

CTPR 340 - Creating the Motion Picture Sound Track

Tuesdays 1:00pm – 3:40pm SCA 128
18503R

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Statement

Cinema is a relatively young, synergistic art form. Sound is the newest and perhaps least-understood part of the process by those starting out. And it is safe to say, by those in the industry.

Walter Murch says “sound goes in by the back door,” by which he means that it makes a contribution to the overall effect of a film that is not consciously recognized by most listeners. Our goal is to give you the tools necessary to understand how sound works and how to capture and reproduce sound effectively to improve the storytelling in your films.

Course Objective:

CTPR340 is a comprehensive course to teach the basic skills of creating a Motion Picture, Television and other media Sound Track. The intentions of this course it to prepare a non-production student for participation on a Production and Post Production Sound crew. It will cover teaching: Recording Production Sound, Editing Dialogue and Sound Effects on ProTools, and Preparing for the Final Mix.

Areas covered in CTPR340 will include:

RECORDING:

Production Recording
Sound Fx & Bgs
ADR
Foley

EDITING:

Picture Editing on Avid
Sound Editing on ProTools
ADR
Foley
Music

Conceptual and Aesthetic creation of the Sound Track will be integrated with the Practical side of producing the Sound Track.

Please note there is 1 Weekend scheduled Foley Recording:
November 08-01 to be confirmed

Please read page 4 for additional academic information, guidelines,
and rules pertaining to CTPR340

CTPR340 Class Syllabus

- Week 1 Aug. 28 Orientation – Concepts - Elements
Welcome - The Sound Process – Terminology - Work Flow -Form Prod teams of 4 – Intro to Equipment - Tour of Facilities, Editing Labs, Foley, ADR – Review Scripts for Projects – Select Projects
- Week 2 Sept. 02 Present Scene(s) for Project.
Discuss Production needs, Cast (class), Location (SCA), Trouble shoot possible problems. Camera & Sound Package Orientation – Settings
Concepts and Elements of Sound Design Presentation
- Week 3 Sept. 09 Production Camera Techniques – Picture & Sound
Assemble Camera Kits – Learn Basic Settings
Mock up Scene, shoot MOS (silent scene in class, all crews participate – Playback if time allows)
- Week 4 Sept. 16 Shoot Assigned Material on SCA Campus
Review Camera and Sound settings and Techniques.
Shoot assigned scene and transfer to loan out Hard Drive.
- Week 5 Sept. 23 Screen Dailies – Intro to Avid workflow and Editing
Introduction to Avid lab – Basic Picture Editing Techniques
- Week 6 Sept. 30 Avid – Cont.
Cont. Avid Session – Full Avid session – Basic Editing of Dailies material.
NOTE: You are expected to do the bulk of the Editing on your own time.
You have access to the Avid labs to accomplish this. Set schedule amongst yourselves to share work load
- Week 7 Oct. 07 Complete Editing of Projects on Avid
Playback each project and discuss Production Sound Problems and seek solutions for each. Lock Picture
Lab. Introduction - ProTools
- Week 8 Oct. 14 Continue ProTools instruction in Lab
Edit Production Dia for projects, start wrap of projects for completion next week.
- Week 9 Oct. 21 Playback Cut Dia.in class
to determine quality and replacement if needed.
Learn use of Netmix Fx Library, Selecting Sound Fx, Bgs use of Mono and Stereo. Use of Music Library
- Week 10 Nov. 04 How to record and walk Foley. Schedule Foley sessions
- Week 10 Nov. 08-09 tbs Record Foley for All Projects (tbs)

<u>Week 12 Nov 11</u>	Lab. Edit Dia, Fx and Music
<u>Week 13 Nov 18</u>	Lab. Edit Dia, Fx and Music
<u>Week 14 Nov 25</u>	Lab. Edit Dia. Fx and Music
<u>Week 15 Apr. 22</u>	Playback All Cut Tracks on each project for Final Grade evaluation
<u>Week 22 Dec. 02</u>	Review cuts on Final cut. Mix down for souvenir copies

Please note: Syllabus subject to change depending on availability of equipment and facilities.

-End-

Grading: *

Active participation in class: 30%

Active participation in live production: 20%

Active participation in post production: 50%

* Attendance will influence your Final Grade

Class participation includes full involvement in and contribution to all class discussions, the assignments and offering thoughtful, constructive comments.

All assignments will be evaluated both on the quality of the work and the ability to meet deadlines.

Attendance:

Class attendance is mandatory, and includes being on time to class. This is especially important because "missing one class" is actually missing a week of classes in this course. If you have to miss a class due to illness, please notify Don or Veronica before class. Cel calls or texts are welcomed.

Each unexcused absence will lower the final grade by one notch (i.e.-- one unexcused absence will lower your grade from a hypothetical "A-" to a "B+").

Two "tardies" equal one unexcused absence. **Statement on Academic Integrity**

Intellectual Property:

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://web-app.usc.edu/scampus/university-student-conduct-code/>.

Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at:

http://www.usc.edu/studentaffairs/SJACS/pages/students/review_process.html.

STUDENTS WITH DISABILITIES:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to the SA as early in the semester as possible. DSP is located in STU 301, and is open 8:30am–5:00pm Monday through Friday. The phone number for DSP is (213) 740-0776.

LAPTOP POLICY:

The use of laptop computers to take notes or go over each other's work is permitted in this class. Any use of a laptop that detracts from the class (such as surfing the Web for non class-related purposes, texting other students or doing work for other classes) will result in the loss of laptop privileges for the student.

Office hours:

Don does not maintain formal office hours. Please call his cel and he will meet with you, anytime.

July 6, 2014