival including: how it fits in the whole festival, who the attendees will be, and how long it will happen within the festival period
5. Compile photographs and images of other Philippine festivals that are similar or have similar parts (e.g. a Holy Mass) to your concept
6. Also determine the different types of media that you would use to promote your festival
7. Create a PowerPoint presentation of your idea or concept for the festival; if possible present this to someone or a group for their feedback



*The COEXIST graphic designed by Polish artist Piotr Młodożeniec in 2000. It was a simple, but extremely powerful statement about how people of different faiths can and should coexist in peace and mutual respect. Many other designers have since adopted the COEXIST graphic to include LGBT, other religious beliefs, and political stands. Graphic is public domain.*

Did you know that the human brain processes visual information 60,000x faster than text? It's true! Our brains are wired so that concepts are transmitted and processed first so we can react quickly (it's a prehistoric survival instinct). Understanding this, we can now use visual communication techniques to say so much more than we are actually saying (or showing).

A picture truly is worth a thousand words!

### **Visual Communication**

Visual Communication is the practice of representing and delivering information effectively using graphic elements, symbols, and images. It is one of the main types of communication such as verbal and non-verbal communication. Today people rely most on visual communication for their news, information, and entertainment; these includes signs, graphic designs, films, games, typography, and countless others.

Visual communication is used to a great extent in advertising, entertainment, education, online media, and products.

### **Basic Principles of Visual Communication**

Our world is very visually oriented, and how something looks can be much more important or influential than what it is actually saying. For instance, this public service announcement by a local sardines company is promoting health protocols and safety by telling us to maintain physical distancing. But what is it also saying? It is showing us their new products, the placement of the products and logo are prominent and large against a blank background. So while it is telling us to stay physically apart, it is also making us hungry for sardines, or at least curious to try these flavors of sardines.



*One of a series of social media posts by local sardines brand Ligo. Their ads have been praised for their humor, play on words, and creativity; they have also made subtle socially relevant statements in some of their ads, in particular about support for the LGBTQ community and medical frontliners. Ad from [facebook.com/Ligo.Philippines](https://www.facebook.com/Ligo.Philippines)*

Not just in advertising, most visual communications try to both “say” and “show” what they are trying to communicate. The following principles will guide you in developing a greater control of your visual communications.

### ***Aesthetics and Tone***

Aesthetics are the “look and feel” and the tone is the “voice” of a visual communication. It is a combination of your choices and incorporation of the different Elements and Principles of Art & Design.

As you design, ask yourself: What are my communication goals? Who am I speaking to? What is the desired outcome from the audience interacting with the content? From there you should make the choices that will best communicate your message.

Look at the three posters below, all of them were produced by the same organization for the same purpose: to promote handwashing for hygiene and COVID prevention. (A) is designed for the general public, usually an adult audience, (B) was designed for teens and young adults, and (C) was designed for younger children.

Compare and contrast their differences with Aesthetics: notice the use of words, the type of images or photos that they use, even the choices of colors. How does each poster “feel”?



They are all “friendly” so that people will feel safe and good about washing their hands; they do not feel like they are being forced to wash their hands.

Notice also the Tone of each poster. What “voice” is it using? How does each poster “talk” to its intended audience? How does it use its words? What about other graphical elements?

You will see how poster (A) is more serious, it contains more information, poster (B) is more direct to the point for teenagers that don’t like reading, and (C) informs children that people “love clean hands”, because young children do not yet fully understand concepts of “viral infection” and “pandemic”.

**ENHANCEMENT ACTIVITY**

**Aesthetic and Tone**

1. Go on the internet and go to Google Images.
2. Search for posters, flyers, websites, and announcements about different Philippine festivals
3. Compare and contrast their aesthetics and tones. What styles do they have in common, which ones are different? Why?

**Type & Typography**

Type refers to a set of letterforms (e.g. the alphabet, numbers, symbols); it carries the meaning of the word you want to use, and it also is part of the aesthetic and tone of the work. Typography, on the other hand, is the arrangement of those letterforms on a page or screen; this includes the size of letters, arrangement, paragraphs, and even line spacing.

Type and Typography both work to make a communication 1) understandable, and 2) effective, by the choices of elements such as typeface and font size.

“Typeface” and “font” may be synonymous, but they are not the same! A typeface is made up of fonts and is the name of a family of related fonts (such as Arial, Times New Roman, or Verdana).

On the other hand, fonts refer to the weight and style that constitute a typeface (such as Arial Narrow, Arial Rounded, Arial Bold, Arial Black, Arial Italic).

Sans-Serif	Typefaces without “tails” (serifs); they are easy to read when large (e.g. billboards, signages)	Arial, Calibri, Century Gothic, <b>Impact</b>
Serif	Typefaces with “tails” (serifs); they are easy to read when very small (e.g. footnotes, newspapers)	Times New Roman, Book Antiqua, Courier New, <b>Rockwell</b>
Script	Typefaces that are based on human handwriting and more casual writing styles; difficult to read if used too much, mostly they are decorative	<i>Baskerville, Cavolini, Curlz, <b>Harlow Solid</b></i>
Monospaced	Typefaces where the letters are all the same width and occupy the same amount of space	Courier New, lucida console, Consolas
Display or Decorative	Highly stylized typefaces best used for titles and headlines	Bodoni Black, <b>FLEGREI, Ravie, wide latin</b>

#### Typography tips that work!

1. Combine a serif typeface with a sans serif typeface, or other way around.
2. Use two typefaces only, or three if you must. Do not use four or five fonts.
3. Do not mix typefaces with different moods, otherwise it will confuse your audience.
4. Keep it simple, try to use different weights of fonts first or different fonts in the same family. Minimalism is key.
5. Contrast is still important. We will learn hierarchy next, use it to your advantage.
6. Respect the font’s integrity, do not distort it. Always resize proportionally.
7. Practice makes perfect. Typography is beautiful. Use it creatively.
8. There are thousands of free fonts on the internet, explore and find the perfect font for your communication.
9. Lastly, avoid Comic Sans, Lucida Calligraphy, Brush Script, and Papyrus. They are already overused and make your layouts look “*baduy*”.

## **ENHANCEMENT ACTIVITY**

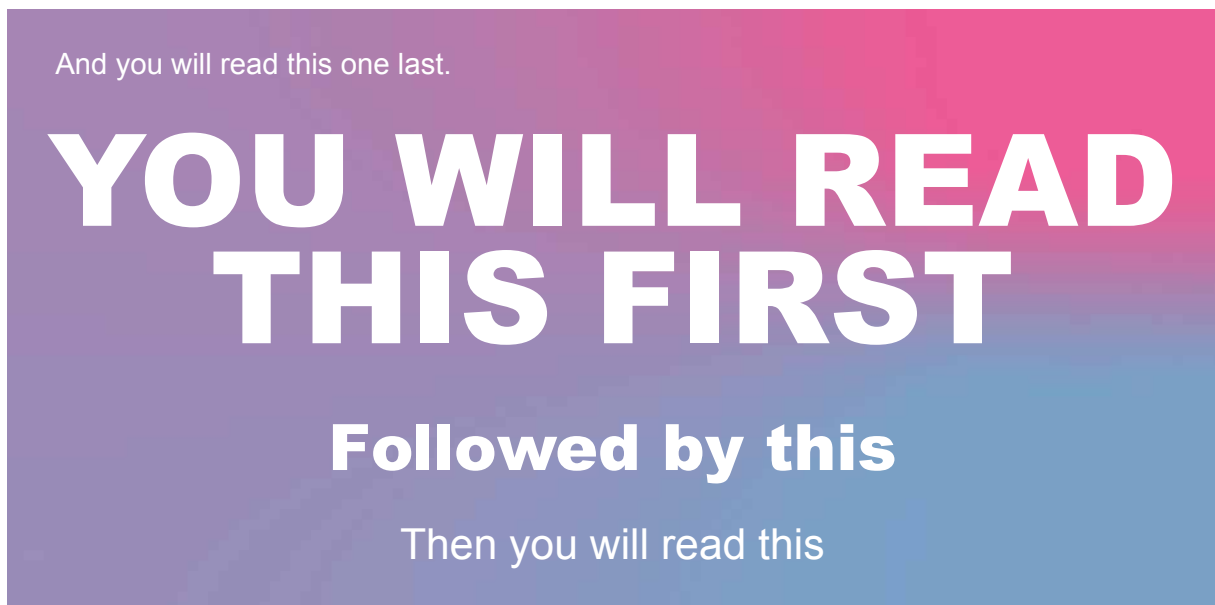
### **Type and Typography**

1. Create a personal logo for your festival concept using shapes and text
2. Go to an online free logo creator website like [canva.com](https://canva.com), [freelogodesign.org](https://freelogodesign.org), or [designevo.com](https://designevo.com)
3. You can also draw your own logo using a computer or pen-and-paper
4. When trying out different fonts, notice which ones reflect your personality, which ones make a statement, and which ones do not fit your style

### **Grid**

The grid are invisible lines that divide your visual communication into sections. Each section contains a part of the total information you want to give your audiences. You can use the grid to organize information so that the most important is seen first, followed by the next important, and lastly by the least important.

