

# FILM A113: AUDIO WORKSHOP

Item	Value
Curriculum Committee Approval Date	12/02/2020
Top Code	061220 - Film Production
Units	3 Total Units
Hours	90 Total Hours (Lecture Hours 36; Lab Hours 54)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S)

## Course Description

This course provides an introduction to the theory, terminology, and operation of audio recording. Which includes microphone selection as well as usage, location recording equipment and audio post-production editing techniques. This course focuses on the aesthetics and fundamentals of planning, producing, directing, postproduction audio fundamentals. Transfer Credit: CSU.

## Course Level Student Learning Outcome(s)

1. Identify the essential theories of pre-production, production and post-production in film/television audio assembly. Use those theories to work professionally with audio specialists.
2. Articulate and apply industry-standard audio terminology and concepts to effectively communicate throughout the audio workflow, ensuring clarity and precision in all stages of production, from recording and editing to mixing and mastering.
3. Demonstrate correct microphone placement and usage for various professional recording situations.
4. Exhibit fundamental knowledge and operation of a Digital Audio Workstation (DAW), for use on professional film and television projects.

## Course Objectives

- 1. Understand the evolution of audio for film and television.
- 2. List the basic techniques of audio recording.
- 3. Demonstrate the proper planning and production process essentials of audio for film and television.
- 4. Identify various microphones and the correct usage for each.
- 5. Exhibit knowledge of a range of sound equipment.
- 6. Determine proper location audio recording techniques.
- 7. Demonstrate proper audio syncing processes.
- 8. Construct a proper Digital Audio Workstation (DAW) session incorporating fundamental concepts of audio post-production.

## Lecture Content

History of audio recording for film and television Early sound film  
Invention of the boom microphone Early sound film theories Modern

sound film theories The fundamental audio equipment Recorders  
Microphones Cables Audio support equipment Proper microphone  
selection Identification of pick up patterns of microphones. Various  
microphones for different sound needs. Microphone placing Boom  
microphone height and recording level Lavalier microphone placement  
on subjects. Location audio recording techniques. Continuity in recording  
in different locations Monitoring audio when recording Levels Peaking  
Clipping Managing and organizing audio files. Establishing a file backup  
protocol Organization of sound along with video files Sound and video  
synchronization Proper recording techniques for synchronization.  
Synchronization methods in post-production Creating foley and sound  
effects Introduction to foley Spotting sessions Creating the foley or  
sound effect 10. Production Dialogue and ADR Proper set up for an ADR  
session Recording and placing ADR 11. Introduction to recorded sound  
rights 12. Working in the Digital Audio Workstation (DAW) Project set  
up Track placement Placing various elements 13. Mixing audio for film  
and television Audio as a story component Making element become  
more present or less present in a session Vocal, sound effects and music  
mixing 14. Delivery and Archiving Preparing deliverables Exporting  
Archiving

## Method(s) of Instruction

- Lecture (02)
- Lab (04)

## Instructional Techniques

1. Lecture/Critique 2. Demonstration 3. Media examples 4. One-on-One Instruction 5. Individual Assignments 6. Lab assignments 7. Examinations

## Reading Assignments

Assigned reading from text book, web resources such as blog posts and reviews, on line articles as well as independent research. (2 hours per session)

## Writing Assignments

Students will be expected to deliver project plans to instructor in writing. Online student discussions will be assigned as well. (1 hour per session)

## Out-of-class Assignments

Individual and group recording projects will be assigned throughout the course. Projects include preproduction, production and post production planning and execution. (2 hours per session)

## Demonstration of Critical Thinking

Critical thinking will be assessed within the exams, discussion posts and the group projects assigned. Successful demonstration will include but not be limited by exam grades, analysis of discussions as well as overall success and critique of projects.

## Required Writing, Problem Solving, Skills Demonstration

Online discussions will be required for the course. These posts will demonstrate knowledge of the assigned subject. Problem solving skills as well as skills demonstration will be assessed in lab sessions as well as the success and critique of projects.

## Eligible Disciplines

Broadcasting technology (film making/video, media production, radio/TV): Any bachelors degree and two years of professional experience, or any associate degree and six years of professional experience.

## **Textbooks Resources**

1. Required Jay Rose. Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix, 4th Edition ed. Routledge, 2015