

INTRODUCTION TO AUDIO FOR FILM (105)

San Francisco Film School

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Credits: 2

Weekly Class Schedule: One 3-hour session (1 hr of lecture / 2 hrs of lab per class)

Outcomes and Objectives:

Upon completion of this course the student will:

- Demonstrate the ability to manipulate audio elements towards a final product.
- Be able to differentiate between “good, and “bad” audio from a creative and technical perspective and be a leader in creating an environment where the importance of getting “good, clean” production sound is paramount.
- Be able to perform basic sound effects editing techniques.
- Be able to perform basic dialogue editing.
- Be able to record and edit Foley, FX and use a sound library.
- Be able to design a basic motion picture soundtrack from the creative and technical sides.
- Be able to intelligently discuss with your crew what it is you wish to achieve in the soundtrack and music of your film.

Course Description:

Introduction to Audio for Film 105 is a straightforward and personal approach to learning the ins and outs of the audio production and post production pipeline and associated processes used in cinema today.

This class offers the student a general understanding of the history, technologies, and processes as well as the importance of audio as a storytelling medium. Whether or not audio is a career path the student chooses to undertake, the student will understand the production, language, problems, and ultimately, the power of sound. This class will provide the student hands on experience in planning, production and finalization of the motion picture soundtrack. The course is presented through lectures, presentations, hands on recording and editing workshops, and class participation.

Textbooks & Resources:

Required Reading:

Yewdall, David Lewis, Practical Art of Motion Picture Sound, 4th Edition: Focal Press, 2016

Suggested Reading:

Anderton, Craig. Adobe Audition Cc: Classroom in a Book. Classroom in a Book. San Jose, California: Adobe Press, 2013.

Miles, Dean, Camera Audio Simplified: Location Audio for Camera Operators, : Focal Press

Grading methods

The grades will be assigned as follows:

A 93% to 100%	C 73% to 76%
A- 90% to 92%	C- 70% to 72%
B+ 87% to 89%	D+ 67% to 69%
B 83% to 86%	D 63% to 66%
B- 80% to 82%	D- 60% to 62%
C+ 77% to 79%	F Less than 60%

Basis for Grading

<i>Assignments</i>	<i>Value</i>	<i>Notes</i>
AUDIO RECORDING 1	15%	Record and produce an in-recorder audio edit
MATCHING AUDIO WITH VIDEO	25%	Using the audio provided, determine the placement of dialogue, spot effects, and music—assembling the sequence to match the action of the video.
AUDIO RECORDING 2	15%	Record and edit a 30-second PSA
MID-TERM	25%	
ATTENDANCE	10%	(see school policies regarding attendance)
CLASS PARTICIPATION	10%	Students must maintain an attentive and engaged presence in class—offering opinions and analysis of class material and fellow students' projects.

Week One

Lec: Class Introduction / Syllabus / Introduction to the evolution of recording technology
Lab: Intro to Tascam and Zoom recorders / Assignment 1 introduction

Week Two

Lec: Sound Principles & Recording Technology / Audio Recording Grammar / Concepts
Lab: Recording equipment & strategies (part 1); Assignment 1 critiqued
Discussion / Clips: Audio coverage and basic techniques
REQUIRED READING: Yewdall
DUE: Assignment 1

Week Three

Lec: Basic recording & audio on location—scouting & impact on production sound / final mix.
Lab: Recording equipment & strategies (part 1); Assignment 2 introduction
Discussion / Clips:
REQUIRED READING: Yewdall

Week Four

Lec: The functions of sound effects, 8 major elements of sound, audio sound terms, divisions of film sound, sound design defined. Information and introduction on sound effects use, film sound terms
Lab: Demonstration of division of film sound and sound design mix down elements
Discussion / Clips: Types of sound edits
REQUIRED READING: Yewdall
DUE: Assignment 2 roughs

Week Five:

Lec: Basic recording and audio in regard to: Locations: scouting and impact on production sound & final mix. Introduction to production audio recording.
Lab: Demonstration of both quality and substandard production audio. Attend class and participate in lecture and lab
Discussion / Clips: Types of sound edits
REQUIRED READING: Yewdall

Week Six:

Lec: Spot Audio
Lab: Demonstration of Foley mic techniques; recording techniques; Foley recording techniques; Foley Editing
REQUIRED READING: Yewdall

Week Seven:

Lec: BG's: How to find and pull BGs. Editing Bg's, 1 frame overlaps, clean out, etc. – stereo bg's vs. mono...why? Sound Effects Libraries

Lab: Information on recording and cataloging background sound effects; demonstration of correct editing, sub mixing and panning of background sound effects.

REQUIRED READING: Yewdall

Week Eight: Midterm Projects / Exam

Complete midterm exam / project in class.

REQUIRED READING: Yewdall

Week Nine:

Lec: Dialogue editing- principles and practices. Review of Midterm Exam taken in week eight. Information on dialog editing in film and media today.

Lab: Demonstration of dialog editing

REQUIRED READING: Yewdall

Week Ten:

Lec: sound effects recording

Lab: demonstration of sync based sound effects recording for film. Information on structure of sound effect library

REQUIRED READING: Yewdall

Week Eleven:

Lec: Music in film; Introduction to musical scoring for film and interactive media

Lab: Demonstration of music editing and mixing for film

REQUIRED READING: Yewdall

Week Twelve:

Lec: ADR recording and editing

Lab: Demonstration of both poor quality and good quality Automated dialog replacement recording.

REQUIRED READING: Yewdall

Week Thirteen:

Lec: Mixing principles and practices

Lab: Instruction and demonstration of final mixing principles and practices new and old

REQUIRED READING: Yewdall

Week Fourteen: final project

Lec/Lab: Guidance on final project

Week Fifteen:

Final Critique

Students will need:

- 2 External Drives (1TB each)

Two drives will be used simultaneously throughout the semester. One will be your **work volume** and the other will be used as a **backup volume**. The work disk is used to save your work-in-progress les while the backup disk will contain les that are a copy for all your project les. You can also save your work on a lab computer temporarily. A “lost” le is not an excuse for a late project!

[Seagate Backup Plus Slim 1TB Portable External Hard Drive for Mac USB 3.0 (STDS1000100) is a good, reasonably-priced option (<https://goo.gl/cZRzQf>)]