Look at this graphic:



This is a sample of **Visual Hierarchy**. Visual Hierarchy is arranging elements to show their order of importance so users can understand information easily. By arranging elements on a page or screen, designers influence users' perceptions and guide them to desired actions.

Basic techniques in visual hierarchy include:

**Size** – bigger is seen first and usually “more important”; headlines, titles, and important phrases are usually bigger and bolder. Less important or support information such as text and instructions, are usually smaller.



**Position** – Center and Above are usually positions of importance, Below and To-The-Side are less important. The right side of the page or screen also gets more attention because most people read in a “Z” formation, starting at the top, and going to the bottom right corner.


**Emphasis** – using boxes, shapes, or frames allows you to emphasize more important elements against less important.

**White Space** – also known as “negative space”, these are empty spaces in the layout that allow the eyes to “rest”. Having white spaces also allows pieces of information to stand out against other elements. The diagram below shows how having some negative space allows certain elements to become clearer and easier to read.

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**ENHANCEMENT ACTIVITY**

**Grid**



1. Create a draft or study for a festival poster (see sample)
2. On a clean sheet of paper (or digital document like MSWord) make a layout of your poster for the festival you conceptualized in the previous activities
3. This is **not** your final poster but what is called a “study”, it is a sketch to see where different elements will go such as the headline/ title, information text, and main images

## Color

Color contributes a large part of the overall tone of a visual communication. Color can be used to differentiate elements from one another, it can give certain meanings or emotions, or can also be related to something about the viewer's culture.



Color for elements in a visual communication – such as backgrounds, text, text boxes, and headlines, should be appropriate for the content. They should be consistent and, most importantly, make a meaningful contribution to the whole project. Colors should not be used for color's sake!

In most cases, colors should be limited to just 3 to 6; this will ensure consistency and viewing comfort for your viewer. This can be done by understanding basic color harmonies and using a color palette.

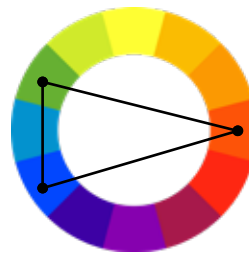
## Color Harmonies



**Complementary**  
(e.g. Blue + Orange)



**Analogous**  
(e.g. Orange + Red-Orange + Red)



**Split Complementary**  
(e.g. Blue + Green + Red-Orange)



**Triadic**  
(e.g. Blue + Yellow + Red)

Color harmonies are based on a “color wheel”; a color wheel is a visual representation of color on the spectrum, and how each color is related to each other. The color wheel shows different color harmonies that can work best together:

**Complementary** - are opposite colors in the color wheel that are located across from one another and can give you a high contrast of color schemes.

**Analogous** - consist of three colors that are next to each other and create a harmonious combination.

**Split complementary** – is like analogous colors but uses two colors near each other, and one complementary color across the circle.

**Triadic** – colors that are evenly spaced around the color wheel, creating a perfect triangle. This color harmony can be vibrant so you should use this with care.

## Color Psychology

Got something to say? Did you know that you can use color psychology on your design to convey meaning?

Color can affect feelings, emotions, and moods of your audience. Color can also influence people on the products they buy. Choosing the right color palette for your design can make a big difference in being recognized by your audience. Choosing colors properly will help you get your audience to see and

feel what you want them to see and feel. Here are some colors and their meanings to give you inspiration in choosing the right colors for your design.

<b>RED</b> Bold Power Passion Love Anger Excitement	<b>BLUE</b> Trust Loyalty Professionalism Ambition Success Calm	<b>YELLOW</b> Warmth Vibrance Energy Attention Playful Happiness
<b>GREEN</b> Innovation Creativity Cleanliness Natural Freshness Growth	<b>BLACK</b> Modernity Authority Power Mystery Luxury Strength	<b>WHITE</b> Peace Innocence Cleanliness Serenity Purity New Beginnings

Colors also have a different meaning depending on culture, symbolism, emotional attachments, and personal experiences. Red can mean either “anger” or “love” for some, in Chinese culture Red is the color of “luck”; while in Europe the color of “luck” is Green.

White in Western culture means “purity” or “peace”, but in many Asian countries, white is associated with death. When designing for other people, make sure to do your research first before choosing your colors!

### ENHANCEMENT ACTIVITY

#### Color

1. On a photography app such as Instagram, Snapseed, or Camera360
2. Take a selfie as if you were the model for your festival poster
3. Using filters, create different versions of the selfie using different colors and color-styles
4. Which color schemes made the photo look more dramatic? More exciting? More vibrant? What colors and color combinations did these filters use?
5. Continue playing with colors and color filters. Make your selfie look sad, scary or angry, sunny, and rainy. What colors and color combinations did you use?
6. Paste the photos in a digital document (MSWord or PowerPoint), add a description of the colors and color harmonies that you used or were present in the filters.

## Images

Images (or pictures, sketches, graphics, etc.) can serve so many different purposes: give a mood, explain or show a concept, demonstrate a process, or contribute to the Tone of your visual communication.



← Primary image of hotel on the upper portion captures viewer's attention (yellow-orange color) and communicates what the poster is about (the hotel).

← Larger font size immediately communicates the message in 2 words. Support text below is smaller and adds information, but the main text already sent a clear message.

← Hotel name is clear and prominent; colors are yellow (looks like gold!) and black (class, luxury). If the viewer does not read the rest of the poster, the message is still clear: The Palace Hotel is Super Comfortable!

← Support images reinforce the message of "comfort" and "luxury" that what the hotel is communicating. The viewer's reaction to the bedroom image is "wow! I want to stay there!", and their reaction to the swimming pool image would be "that could be me relaxing!"

Primary image is beautiful and makes viewer hungry. Secondary image is the logo of the restaurant, it is smaller, less visible so focus is on the food and text.

Curved line graphics help divide the flyer into sections

Clock icon helps communicate business hours

Circular text box emphasizes message of "visit us" and restaurant address and contact information.



When determining images for a work, "more is not always better". Select your images carefully. There should be a main or primary image, this should communicate the purpose of your visuals; remember that humans process "visuals" faster, so this is the first thing that people will look at and remember!

Support or secondary images should only be used when additional visual information is necessary; they can also be used to emphasize the main concept or communication you are trying to make.

**Text boxes** can be used to separate text away from images so that one does not interfere with the other. Text boxes and other graphic images can also bring emphasis to your message by telling your viewer “look at this, it is important!”

### **ENHANCEMENT ACTIVITY**

#### **Images**

1. Look through your photo albums or go to Google Images
2. Find images that fit the concept of your festival, look for images that can serve as both primary and secondary images
3. Gather at least 6 primary images and 6 secondary images
4. Compile them in a digital album or on your hard drive, do not forget to cite your sources! Images are protected by copyright and Fair Use says we can use them for education, but we must still acknowledge the owner.
5. Make notes of how these images will be used in representing your festival idea

### **TOPIC REFLECTION**

To summarize, effective communication is about minimizing the misunderstanding between the sender and the receiver. If the sender wants the receiver to do something or react in a certain way, then the messages must be very clear.

