

INTRODUCTION TO AUDIO FOR FILM (105)

San Francisco Film School

Instructor: Michael Wilson

Email: mykulw@gmail.com

Website: <http://mwwilson.net/classes/fssf105>

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/Requirements</i>	<i>Value</i>	<i>Notes</i>
1. AUDIO RECORDING 1	5%	Record and produce an in-recorder audio edit
2. MATCHING AUDIO WITH VIDEO	10%	Using the audio provided, determine the placement of dialogue, spot effects, and music.
3. AUDIO RECORDING 2	15%	Record and edit a 30-second PSA
4. PROJECT AUDIO	50%	Sound design for major projects
• 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 Sound

Screening: History of Sound in the Movies (<https://vimeo.com/103099450>)

Lab: Assignment 1 introduction

Week Two

Lec: Introduction to Production Audio / Audio Recording Grammar / Concepts

Screening: The Basics of Recording Audio (<https://vimeo.com/106193328>)

Lab: Recording equipment & strategies (part 1); Assignment 1 critiqued

REQUIRED READING: Yewdall Chapter 2

DUE: Assignment 1

Week Three

Lec: Basic recording & audio on location—scouting & impact on production sound / final mix.

Lab: Recording equipment & strategies (part 2); Assignment 2 introduction

Screening: Boom operation

REQUIRED READING: Yewdall Chapter 3

Week Four:

Lec: Sound for Montage

Lab: Assignment 2

REQUIRED READING: Yewdall Chapter 4

DUE: Assignment 2 roughs

Week Five:

Lec: Sound for Documentary

Lab: Critique Assignment 2 / Assignment 3 introduction

REQUIRED READING: Yewdall Chapter 5

DUE: Assignment 2

Week Six:

Lec: Voice Over

Lab: Assignment 3

Screening: *Lessons of Darkness*

REQUIRED READING: Yewdall Chapter 6

Week Seven:

Lec: Sound Design 1; Sound Effects Libraries

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

Screening: *A Man Escapes*

REQUIRED READING: Yewdall Chapter 7

Week Eight:

Lec: Sound Design 2; Sound Effects Libraries (continued)

Lab: Sound Design / Critique Assignment 3

DUE: Assignment 3

REQUIRED READING: Yewdall Chapter 8

Week Nine:

Lec: Dialogue editing- principles and practices.

Lab: Demonstration of dialog editing

REQUIRED READING: Yewdall Chapter 9

Week Ten:

Lec: Foley & sound effects recording

Lab: Project workshop

Screening: Introduction to Foley & Sound Effects for Film (<https://vimeo.com/112006972>)

REQUIRED READING: Yewdall Chapter 10

Week Eleven:

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

Lab: Demonstration of music editing and mixing for film

Screening: The Fundamental Elements of Music (<https://vimeo.com/199703010>)

REQUIRED READING: Yewdall Chapter 11

Week Twelve:

Lec: ADR recording and editing

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

REQUIRED READING: Yewdall Chapter 12

Week Thirteen:

Lec: Mixing principles and practices

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

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>)]

- Studio headphones—must be FLAT, studio quality **without** bass-boosting or noise-reduction features (Audio-Technica makes a good pair available here: <https://goo.gl/cVKmzo>)
- Two 16GB SD cards