Designing Sound for Animation 2nd edition Beauchamp Test Bank

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Chapter 2 Test Bank

1. Sound that is literal and directly associated with an on-screen subject or action is referred to as…
a. Causal
b. Semantic
c. Reduced
d. Hard effect
e. Both a and d

2. Which of the following are examples of semantic sound?
a. Dialogue
b. Narration
c. Radio or television addresses
d. Morse code
e. All of the above

3. When referring to a music cue, the term source music is generally substituted for diegetic sound.
a. True
b. False

4. Another term for off-screen sounds is synchronous sound.
a. True
b. False

5. SFX are panned or positioned literally to the on-screen placement of a character or action.
a. True
b. False

6. Which of the following are examples of an isomorphic cue?
a. Music hitting with an eye blink
b. The sound of a ceiling fan morphing to a helicopter blade
c. Sneak steps
d. Both a and c

7. Which of the following are diegetic.
a. Principle dialogue
b. Hard effects
c. Source music
d. BGs
e. All of the above

8. Guided perception is the concept of using sound design to influence the audience's perception of a scene.

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a. True
b. False

9. A character speaking direct to camera is an example of diegetic sound.
a. True
b. False

10. The concept of playing through a scene implies that the music does not hit with specific actions.
a. True
b. False

11. When panning the sound of a moving object, it is important to observe the line, even when the sound continues off-screen.
a. True
b. False

12. We don't always have to hear what we see, but we have to see what we hear.
a. True
b. False

13. A pre-lap is a sound edit designed to draw the audience into the next scene.
a. True
b. False

Answers

1. a 2. e 3. a 4. b 5. b 6. b 7. b 8. a 9. b 10. a 11. a 12. b 13. a

Essay

Pick three concepts presented in this chapter and discuss how you would apply them to a project you are currently working on.

Suggested Activities

Capture a portion of an animation without sound. Add new sounds or score to change the perception of the scene. Screen the examples in class and discuss the theoretical application used in each example.

Screen animations from your personal film collections and capture examples that represent unique design approaches. Screen the examples in class and discuss theoretical application used in each example.

Screen a variety of films with the purpose of identifying visual edits. Analyze the used of sound design to support these visual edits.

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Listen to either *Pasttime* or *A Trip to Granny's* first without image and then with image. Discuss how this listening approach helps the animator learn to perceive and respond to the subtle aspects of sound design.

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