Using the principles of visual communication, you can design your messages so that they are not only clear, but also effective in influencing your viewer to do something. The elements of Visual Communication are used in combination with each other: Color alone, or Grid alone, will not make your design a success. Bringing them together with a clear purpose and your personal style will definitely give your audiences something to listen to!

### **ACTIVITY 2: Come to My Festival!**

In this activity we will try to get people to attend or come to your festival, because what is a festival without guests, right? We will create a poster or flyer for your festival

1. Review the festival you conceptualized in the previous activity. Review the reasons why you conceptualized the festival as well as the activities you are proposing
2. Determine the message you want to communicate in your poster
3. Create a poster for your festival using the art materials, studies, or digital files that you gathered in the previous activities. Use your knowledge of visual communication to make a great poster
4. Upload your poster to your social media account and take note of how people react to the poster

## SOUND & AURAL COMMUNICATION



Aural (pronounced “*oh-rah*l”) Communication is the transmission of information through hearing and speaking. “Aural” is not to be confused with “oral”. “Aural” is used to refer to sounds as they are heard and the process of hearing in general, while “oral” only refers to speaking. Aural Communication covers the use of both verbal (words) and auditory (sounds) components in delivering a message. Aural Communication can be used to transmit information on its own (e.g. radio), or in combination with Visual Communication (e.g. TV).

In this lesson we will study something that we rarely “see” but continuously perceive around us. Sound. But what is sound?

Sound is a form of energy such as light or electricity. It is produced when molecules vibrate and the energy it produces is picked up by our ears and translated by our brains into something we recognize. Like messages in communication sound needs a “medium” to travel.

Most of what we hear are sound waves traveling through the air. Sound can also travel through solids; this is why you can hear sounds when you put your ear on the floor, wall, or door. Sound can also travel in water; in fact, sound travels 4x faster in water than in air! There is no sound in space because sound cannot travel in a vacuum.

### Types of Sounds Used in Aural Communication

Sound and visual media (film, TV, computer games, internet) go hand-in-hand, in fact, the magic of movies, for instance, is much more realistic when there is a corresponding sound that goes with it. The most common types of sounds used in Media Arts are:

- a. Voice – the sound produced by a human being (or now, even a computer); this is usually in the form of words or simple sounds. Voice in Media Arts can come in the form of singing, speaking, voice overs (narration), beatboxing, or humming.
- b. Music – music can be defined as “sounds organized in succession” to produce a harmonious or whole work that conveys emotion or a message. Music can be vocal music (music with lyrics), instrumental music (just instruments), or acapella music (music without instruments, just the voice). When used in media, music is sometimes called a “score”, especially when it is used as background or mood music.
- c. Ambient Sound – these are the sounds of the environment or surroundings. In a street

the ambient sounds are traffic, car horns, passing vehicles, and street vendors. In a school setting, the ambient sounds may include sounds of writing on a blackboard, noise from students, and sounds of kids playing. Ambient sounds make a scene more interesting and realistic.

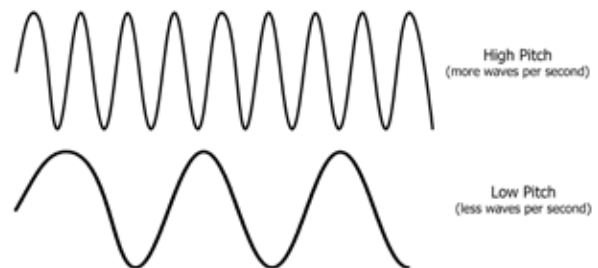
- d. Sound Effects (SFX) – these are the sounds objects make. Sound Effects are used for important objects or objects your characters interact with. Sound Effects are also able to communicate with your audience without the need for visuals, for instance, adding the sound effects of glass shattering already tells us that something broke.
- e. Stingers – are short pieces of Sound, Sound Effects, or Music that are used as accent or emphasis on an object, movement, or idea. This is usually heard in comedies and children’s programming. Stingers are also used in advertising and computer games; if you listen closely you can hear a “whoosh” or a small “toink” when you interact with your mobile games.

### Properties of Sound

Discussing or describing “what” sound is actually a discussion of physics and science. Sound is produced in waves, and these waves have different characteristics. For the purposes of understanding sound in the context of Media and the Arts, we will focus on the more common properties.

#### **Pitch**

Refers to the frequency of a sound (number of waves per second); usually referred to as its “highness” or its “lowness”.



- a. High-pitched sounds (in Filipino “*matinis*” or “*mataas*”) are police whistles, small bells, laser sound effects (pew-pew-pew!), babies or young children, and birds chirping. High-pitched are uncomfortable to hear and can hurt the ears.
- b. Midrange sounds are usually the normal speaking voice for people, dogs barking, or car horns. Midrange sounds are the most comfortable pitches to hear, especially for long times. Women are generally described as having mid-range voices.
- c. Low-pitched sounds (in Filipino “*mababa*” or “*malalim*”) are canon or fireworks explosions, sports car engines, the sound of a heavy book falling on the floor, or the sound of a cow or carabao. Adult men usually have lower-pitched voices than women, some male singers can even hit very low “bass” (pronounced “beys”) notes.

### **ENHANCEMENT ACTIVITY**

TRY THIS: go to <https://musiclab.chromeexperiments.com/Experiments> and try out the “Sound Waves” and “Oscillator” activities. See what the waves of different pitches look like.

### ***Intensity***

Refers to the “loudness” (*malakas*) or “softness” (*mahina*) of the sound; this is not to be mistaken with Pitch, because you can have loud-but-low sounds, or soft-and-high sounds.

It is important to note that loudness can only be measured or described when it is compared with something else. Dynamite explosion can only be called “loud” when it is compared to hands clapping.

Likewise, comments like a sound is “too soft” it is because other sounds around it are louder and make it difficult to hear the “soft” sound.

Intensity can also give us the idea of the distance of a sound. Sounds that are closer to us are louder, while sounds that come from farther away are softer or weaker.

In Media such as radio, TV, movies, and games, the adjusting, balancing, and matching of sounds to the correct intensity is called “mixing”.



*The sliders on an audio mixer allow a Sound Designer to “mix” the different sound elements in a film, radio, computer game, or TV show by changing how loud or soft a specific sound is. Photo by Michael Mep, from pixabay.*

### **ENHANCEMENT ACTIVITY**

TRY THIS: Go to <https://www.ambient-mixer.com/> and select a scene (we suggest a nature or rain scene), wait for the scene to load (patience!), and when loaded, click “show mixer” on the left side and click the “play” (▶) button. Now experiment with raising and lowering the volume levels of individual sounds. Make some louder, some softer. How does this change the mood or feeling of your scene?

### ***Duration***

Duration describes how long a note or sound is heard or played. It can be described as “fast” or “slow”, “short” or “long”. A gun shot (BANG!) has a very short duration. A train horn, on the other hand, is usually long and lasts for several seconds (HOOOOOOOOOOOOOO!).

Duration in sound and music is also described along the following characteristics:

- a. Beat – the underlying or existing pulse of a sound or series of sounds (e.g. heartbeat, drumbeats, clock ticking)
- b. Rhythm – the long and short sounds *plus* silence (e.g. 1...2...1.2.3., or clap-clap-bang-clap-clap)
- c. Tempo – refers to the speed of the beat; tempo may become faster or slower in the middle of a song or media arts piece (e.g. The song “Toyang” by the Eraserheads begins very slow, then suddenly shifts to high-tempo. Watch it here <http://bit.ly/eraserheads-toyang>)
- d. Metre – pronounced “mee-ter”, this characteristic is more related to music and is defined as a group of beats. Metres are the patterns in beats that occur repeatedly and allow musicians to “measure” the length of each note at each instance that it is played.



