

 **440: SOUND PRACTICUM FALL 2014 SYLLABUS**

**OPEN TO CINEMA MAJORS ONLY**

TIME: **MONDAYS 1-3:50pm** ROOM: **B130 & B105**

INSTRUCTOR: **Richard Burton 402-470-7990 richardmburton@mac.com**

ASSISTANT: **Leopold Dewolf 213-359-3507** **leopolddewolf@gmail.com**

SOUND DEPARTMENT: **213-740-7700**

OFFICE HOURS: **By Appointment**

COURSE OBJECTIVES:

To learn the essential skills necessary to record, edit and re-record a film soundtrack. The intention of this course is to give a familiarity with the various processes inherent in the making of a professional film soundtrack, from dual system production recording, through to delivery of the finished multi-track sound mix. Recording technics, post editing skills and re-recording practices will be discussed and applied through hands-on exercises. Both the mechanics and aesthetics of each discipline will be explored.

Course material will be organized as follows:

**RECORDING**

 Production Sound

 Ambiences

 Sound Effects

 Foley

 ADR

**EDITING**

 Production (dialogue)

 Sound Effects (foley, ambience, sound effects)

 ADR

 Music

**RE-RECORDING** (MIXING)

 Virtual Mixing (control surfaces)

 Structural Mechanics

 Procedures and Processes

 Aesthetics

**ATTENDANCE**

Attendance and punctuality are very important and are incorporated into your grade.

In this class, 3 late arrivals will constitute an Absence. “Late” means late. If you arrive after scheduled class start, you are late. This also applies to returning from class (“coffee”) break, if we have one. If you are late or absent, a valid excuse (such as illness, family emergency, or natural disaster) is expected. Traffic, broken alarm, and working on films are NOT considered valid excuses. You are expected to make up any work missed as a result of an absence. You are responsible for obtaining class notes from other class members that you may have missed. If you know in advance that you will be absent, please notify the instructor so that we may better plan the class. It is YOUR responsibility to see the instructor to schedule make-up quizzes.

**GRADING POLICY**

**THE FOLLOWING IS USC’S OFFICIAL POLICY ON ATTENDANCE AND GRADING:**

• Two unexcused absences will result in a drop of your Sound Grade by one-third of a letter grade

 (from A- to B+, for example).

• Three unexcused absences will result in a drop of your Sound Grade by one FULL letter grade

 (A- to B-).

• Four unexcused absences will be considered a failure for your sound grade.

University policies regarding Academic Integrity will be strictly enforced in this class. Note that this means if you are caught cheating (or you allow someone to cheat) on a quiz, the recommended sanction is failure for the course, with possible expulsion form the university.

1. Class Participation 10%. As class participation is very important to the learning process, you are also expected to take an active part in class discussions. Please remember to be respectful of your peers when they choose to take part in discussions. Do not interrupt, and if your opinion differs, remember to disagree with the other person’s IDEAS, and never attack the person as an individual.

Every person has a right to air his/her opinion, as long as it is an honest opinion, no matter how stupid you may think it is.

 2. Quizzes 25%. You should assume that there will be a quiz each week that there is a normal class. They will be brief and simple. Quizzes will cover cumulative material, but will focus primarily on material from the previous class lecture. Quizzes will start promptly at class start and if you are late you will not be allotted additional time for the quiz. You will NOT be permitted to make up a quiz unless you have a valid excuse. All make-up quizzes will be different from the class quizzes and may be more difficult.

 3. Weekly Assignments 25%. Assignment grades, including in-class mixing assignments.

4. Outside sound work 15% (subject to pre approval).

5. Projects assigned 25%.

**COURSE WORKLOAD:**

Assume that there will be quizzes each week covering the material from the previous lectures and assignments. This is to encourage attendance and retention, all quizzes will be cumulative in nature. The class assignments will necessitate outside lab time on a weekly basis, additional time will be required for check out prior to use. Outside sound work is encouraged and will be facilitate wherever possible.

**SUGGESTED READING LIST:**

The Film Sense by Sergei Eisenstein, (1942) Harcourt, Brace & World, Inc.

The Film Form by Sergei Eisenstein, (1942) Harcourt, Brace & World, Inc.

Sound for Film and Television, by Tomlinson Holman, (April 1997) Butterworth-Heinemann

The Audio Dictionary by Glenn D. White, University of Washington Press

The Science of Sound by Thomas D. Rossing, (January 1990) Addison-Wesley Pub Co

Modern Recording Techniques by David Huber, Robert E. Runstein, (June 1995) Focal Press

The Practical Art of Motion Picture Sound by David L. Yewdall, (September 1999) Focal Press

Complete Guide to Film Scoring by Richard Davis, (1999) Berklee Press

Cinematic Voice by Michel Chion, (March 1999) Columbia Univ.

**SCHEDULE:**

**THIS IS A TENTATIVE SCHEDULE SUBJECT TO CHANGE DEPENDING ON THE NEEDS OF THE CLASS AND ITS OBJECTIVES.**

WEEK 1 COURSE INTRODUCTION; THE ART OF LISTENING; RECLAIMING OUR

HEARING

WEEK 2 MICROPHONES; SPEAKERS; AMPLIFIERS/PRE AMPLIFIERS

WEEK 3 RECORDING SOUND, CONTROLED (RECORDING STAGE)

WEEK 4 RECORDING SOUND, FIELD RECORDING

WEEK 5 RECORDING PRODUCTION SOUND (SET, LOCATION)

WEEK 6 FILM SOUND DESIGN

WEEK 7 DIALOGUE EDITING

WEEK 8 SOUND EDITING

WEEK 9 RE-RECORDING ROUTING

WEEK 10 RE-RECORDING, STATIC VS DYNAMIC

WEEK 11 RE-RECORDING TECHNICS

WEEK 12 RE-RECORDING FINE TUNING

WEEK 13 RECORDING PRODUCTION

WEEK 14 RECORDING PRODUCTION

WEEK 15 ATTEND 480 MIXES