

Instructor: Suhail F Kafity
Ph. 818-605-1072
Email. suhail@rhapsodypost.com

SA:
Ph.
Email.

Class meets: Monday or Wednesday in SCA B105.

The following are the subjects to be covered with their projected dates. The schedule may be revised to accommodate availability of personnel and facilities. You will be notified of any changes.

Your Goal:

To conceive & create a Sound Track that will enhance, clarify, and further tell your story, not only for your 508 project but all films you will make in the future.

Your Expectations:

The motion picture consists of 3 basic elements: the story, the image, and the sound track. A typical motion picture production and post-production crew has more than 80% of its crew devoted to creating the image. In this class, you will learn the power of sound as a storytelling tool. You will learn how to design a sound track from both the creative and technical sides. If in your career, you never create another sound track, you will understand the processes, problems, and ultimately, the power of how sound enhances a film. In other words, you will have the knowledge few filmmakers possess, today.

508 Orange – Dialogue Policy

Use of Dialogue (sync, narration, voiceovers, pseudo sync) policy:

If you want to do voice recording for your film, you must have prior approval of Jennifer Westin or Suhail Kafity.

No Food or Drinks (Inc. water) are allowed in the Sound or Editing Dept. Classrooms, Labs, Editing Facilities or Theaters. Please cooperate on this matter. If you have a problem or a need for nourishment, please see Suhail, we won't let you starve. Your cooperation is needed to keep our new facility, rodent free!

Attendance - Class policy:

Attendance and Being on Time are crucial to your final grade. Being Late 3 Times will count as an Absence. If you arrive after the scheduled time you will be considered late. This also applies to returning to class from a designated break.

As a common courtesy:

If you are going to be absent or late please notify Suhail or the SA so we can adjust the schedule and activity of the class. You can leave a message or text on Suhail's cell (818) 605-1072 (**At least 1 hour before class**) about your lateness or absence. Leaving a message does not mean you have an excused tardy or absence. This will depend on the activity causing the excuse. Returning equipment, props, oversleeping, and working on films are not considered valid excuses.

The following is our class policy on attendance and grading:

1. Two unexcused absences will result in a drop of your Sound Grade by one-third of a letter grade (such as A- to B+).
2. Three unexcused absences will result in a drop of your Sound Grade by one FULL letter grade (such as B to C).
3. Four unexcused absences will be considered a FAILURE for your sound grade.

If you are late or absent, a valid excuse such as illness, family emergency or natural disaster is expected. You must make up any work missed as a result of an absence. It is your responsibility to obtain class notes you may have missed from your partner. It is your responsibility to arrange make-up quizzes with your instructor. The material in the make-up quizzes will differ from the quizzes given in class. In all cases, the make-up quiz will be more difficult.

It is considered a FAILURE to miss your or **your partner's** Mix. This will result in a Failing Final Grade for the 508 Class. All members of a partnership must be present at the Mixes.

Grading:

Note: If you fail the Sound Class, you may fail your 508 Course.

Your 508 Sound Grade will be averaged into your final 508 Grade and included with your Directing/Producing/Cinematography/Editing Grade. Your Sound Grade counts as one-fifth of your final grade. Your grade for the sound section is divided into two parts:

Quizzes - Assignments - Class Participation - Collaboration = 33.33% Quizzes will be given sharp at the scheduled time, they will cover material from previous weeks. If you are late you will not be given additional time to complete your quiz. Assignments will be due on the date(s) stated on the assignment sheet.

You are expected to take an active part in class discussions. It is an important part of your learning process. You learn by exchanging knowledge, experiences, and techniques with your classmates.

The Degree of Preparation, the Content, and Quality of your Final Mix = 66.66% A postponed mix will be marked down one full grade. Extenuating circumstances will be considered in case of an emergency.

You are expected to be fully prepared for your mix; i.e. your sound tracks properly laid-out, identified, hard disk backed-up and available on time.

You are expected to provide elements to create a full sound track for your film. This means you must either record or edit Quality Sound Effects; prepare appropriate Background tracks and Foley for the entire length of your film.

You are expected to spot your Music in an intelligent and tasteful manner and have at least one scene with fully realistic sound only and no music. If this is a problem with the structure of your film, let's talk about it. You may not use music to cover an entire scene where Sound Effects and Foley were sparsely prepared or doesn't exist, at all. If a Music Only scene is an integral part of your Sound Design, let's discuss it.