*This is the rhythm of a normal human heartbeat. The spikes and mounds mark the “beat”, the repeated spikes are the “rhythm”, the tempo of 60 beats per minute is the normal heart rate while resting, and one set of spikes, dips, and the small mounds are the “metre”. Image from Wikimedia.*

### **ENHANCEMENT ACTIVITY**

TRY THIS: go to <https://musiclab.chromeexperiments.com/Experiments> and try out the “Rhythm” and “Song Maker” activities. Notice how different durations bring a different mood or feel to the music you are making.

### ***Timbre***

Timbre (pronounced “tahm-brr”) is used to describe the “texture” or the “feel” of sound. It is the quality of sound that allows us to distinguish differences in sounds when that are the same pitch and intensity. The “C” note (do) produced by a trumpet is very different from the same “C” note produced by a piano.

For non-musicians, and those working with non-music sounds, you can describe timbre by referring to the Elements of Art & Design:

- a. Texture – some sounds feel “rough”, others feel “smooth”. There are songs are “*swabe*”, and a “rock” song feels hard and heavy; a singer’s voice can sometimes be described as “cool” (“*malamig*”). Singer/ composer Jose Mari Chan has been described as having a “*malamig na boses*” which makes his songs very easy to listen to.
- b. Color – sounds can also feel “bright”, “sunny”, or “dark.” Certain instruments feel sadder or happier than others, and other sounds can like wind, birds, rain, or traffic can also bring to mind certain colors and emotions, or can “color” your media output.
- c. Value – this usually refers to “brightness or darkness” of a visual work, but can also

be applied to sound and music. Sounds can appear to have different values: “bright”, “dark”, “light”, “heavy”. You can also use value to describe “more” or “less” of a sound (e.g. “the drum produces a more hollow sound than the table”).

### **ENHANCEMENT ACTIVITY**

TRY THIS: go to <https://musiclab.chromeexperiments.com/Experiments> and try out the “Song Maker” activity. Even if each square plays the same note, changing the instrument (choose from the bottom part) also changes the texture and feeling of the song you are creating (the Timbre!)

### **TOPIC REFLECTION**

In summary: sound is an important element of media and media communication. Because it cannot be seen, it adds a different dimension and effect to messages; it is able to carry and communicate emotions and messages to add to the visuals that can already be seen.

Different types of sounds have different uses, advantages, and disadvantages. Some sounds are able to do certain things better than others, but combining different types of sounds such as Voice with Music, or putting a Stinger when an important item comes out in a PowerPoint, can spell the difference between being memorable or forgotten.

Understanding the characteristics of sound also allows you to better choose, not just the types of sounds, but how sounds will work best together. You can use your knowledge and understanding Pitch, Duration, Intensity, and Timbre to build “soundscapes” that will make your communications and message much more effective.

### **ACTIVITY 5: Festival Music**

In this activity we will play around with creating music for your concept festival; you will be tasked to create an “audio loop” or a short piece of music that is played over and over. We will use this to help communicate the mood you want for the festival.

1. Go to <https://superlooper.universlabs.co.uk/>
2. Click on the buttons on the top “drum, rhythm, etc.” to record a short loop on the track
3. Click on the screen or tap the Q up to P on the keyboard to activate different sounds or instruments
4. There are different instruments or effects for drum, rhythm, chords, etc.
5. Click on each circle to begin recording, click on the (X) to delete the recorded loop and start again
6. You can change the tempo by clicking TEMPO and tapping on the screen to the speed you want
7. You can add a metronome (metre) by clicking on CLICK
8. When you are ready, click on RECORD and create your loop; you can then download a copy of your loop by clicking the MP3 button. You can also share it on social media.

## EDITING AUDIO



*A Foley Artist creates the sound of a heavy body falling to the ground by dropping a bowling ball into a box of sand; he is watching the film image and matching his sound effects with the timing of the actions in the film. Image from Wikimedia.*

Did you know that in film, TV, and computer games, sound effects don't just happen? Somebody has to create them!

These people are called Foley Artists. "Foley" (pronounced "foe-lee") is the art of creating sound effects for film, TV, and other media. It was named after Jack Foley who, in the 1920s, brought realistic sound effects to early films. The techniques that Jack Foley developed are still used today to create sound effects for even the most high-tech films!

Foley Artists create sound effects in a recording studio called a "Foley pit"; in this studio are different props and objects such as boards, doors, cups, and pans. There are different types of shoes and flooring, allowing an artist to create the different kinds of footsteps we hear in a movie.

Here are some common sounds and how Foley Artists make them:

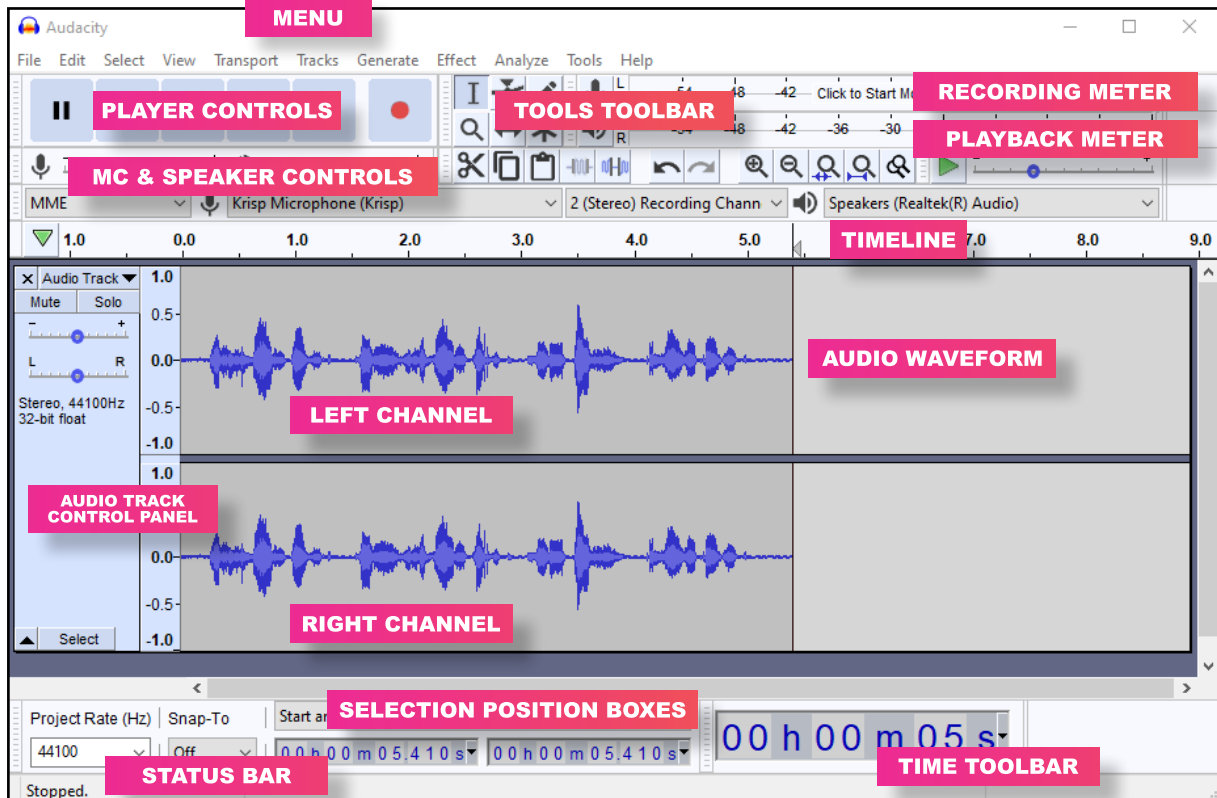
- Horses galloping – coconut husks
- Bones breaking – breaking celery
- Whoosh – wooden stick or *arnis*
- Walking on grass – shredded newspaper in a plastic bag
- Crackling fire – cellophane or thin plastic
- Kisses – kissing the underside of the arm

In this topic we will learn how to use an Audio Editing software to do simple edits and enhancements to your audio files; we will use Audacity – a free editing software with professional functions. Before we proceed, it is best if you already install it in your computer; get the latest version here <https://www.audacityteam.org/download/>

**Please download only from the official site** to avoid viruses other security risks.

You may also use WavePad (Android) or Hokusai (iOS); the interface will be different but have similarities and will work the same as Audacity. Please note that editing audio on a mobile device might be more difficult.

