




## Soundscapes

<b>Title of activity</b>	Soundscapes.
<b>Theme</b>	Observe and recreate a cultural / social space through sound.
<b>Learning goals</b>	<p>Research.          Observation skills.          Recognition and development of a narrative.          Structuring content.</p> <p>Discover the qualities of sound:          1. As expressive medium (duration, rhythm, depth, intensity, synchronicity).          2. As narrative medium. Sounds are “images” and thought-provoking elements.</p> <p>Social communication skills.</p> <p>Using digital devices for creative purposes, (e.g. sound recording, photography).</p>
<b>Target audience</b>	Age 13 and over.
<b>Type of activity</b>	Audio and visual exercise.
<b>Keywords</b>	Media literacy, multiple literacies.
<b>Step-by-step</b>	<ol style="list-style-type: none"> <li>1. The trainer proposes a local site which features some heritage or cultural aspects and human activity.</li> <li>2. Group brainstorming about the sound profile of this existing local site.</li> <li>3. Site visit.</li> <li>4. Answer the following questions:             <ul style="list-style-type: none"> <li>-What sounds are characteristic of this site?</li> <li>-How do they develop over time?</li> </ul> </li> </ol>

	<p>-What is the main feeling we get from the site? -Do (or could) these sounds form some kind of storytelling exercise?</p> <ol style="list-style-type: none"> <li>5. The groups make their preferred lists, structure parallel sounds, levels and atmosphere.</li> <li>6. Preparation of a sound script.</li> <li>7. Roles are shared within the team, as in an orchestra: each one is responsible for creating specific sounds, depending on the script.</li> <li>8. Creative rehearsal indoors to perform and record the soundscape.</li> <li>9. Listen back to the sound design produced and make corrections. This usually involves making the soundscape clearer, denser and less verbal.</li> <li>10. Presentation and discussion.</li> </ol> <p><i>Debriefing</i> At the end of the exercise:</p> <ul style="list-style-type: none"> <li>- Participants should be able to identify and name the sound elements of a site and recreate them as a team to trigger an audience's imagination, conjuring up images about the local heritage site in their minds.</li> <li>- Participants should be able to use some digital equipment to record sounds, listen-back, select and rename tracks and transfer them to a computer.</li> </ul>
<b>Venue</b>	Meeting room and local site.
<b>Materials required</b>	<p>Microphones, (or still photo and mobile phones used only for sound recording), speakers, Paper, pencils. Microphones and cameras should be charged and USB cables made available.</p> <p><i>TIP:</i> <i>No need for special software or to edit audio sound as the track is rehearsed and then recorded (use the free "Audacity" app, if required).</i></p>
<b>Duration</b>	2 hours
<b>References</b>	<p>Soundscape exercise and audio examples are available at <a href="http://marialeonida.com/modules/">http://marialeonida.com/modules/</a> under</p>

	<p>the heading: Soundscapes: from fact to fiction and vice versa.</p> <p>Ycarhe workshop in Aegina, Greece: "Open air cinema" versions:</p> <ul style="list-style-type: none"><li>- Star Wars</li><li>-2 horses on a train</li></ul> <p>uploaded on <a href="#">Sound cloud</a></p>
<p><b>Contact</b></p>  <p>The APARE logo consists of the word 'apare' in a green, lowercase, sans-serif font, with the 'a' and 'p' overlapping. It is enclosed in a square frame with a circle inside. To its right is the CME logo, which features the letters 'CME' in a blue, handwritten-style script, set against a light blue oval background.</p>	<p><b>Union APARE-CME</b> – France</p> <p><a href="http://www.apare-cme.eu/en/">http://www.apare-cme.eu/en/</a></p> <p>Contact: Armonie Segond <a href="mailto:chantiers@apare-cme.eu">chantiers@apare-cme.eu</a></p>