FILM A193: SOUND DESIGN FOR FILM & TELEVISION

Item	Value
Curriculum Committee Approval Date	12/09/2020
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	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S)

Course Description

This course serves as an introduction to the theory and practice of audio production for radio, television, film and digital recording applications. Students will learn the fundamentals of sound design and aesthetics, microphone use, and digital recording equipment. Students gain hands-on experience recording, editing, mixing and audio. Upon completion, students will have basic knowledge of applied audio concepts, production workflow, equipment functions, and audio editing software. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Students will analyze and compare various types of microphones, evaluating their unique recording capabilities and applications.
2. Students will design and integrate a cohesive movie soundtrack by incorporating and synthesizing dialogue, music, ADR, and sound effects (foley) to enhance narrative and emotional impact.
3. Students will create and refine a multilayered soundtrack by utilizing advanced industry-specific software and applying sound design techniques to blend dialogue, music, ADR, and sound effects seamlessly.

Course Objectives

- 1. Discuss and demonstrate basic sound theory.
- 2. Discuss film and television industries sound standards.
- 3. Display proper microphone selection and placement techniques and record clean and usable audio for projects.
- 4. Understand the duties of a location sound crew.
- 5. Exhibit proper use of location sound recorders.
- 6. Identify standard sound recording terminology.
- 7. Analyze shooting scripts to determine appropriate sound needs.
- 8. Demonstrate the ability to use and search sound libraries, both virtual and physical as a sound source.
- 9. Participate and understand the theory and techniques of Foley and ADR.
- 10. Properly use industry-standard use of post-production sound editing software and hardware to successfully complete projects.
- 11. Illustrate the use of signal processors to alter sounds.
- 12. Demonstrate the ability to edit audio tracks within student projects.
- 13. Understand movie theater sound standards.
- 14. Demonstrate and organize a final automated soundtrack mix

Lecture Content

Importance of sound in film Microphones and accessories Handheld microphones Lavaliere microphones Shotgun microphones Pop filters and acoustic treatment Microphone selection, placement, and booming techniques Industry-standard microphones applications Standard cables and connectors in the industry Location sound recording procedures and techniques Recording devices and recording media Mixing board operation and mixing techniques Signal processing Reverb Compressor / limiter Pitch shifting and correction Script Analysis and sound spotting Sound effects and music libraries sources Sound effects and music editing On-line sound sources Post-production sound software Pro-Tools Sound Editing in video editing applications Editing existing audio tracks and using filters Foley recording techniques Real sounds Imitative sounds Stereo field placement Automatic Dialog Replacement (ADR) recording techniques Surround sound and movie theater standards 5.1 Surround Sound Dolby Digital THX Final automated mix-down techniques

Lab Content

1. Screening of professional film clips and featurettes followed by sound design discussions during lab time and screening of shorter clips throughout the semester.2. A handwritten sound effects spotting assignment as a team exercise. 3. Practical microphone set up and recording techniques.4. Hands-on training on how to use sound equipment for ADR and Foley recording sessions.5. Students work in teams of 3-4 students on short scene projects, recreating all sound design for 6-7 minute clips from professional films. This includes use of some lab time for in-studio recording sessions, editing work in suites and labs and review of mix work with the instructor.

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Lecture Demonstration Group Instruction One-on-One Instruction Individual Assignments Group Assignments Assignment Critique Examinations

Reading Assignments

8 hours per semester Students are assigned reading from the class textbook, various online articles and blog posts, project treatments and scripts for several video editing projects Students are then asked to apply the knowledge gained from reading into the current project coursework. (0.5 hour per week)

Writing Assignments

8 hours per semester Students are assigned discussion posts, film critiques, and responses to online articles. (0.5 hour per week)

Out-of-class Assignments

56 hours per semester Project work and finishing of completed edits (2 - 3 hours per week) Lecture notes review and exam preparation

Demonstration of Critical Thinking

Assigned Individual Lab Projects Assigned Group Projects Examinations Participation

Required Writing, Problem Solving, Skills Demonstration

Students will be required to write script analysis notes and sound lists for use in individual and group projects. Proficiency will be demonstrated by the proper use and techniques of location sound recording and post-production sound equipment and software. Students will demonstrate critical thinking and problem solving skills through script analysis, listening labs, and practical use of sound recording equipment to create sound tracks from the beginning stages to the final mix.

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 Rose, Jay. Producing Great Sound for Film and Video, Fourth ed. Burlington, Massachussetts: Focal Press, 2015 2. Required Frank Cook, Eric Kuehnl. Audio Production Basics With Pro Tools First (Music Pro Guides), 1st Edition ed. Hal Leonard; Pap/Psc Edition, 2017

Other Resources

1. Selected readings from equipment tutorials and manuals 2. Selected handout material will be provided by the instructor