## Audacity 101: The Interface







It is highly recommended that you “play around” with the software before beginning your first project. This will allow you to discover functions and tools and how they work. Working with audio is different because all you see are “waveforms” or a visual representation of sounds – you cannot see specific words or pictures. Practice a bit on your own to get used to working with audio files.

## Audacity 101: Basic Functions

### I. Recording your voice

Recording your voice on Audacity is easy. You will need a working microphone (plugged in or built in), and speakers (headphones or built in speakers).

Click on the <b>Record</b> button		to begin recording.
Click on the <b>Pause</b> button		to pause the recording. Press it again to continue recording from where you left off.


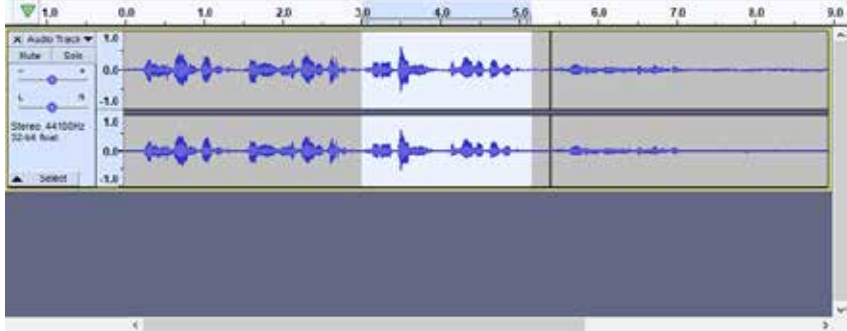
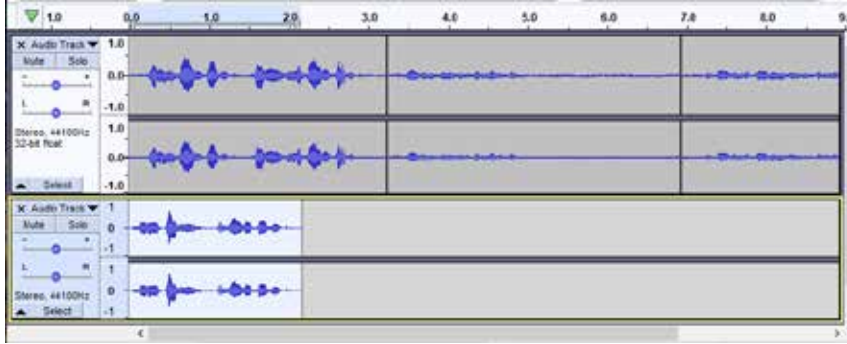
Click on the <b>Stop</b> button		to stop recording. The cursor will return to its previous position, before the recording was started.
Click on the <b>Play</b> button		to replay the beginning or the current cursor position

**ENHANCEMENT ACTIVITY**

Record your voice; take multiple takes and try out different styles of delivery.

**II. Selecting an area for editing**

Usually you want to edit only a specific portion of the clip. You can also use this to copy-and-paste an audio clip to a new track or timeline.

Select the <b>Selection Tool</b> from the toolbar		This will let you highlight portions of the timeline or track
<b>Click and drag</b> on the track to capture the part you want to select (lighter area)		
You can now copy-paste this clip, or place effects, or delete it.  This clip was cut (ctrl-c) and pasted (ctrl-v) into a new track		


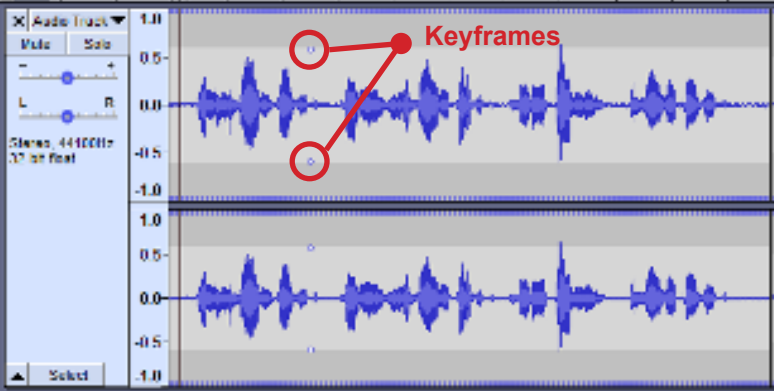
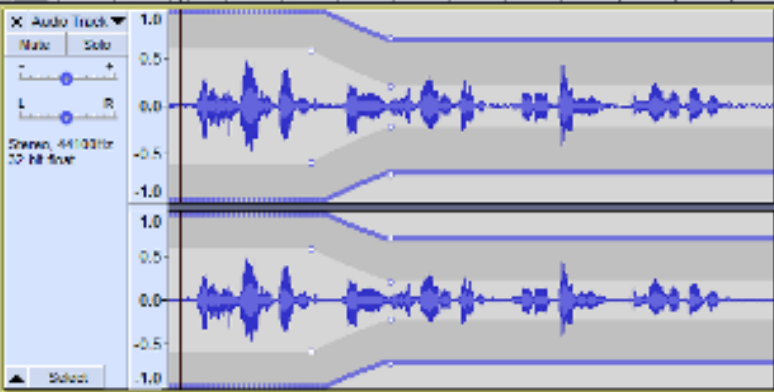
### ENHANCEMENT ACTIVITY

Edit your voice recording. Do the following:

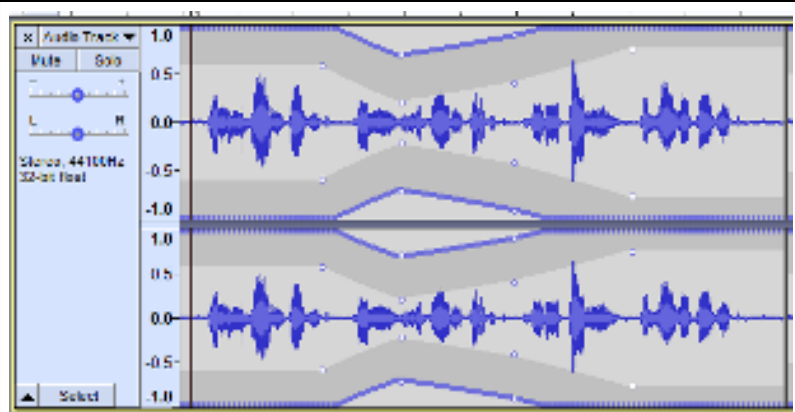
- a. Select small portions of the recording
- b. Delete a mistake
- c. Copy a selection and paste it somewhere else in the audio track (exchange the order of your words)
- d. Cut a selection and paste it on a new track

### III. Using the envelope tool

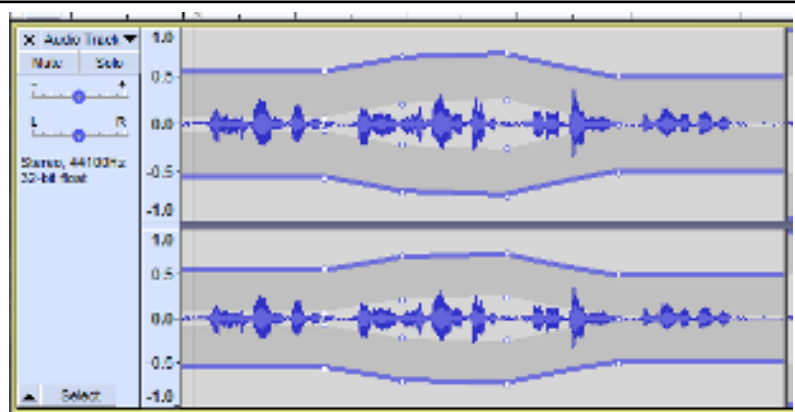
The envelope tool allows you to adjust the volume or intensity of the track. Using the tool relies on “keyframes”. Keyframes are command points that tell the system that you want a certain setting “here” and “there”, this then computes the movement from “here” to “there” so you can have a smooth change in volume.