USC - Disability Policy

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 me (or the TA) as early in the semester as possible. DSP is located in STU 301, and is open 8:30am - 5:00pm, Mon through Friday. The phone number for DSP is (213) 740-0776

WEEK-01: JAN. 9-15

M 09: 508 P1 SOUND CLASS 1pm-5pm. SPS B115.
 Need New PXW-FS5 camera with mixer and boom.
 DPMD and Zoom recorder.
 Introduction to 508 sound. Discusses and show Alexis dailies.
 Discusses and demonstrate production sound recording with camera and microphone.
 Introduction to the DPMD field recorder.
 Introduction to The Zoom Recorder.
 Finding a composer, sound work in picture editing.
 Final sound editing.
 Basic PT instruction using a 508 project. Edit BG's. on "Sin".
 Show "Pandora's Box".
 Tour the sound dept. If time permits.

Class assignment:

This assignment needs to be done with your Trio.
 Record four backgrounds and four sound effects for your P1 project. Using the DPMD field recorder or Zoom recorder.
 Do not use your camera for recording this assignment save the space for picture.
 Each background must be at least five minutes long, then edit down to no less than three minutes. Sound effects should be about one minute. These recordings must be edited in your project.
 Place recordings and edited material on your sound server.
 Due 02/15/17. Put on sound server by 12pm.

F 13: 508 CAMERA WORKSHOP 1pm-5pm.

WEEK-02: JAN. 16-22

M 16: MLK NO SCHOOL.
 ST 21: 508 P1 WEEKEND-A
 SU 22: 508 P1 WEEKEND-A

WEEK-03: JAN. 23-29

M 23: 508 P1A DAILIES 9am-12pm. SCA 209.
 ST 28: 508 P1 WEEKEND-B..
 SU 29: 508 P1 WEEKEND-B.

WEEK-04: JAN-FEB. 30-5

M 30: 508 P1B DAILIES 9am-12pm. SCA 209.
 W 01: 508 P1 ROUGH CUT 9am-12pm. SCA 209.

WEEK-05: FEB. 6-12

M 06: 508 P1 CUTS 9am-12pm. SCA 209.

508 P1 SOUND CLASS 1pm-5pm. B105.
 Protocols instruction. Short cuts. ALYSSA PROJECT.
 Lecture on sound editing and spotting (dial, sfx, foley,mx)

W 08: 508 P1 FINE CUT 9am-12pm. SCA 209.

P1 PICTURE LOCK.
 Spot project. Cue Foley.
 508 P1 BOOK FOLEY

ST 11: 508 P1 DIRECTORS PROTOOLS BOOTCAMP 1pm-3pm. B120.

WEEK-06: FEB. 13-19

W 15: 508 P1 SOUND CLASS 1pm-5pm. B105.
 Protocols instructions on editing dial, fx, bg, music.
 508 P1 FOLEY.
 MUSIC NEEDS TO BE COMPLETED

WEEK-07: FEB. 20-26

M 20: Presidents Day - NO CLASSES
 T 21: 508 P1 Table Screening Rm. Edit suite 6pm-10pm.
 6-645, 645-730, 730-815, 815-900, 900-945.

W 22: EXTRA 508 P1 SOUND LOCK 6pm-8pm. B105. EXTRA.

TH 23: 508 P1 MIX 8am-5pm.

ST 25: 508 P2 WEEKEND-A.
 SU 26: 508 P2 WEEKEND-A..

WEEK-08: FEB-MAR. 27-5

M 27: 508 P2A DAILIES 9am-12pm. SCA 209.

ST 04: 508 P2 WEEKEND-B.

SU 05: 508 P2 WEEKEND-B.

WEEK-09: MAR. 6-12

M 06: 508 P2B DAILIES 9am-12pm. SCA 209.

W 08: 508 P2 ROUGH CUTS 9am-12pm. SCA 209.

SPRING BREAK MARCH 13-19. LABS CLOSED.**WEEK-10: MAR. 20-26**

M 20: 508 P2 CUTS 9am-12pm. SCA 209.

