

TASK 2**(...../8)**

You are going to read an article about sound effects in films. Read the text and the statements carefully. Decide whether statements 1-10 are TRUE or FALSE and mark the correct option (X) on the answer sheet. You must also write the FIRST FOUR WORDS of the sentence which justifies your answer on the answer sheet, as in example 0.

Only answers in which both the TRUE/FALSE and the FIRST FOUR WORDS of the sentence which justifies your choice are correct will be considered valid.

Answers must be based exclusively on the information in the text.

THE ART OF SOUND IN MOVIES

It is a central principle of sound editing that people hear what they are conditioned to hear, not what they are actually hearing. The sound of rain in movies? Frying bacon. Car engines revving in a chase scene? It's partly engines, but what gives it that visceral, gut-level grit is lion roars mixed in. To be excellent, a sound editor needs not just a sharp, trained ear, but also a gift for imagining what a sound *could* do, what someone else *might* hear.

Skip Lievsay is one of the best. He won an Academy award in 2014 for his work on Gravity and has worked with countless directors. Trying to sum up what makes Lievsay special, Glenn Kiser, the head of the Dolby Institute, told me: "What separates tremendously gifted designers comes down to taste. Skip has an unfailing sense for the right sound, and how to be simple and precise. He's not about sound by the pound." Jonathan Demme, who first worked with Lievsay on The Silence of the Lambs, put it more concisely: "He's a genius."

Despite Lievsay's influence, you have probably never heard of him, and this is no surprise: Lievsay and his team are only a few members of the legions of people involved in film production, who go about their painstaking, essential work far from the public eye. Lievsay is not a household name, but he is famous among people who are. His expertise, fittingly, is what can't be seen – sound, yes, but also everything else that sound is to the human mind: the way we orient ourselves in relation to spaces, to time, to each other; the way we communicate when language fails; the way our ears know, precognitively, when the dark room has someone lurking in it or when a stranger will be kind. He orchestrates the levels of human perception that most people either fail to examine or lack the ability to notice at all. His job is to make you feel things without ever knowing he was there.

The monstrous complexity of Lievsay's work – the quest to make films sound the way the world sounds – may not be immediately apparent. When a movie finishes shooting, it enters the labyrinthine world of post-production, in which the best takes are selected and spliced together into reels – roughly 20-minute segments of film that are worked on and then stitched together at the end of post-production. Each reel goes through picture editing (for such things as visual continuity or colour) before being handed off to the sound supervisor, who oversees all the various elements of sound design, editing and mixing.

The distinction between these three processes is subtle: design and editing have more to do with the creation and selection of the sounds that make up each scene, and the development of a cohesive aural aesthetic for a movie. Mixing involves taking sounds created by the designers and editors and integrating them in each scene so that everything sounds "natural" – in other words, making sure the sound of the butterfly landing on the hood of the car isn't louder than the car backfiring. (Like some of his contemporaries, Lievsay does both sound editing and mixing.)

At the beginning of this process, editors remove the audio recordings taken during filming and break down each scene into four sonic elements: dialogue, effects, music and Foley, which is the term for everyday sounds such as squeaky shoes or cutlery jangling in a drawer. For every scene, each of these four elements needs to be built and then edited separately, and each gets its own dedicated editor. Then, Lievsay or Urmson take the team's work and layers it to make scenes that sound like the world sounds.

Consider the scene at the end of *No Country For Old Men* when Javier Bardem's character has a car accident. After the crunch of impact, there are a few moments of what might be mistaken for stillness. When Javier Bardem shoves open the car door, you hear the door handle stick for a moment before it releases. There are three distinct sounds of broken glass tinkling to the pavement from the shattered window, a small handful of thunks as he falls sideways to the ground, his laboured breathing, the chug of his boot heel finally connecting with the asphalt – even the pads of his fingers as they scrabble along the top of the window. None of these sounds are there because some microphone picked them up. They're there because Lievsay chose them and put them there, as he did for every other sound in the film. The moment lasts about 20 seconds. *No Country For Old Men* is 123 minutes long.

Adapted from: www.guardian.co.uk

| ITEM NUMBER | STATEMENTS |
|-------------|---|
| 1. | Film audiences are not easy to fool with regards to sound effects. |
| 2. | Lievsay's effectiveness is due to his including as many sound effects as possible in his films. |
| 3. | Lievsay is widely recognized in his field. |
| 4. | Sounds can affect what we know before we even think about it. |
| 5. | Movies are worked on in post-production as a whole integrated piece. |
| 6. | Sound design aims for the movie to sound as realistic as possible. |
| 7. | Foley refers to the sound effects added to a film. |
| 8. | A short scene in a film has sounds that include both important elements and minor details. |

TASK 2 (...../8) – THE ART OF SOUND IN MOVIES

| ITEM Nº | T | F | FIRST FOUR WORDS | Examiner's use only |
|------------|---|---|------------------|------------------------|
| 1 | | | | |
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KEY**TASK 2 (...../8) – THE ART OF SOUND IN MOVIES**

| ITEM Nº | T | F | FIRST FOUR WORDS | Examiner's use only |
|------------|---|---|---|------------------------|
| 1 | | X | It is a central | |
| 2 | | X | He's not about sound | |
| 3 | X | | Lievsay is not a | |
| 4 | X | | His expertise, fittingly is/ He orchestrates the levels | |
| 5 | | X | When a movie finishes | |
| 6 | | X | The distinction between these | |
| 7 | | X | At the beginning of | |
| 8 | X | | There are three distinct | |