Select the <b>Envelope Tool</b> from the toolbar		This allows you to set volume interactively using keyframes
<b>Clicking</b> on the track will place the first keyframe		
Clicking on a different point and <b>dragging</b> up, down, left, or right will create a change in the volume.  You will also note new keyframes being added		

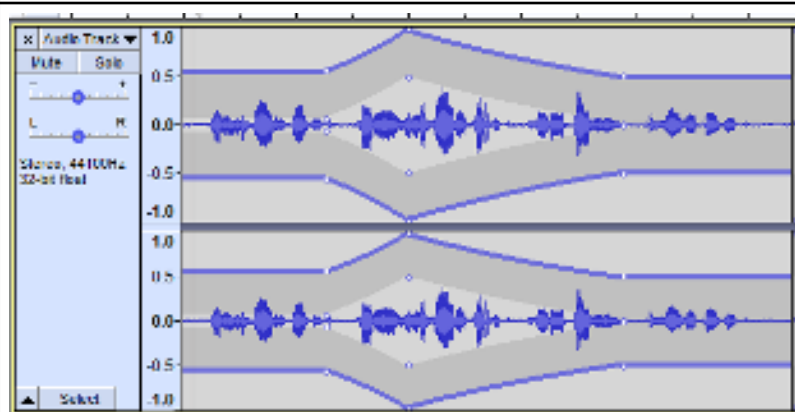
You can **create additional** movements in the envelope as your editing requires



You can **edit or change** the levels of the envelope by going over the keyframe and dragging it again

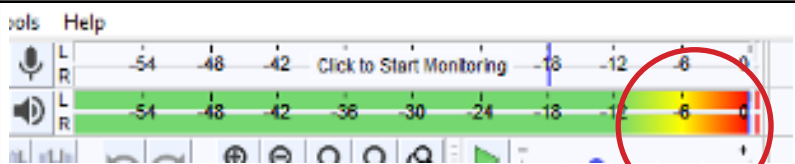


To delete a keyframe, drag the keyframe out of the track

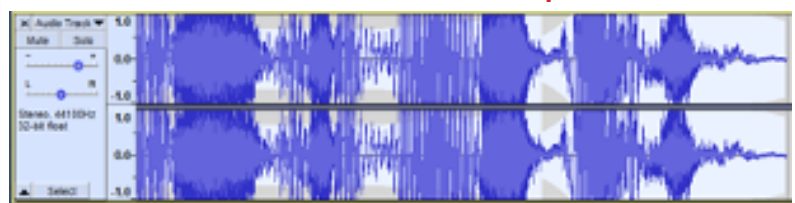


**DO NOT allow** your audio levels to “clip”.

When audio is too loud it gets distorted and can even destroy speakers or damage your ears. Limit levels to -6db on the average



**Adjust envelope so that audio tracks do not clip**





## **ENHANCEMENT ACTIVITY**

Edit your voice recording. Do the following:

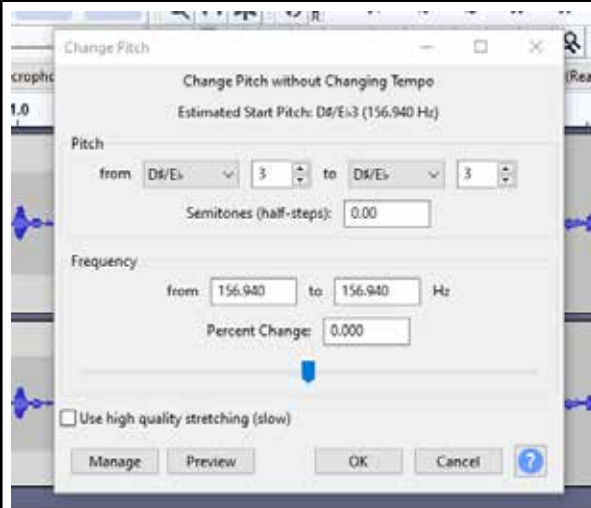
- Use the envelope tool to raise and lower certain parts of your recording
- Create multiple envelope edits
- Adjust envelopes to remove any clipping (if any)

### **IV. Placing Effects**

Audacity comes with a lot of different effects. Depending on what you choose, you can alter the tone, volume, “shape”, or character of a sound. You can use Equalizers (EQ) to balance high, low, and mid-frequencies, you can use Reverbs to add a sense of space, or you can use Normalize to even-out the loudness of an audio clip.

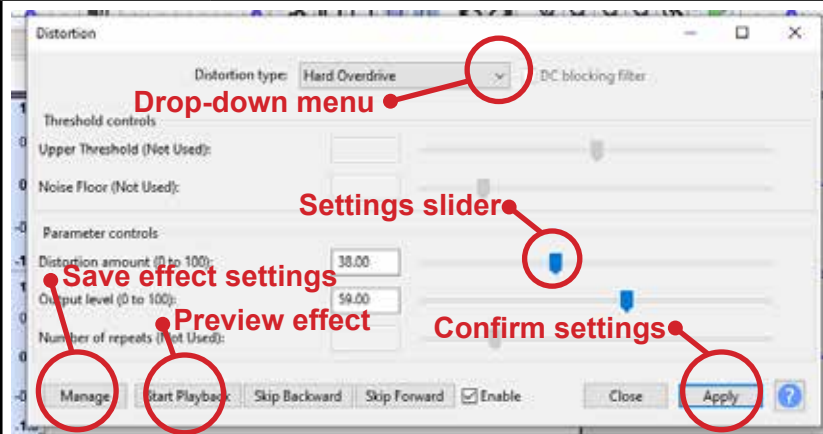
<p>Select the <b>Selection Tool</b> from the toolbar</p>		<p>This will let you highlight portions of the timeline or track</p>
<p>Click on the <b>Effect</b> menu to see the different effects available</p>		

Each effect has a **different interface** depending on its options



**Common controls** are sliders, drop-down options, and direct inputs.

Gray areas mean that the options are not available.



There is not enough time nor space to fully discuss what each effect can do, but it will definitely be of great help to you if you take the time to play around with the different effects and their settings to see how each one affects your clips. Remember to save and to create backups if you plan to play around!

### **ENHANCEMENT ACTIVITY**

Edit your voice recording. Do the following:

- a. Change the voice quality with a Graphic Equalizer effect
- b. Add different room tones with a Reverb effect
- c. Warp the voice quality with Wahwah or Distortion effects

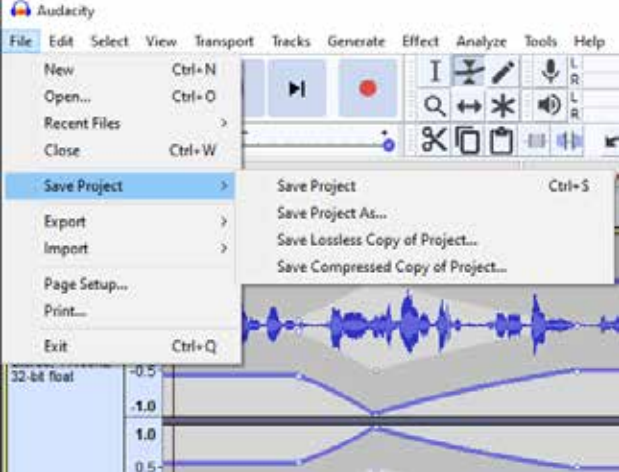
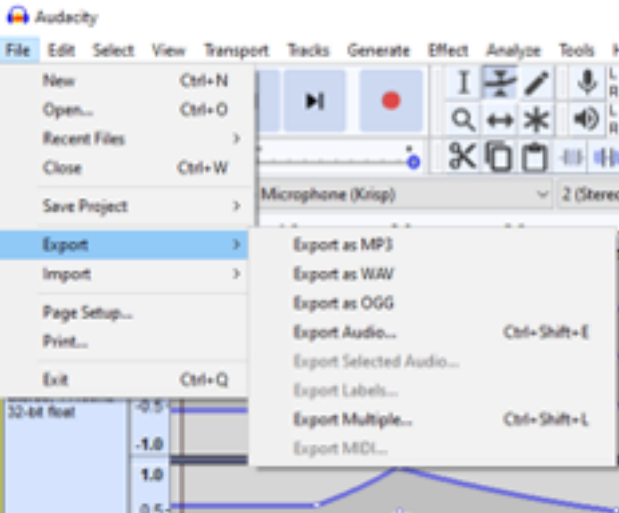
### **V. Exporting Audio**

Your audio clips are still not ready for use! When you're done working, you need to export it to a format that can be used by other programs or systems. There are two common and important file types to consider when exporting audio:

**.WAV** – (called “wav” or “wave” format) is a high-quality, uncompressed format that is used by professionals as a way of preserving all the details of a file. It is very large, but is also the highest quality; if you will be re-editing an audio file, it is best to save a copy on WAV.

**.MP3** – a popular format that has a very small file size; the limitation is that it is also highly-compressed so the quality is not as good as a WAV file. MP3 are best for internet sharing or embedding in PowerPoint presentations.

*\*avoid .WMA formats as the quality is not as good as MP3 and it is only used by Windows devices. Using .WMA might give you problems when used in other applications or platforms.*

<p><b>Save</b> the project first; this will create an .AUP project file you can open later on Audacity</p>	
<p><b>Export</b> your project to either .MP3 or .WAV depending on your needs</p>	 <p style="font-size: small; text-align: right;">All screen captures and tutorial diagrams by Jag Garcia; Audacity is a trademark of Dominic Mazzoni.</p>

**ENHANCEMENT ACTIVITY**

Export your edited clip to MP3 format



## TOPIC 6

# THE POWER OF COMMUNICATION

The word communication literally means “to make common.” At its simplest and most basic levels it is letting others know what we want them to know.

But at its highest level, Communication is about building trust. It is about having the ability to say something to someone and having that person listen, believe, and most importantly, follow what you want them to do.

This is the power of advertising: the ability to make you buy. This is the power of movies: the ability to make you scream, laugh, or cry. This is the power to music: the ability for you to share feelings with another or find your same feelings in the words of a song.

This is because you trust the source of the communication.

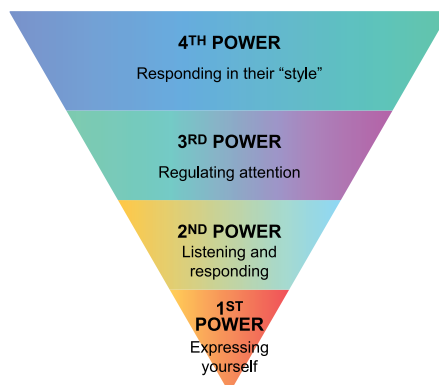
Author Eric Douglas says that there are 4 powers in communication, each one of us has the ability to use those powers but we have to work hard to achieve the higher ones.

The First Power is Expressing Yourself. This is the lowest power, and we have this from the time we are born. We used to cry, now we can speak to tell others how we feel or what it is we need.

The Second Power is Listening and Responding. This is a higher power because now we need to communicate based on how we understand what is being communicated to us. We learn how to read meaning and understand context to respond properly.

The Third Power is Regulating Attention and Intention. This is now about control; it is a higher power because you are now able to determine what you say and how you say it to achieve the desired result.

The Fourth Power is Understanding and Responding to People in Their “Style”. This is the highest power because it means that you do not just understand or control the “language” but you are able to use others languages and styles to communicate to them. You’re able to speak to them in a manner they will respond to and lets them understand *exactly* what you want them to do.



### **CULMINATING ACTIVITY: The Festival!**

This is it, the culmination of all your hard work. In this activity we bring together all your materials and create a presentation of what your festival would be like if it really happened. We will create a multimedia presentation that will excite any audience!

1. Reflect on your conceptualized festival
2. Using PowerPoint or Google Slides, create a multimedia presentation of your festival
3. Have a cover page with art and the logo/ title of your festival
4. Have a page discussing the nature and objectives of your festival
5. Have a page describing the events surrounding the festival
6. Have a page showing your poster and other visual communications
7. Using photographs and images from other similar festivals, show us how exciting your festival will be
8. Add the theme song or other audio elements into your presentation so we can see, hear, and feel your excitement!
9. If possible, present it to a group, a class, or even your family

## NOTES TO THE USER

The following resources and sites may be used to enhance your understanding of certain topics discussed.

- How to Use Visual Communication <https://bit.ly/2IA4jC4>
- Visual Communication <https://bit.ly/2lz7ji2>
- 10 Tips For Using Audio More Effectively In Multimedia Stories <https://bit.ly/31le3Xr>
- 10 Tips for Better Audio in Digital Video Production <https://bhpho.to/3ocOnpU>
- Audio Effects: The Beginner's Guide to Shaping Your Sound <https://bit.ly/2T6WplS>
- How Do Audio Effects Shape the Sound You Create? <https://bit.ly/3k84Kla>
- Philippine Festival Music Remix <https://bit.ly/2HaeH39>
- Tribal Sounds of the Philippines <https://bit.ly/3m2qlvB>
- The Magic of Making Sound <https://bit.ly/37nJEf7>
- What is Foley Sound by Sound Ideas <https://bit.ly/3lVCd2E>
- Foley Artists: How Movie Sounds are Made <https://bit.ly/2FEuuXb>
- How to Use Audacity 2020 <https://bit.ly/31kf6Xz>
- How To Record - Edit Audio For Covers /Audacity Tutorials <https://bit.ly/3o1Dffc>
- How to Improve Your Voice Using Audacity <https://bit.ly/2H2w4Db>

The following rubrics may be used to assess the work done in the activities discussed:

### Rubrics for All Activities

	<b>Excellent 94-100</b>	<b>Very Good 87-93</b>	<b>Acceptable 79-86</b>	<b>For Improvement 70-78</b>
<p><b>Choice of Subject</b></p> <p>Degree to which the user chooses the quality and complexity of the work/s he/she will study and evaluate</p>	The choice is unexpected for a user of this age; the artworks are complex and carry multiple deep meanings. The work may also be by an obscure or little-known artist	The choice has a degree of complexity and carries deeper meanings. The work may also be from a less popular or independent artist.	The choice is typical and something that is part of the general or "mainstream" consciousness and has deeper meaning. The work is something done by a mainstream or currently "in" artist	The choice was not given much thought; the work was something that is easily visible in the mainstream and currently "in" and does not have much in terms of deeper or complex meaning.
<p><b>Insight</b></p> <p>Degree to which the user sees, extracts, or perceives deeper and complex meanings in an artwork</p>	The user makes surprising insights. He/she sees or perceives meanings that indicate his/ her deeper reading and appreciation of the works analyzed	The user makes very good insights as far as meanings and messages in the artwork. He/ she shows an ability to perceive more than what is physically visible in an artwork	The user can interpret art and make inferences on possible meanings from the work. He/ she can perceive some deeper meanings, but most insights are shallow and superficial.	The user makes shallow, superficial, or silly interpretations. There is no significant evidence of an attempt to derive or perceive meanings from the artworks analyzed
<p><b>Reflexivity</b></p> <p>Degree to which the user is able to reflect within his or her experience and to articulate this in the context of analyzing artworks</p>	The user makes perceptive or wise inferences about his or herself in the context of the artwork. The user expands his or her reflection beyond the context of the artwork to make a statement on the human condition.	The user makes perceptive or wise inferences about his or herself in the context of the artwork. The user attempts to expand his or her reflection beyond the context of the artwork to make a statement on the human condition.	The user makes shallow or expected inferences about his or herself in the context of the artwork. There is no statement or comment made about these inferences in the context of the human condition.	The user makes shallow inferences about how a work affects him or her. No attempt is made to reflect beyond the self.

## Rubrics for Enhancement Activities in Visual Communication

	<b>Excellent 94-100</b>	<b>Very Good 87-93</b>	<b>Acceptable 79-86</b>	<b>For Improvement 70-78</b>
<b>Exploration</b> Degree to which the user “reaches out” and tries to experience and create art within his/ her surroundings	The user showed that art and the production of art can have no limits; the user found ways to create, experience, perceive, or see art in unexpected places or from unexpected sources.  The user he/she is not limited by “what I have” but rather thinks “what else can I do?”	The user showed that art and the production of art can have no limits; the user found ways to create, experience, perceive, or see art in unexpected places or from unexpected sources.  There was some evidence of “thinking out of the box”	The user showed that art and the production of art can happen but that limitations will hinder the results.  The user produces the required outputs but does not find new or novel ways to execute the works.	The user is hindered greatly by what he/ she perceives as limitations. The works produced are ordinary, cliché, and poorly-thought.  The user does not find new or novel ways to execute the works and barely produces the required outputs
<b>Creativity</b> Degree to which the user used available materials and resources to achieve the project requirements; this criterion is not about “beauty” but about the ability to find beauty and potential in the ordinary things around them	The user took something ordinary and made it uniquely their own. The work shows a keen sense of wonder and perceptiveness that allows the user to go beyond tools and materials and create “art”	The user took something ordinary and brought the project to life. The work shows a sense of wonder and openness that allows the user to go beyond tools and materials and create “art”	The user is able to produce a creative work. The work shows fairly commonplace ideas and the resulting works are what one must expect from a user of this age and life experience	The user is barely able to produce a creative work. The work shows cliché or poorly developed ideas and the resulting works are less than what one must expect from a user of this age and life experience
<b>Enthusiasm</b> Degree to which the user applies him or herself into the production of the projects; this also reflects an innate interest in the creative arts as a whole	The user showed great enthusiasm and joy in producing the whole project. There is an obvious sense of enjoyment and happiness emanating from the individual works and the whole portfolio.	The user showed enthusiasm and joy in producing the project. There is an obvious sense of enjoyment emanating from most of the individual pieces and the whole portfolio.	The user showed some enthusiasm in producing the project. There is some sense of enjoyment emanating from individual pieces from the whole portfolio.	The user showed little enthusiasm and joy in producing the project. The works give a sense of simply fulfilling a class requirement.

The following are guides for the execution of the different activities:

### ACTIVITY 1: Your Very Own Festival

Your outputs may vary but please be guided by the following:

1. Push yourself to explore different themes and reasons to “celebrate”; religious (e.g. patron saint) and agricultural (e.g. harvest) festivals are very common. Allow/ encourage “crazy” ideas for festivals, this will stimulate creativity. Balance “crazy” with decorum, do not allow immoral, illegal, or exploitative ideas or concepts.
2. Push yourself to explain their concepts, do not allow “just because” or hollow concepts without reason. Remember, even non-cultural events like the Hot Air Balloon Festival have an underlying

reason (the promotion of Pampanga tourism and industries).

3. Look out for appropriateness of name, time, and venue. A summer festival should not be scheduled during the rainy season, and Christmas events should happen in November and December.

### **ACTIVITY 2: The Festival Concept!**

Your outputs may vary but please be guided by the following:

1. Push yourself to explore different themes and reasons to “celebrate”; religious (e.g. patron saint) and agricultural (e.g. harvest) festivals are very common. Allow/ encourage “crazy” ideas for festivals, this will stimulate creativity. Balance “crazy” with decorum, do not allow immoral, illegal, or exploitative ideas or concepts.
2. Push yourself to explain their concepts, do not allow “just because” or hollow concepts without reason. Remember, even non-cultural events like the Hot Air Balloon Festival have an underlying reason (the promotion of Pampanga tourism and industries).
3. Look out for appropriateness of name, time, and venue. A summer festival should not be scheduled during the rainy season, and Christmas events should happen in November and December.
4. Look for activities that are complementary to each other and match the concept of the festival. You also want to look for the engagement of different stakeholders (e.g. students, businesses, tourists, etc.) to make the festival exciting and something for the whole community
5. Look for “photo pegs” or references that can use to illustrate or visually explain the concept; there is no minimum number, but the photos should clearly illustrate a part or the whole festival concept
6. At the minimum we should expect most festivals to have a website, social media presence (Facebook, Instagram, etc.), and posters. Depending on the concept you may also propose podcasts, TV guestings, online contests, and the like.

### **ENHANCEMENT ACTIVITIES ON VISUAL COMMUNICATION:**

These activities are formative in nature and are designed to 1) apply principles of visual communication in a real-life setting and scenario (the festival concept), and 2) guide you step-by-step in the creative process of developing an idea, then using key principles to execute the idea. The creative process is a process of trial-and-error; mistakes should be encouraged and commented on.

If this will be used in a classroom environment, it is highly recommended that you, as a teacher, avoid grading these activities “objectively”, but rather evaluate the student on the application of concepts, degree or depth of work, and ability to explore techniques to achieve a creative goal. As much as possible, there should not be a “right and wrong”.

Give as much constructive feedback as possible for the student to improve their work; discuss with the student their creative decisions. Their “why” should be as important as their “what”.

### **ACTIVITY 3: Come to My Festival!**

If this Learning Resource will be used in a classroom setting, please be guided by the following:

1. Answers here should be clear intent, goals, or objectives. If the student writes out a proper objective (e.g. S.M.A.R.T., or object-criterion-manner) then he/ she should get extra points
2. Encourage the use of different tools and techniques. As a teacher you may also prescribe

alternative formats to posters, you may create slide decks, costume, or logo designs, or whatever is appropriate to the situation/ context of your students.

3. Ask students to report or reflect on the responses. Are people just giving “likes”, are they asking questions? What questions are they asking? What was clear in the communication, and what was misunderstood or misinterpreted by the audience?

#### **ACTIVITY 4: Festival Music**

If this Learning Resource will be used in a classroom setting, please be guided by the following:

1. If a student prefers to use other instruments or produce a loop outside of the website, go ahead! Let him or her explore and build his/ her own music!
2. The website’s options are very “electronic”, if the student cannot find or build music appropriate for his/ her festival, then he/ she may opt to use Song Maker from Music Lab (which we used earlier), incredibox.com, or if it still does not “fit”, allow the student to just create any loop to experience it.
3. Do not fail him/ her just because he/ she is unable to create the “exact” music for his/ her festival concept.
4. Ask the student to explain or discuss his/ her choices in building the music; it is important that the student is aware of his/ her creative decisions and choices. There are no right or wrong answers, but we want to avoid answers like “*eh kasi...*” or “*mema...*”; encourage articulation in your students.

#### **CULMINATING ACTIVITY: The Festival!**

Your outputs may vary but please be guided by the following:

1. This is a summative activity that brings together all the previous work in this Learning Resource. Allow yourself to add or create new material based on previous submissions, but the idea here is that the whole Resource has been a *developmental* process. It is not about having stand-alone works but understanding that it is about the sum of the works.

If this Learning Resource will be used in a classroom setting, please be guided by the following:

1. You may also allow your students to use a video medium if they are capable or prefer it. PowerPoint and Google Slides allow you to embed audio files the same way you can embed video and graphics.
2. Encourage them to follow a structure and not just have slide after slide with no purpose. This is similar to the pitch deck they did in Activity 2 but their time they are presenting more than just the concept.
3. Their choice of photos and images should be a reflection of their vision and what the festival “could be” or what it would “look like” in reality.
4. Depending on the musical ability of the student, this might be a whole theme song, or can just be sound effects or mood music. What is important here is their ability to use audio as a communication tool. Evaluate this element based on how much it enhances or emphasizes certain aspects of the festival or the presentation.
5. If presenting to the class, each one should be no more than 7 minutes long (max should be 5) so that students are also trained to be concise and direct in their presentations.

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