508 P2 SOUND CLASS 1pm-5pm. B105.

508 P2 BOOK FOLEY

Protools instruction. Short cuts. USE P1 PROJECT. Lecture on sound editing and spotting (dial, sfx, foley,mx).

W 22: 508 P2 FINE CUTS 9am-12pm. SCA 209.

P2 PICTURE LOCK.

ST 25: 508 P2 DIRECTORS PROTOOLS BOOTCAMP 1pm-3pm. B120.

WEEK-11: MAR-APR 27-2

M 27: 508 P2 SOUND CLASS 1pm-5pm. B105.

Protools instruction. Short cuts. USE P2 PROJECT.

Lecture on sound editing and spotting (dial, sfx, foley,mx).

Class assignment:

This assignment needs to be done with your Trio.

Record four backgrounds and four sound effects for your P2 project. Using the DPMD field recorder or Zoom recorder.

Do not use your camera for recording this assignment save the space for picture.

Each background must be at least five minutes long, then edit down to no less than three minutes. Sound effects should be about one minute. These recordings must be edited in your project. Place recordings and edited material on your sound server. Due 04/03/17. Put on sound server by 12pm.

ST 01: 508 P3 WEEKEND-A.

SU 02: 508 P3 WEEKEND-A.

WEEK-12: APR. 3-9

M 03: 508 P3A DAILIES 9am-12pm. SCA 209.

508 P2 SOUND CLASS 1pm-5pm. B105.

- 1) Protocols instruction. Short cuts. USE P1 PROJECT.
- 2) Lecture on sound editing and spotting (dial, sfx, foley,mx)

ST 08: 508 P3 WEEKEND-B.

SU 09: 508 P3 WEEKEND-B.

WEEK-13: APR. 10-16

M 10: 508 P3B DAILIES 9am-12pm. SCA 209.

508 P2 Table Screening Rm. Edit suite 6pm-10pm.
6-645, 645-730, 730-815, 815-900, 900-945.

W 12: 508 P3 ROUGH CUTS 9am-12pm. SCA 209.
EXTRA 508 P2 SOUND LOCK 6pm-8pm. B105. EXTRA.

TH 13: 508 P2 MIX 8am-5pm.

WEEK-14: APR. 17-23

M 17: 508 P3 CUTS 9am-12pm. SCA 209.

W 19: 508 P3 FINE CUTS 9am-12pm. SCA 209.
508 P3 PICTURE LOCK.

TH 20: 508 P3 SOUND CLASS 9am-12pm. B105.

508 P3 BOOK FOLEY

Protocols instruction. Short cuts. USE P2 PROJECT. Lecture on sound editing and spotting (dial, sfx, foley,mx).

Class assignment:

This assignment needs to be done with your Trio.

Record four backgrounds and four sound effects for your P3 project. Using the DPMD field recorder or Zoom recorder.

Do not use your camera for recording this assignment save the space for picture. Each background must be at least five minutes long, then edit down to no less than three minutes.

Sound effects should be about one minute. These recordings must be edited in your project. Place recordings and edited material on your sound server. Due 04/26/17. Put on sound server by 12pm.

ST 22: 508 P3 DIRECTORS PROTOCOLS BOOTCAMP 1pm-3pm. B120.

WEEK-15: APR. 24-30

M 24: **508 SOUND CLASS 9am-12pm. B105.**
Cancel 1-5 class

508 P3 SOUND CLASS 9am-12pm. B105.

- 1) Protocols instruction. Short cuts. USE P2 PROJECT.
- 2) Lecture on sound editing and spotting (dial, sfx, foley,mx).

W 26: 508 P3 SOUND CLASS 9am-12pm. B105.
 Protocols instruction. Short cuts. USE P2 PROJECT. Lecture on
 sound editing and spotting (dial, sfx, foley,mx).

SU 30: 508 P3 Table Screening Rm. Edit suite 6pm-10pm.
 6-645, 645-730, 730-815, 815-900, 900-945.

WEEK-16: MAY. 1-7

M 01:

T 02: 508 SOUND CLASS 1pm-5pm. B105.

508 P3 SOUND LOCK CLASS 1pm-5pm. B105.
 PLAYBACK "PANDORA'S BOX"

W 03: 508 P3 MIX 8am-5pm.

ST 06: 508 NORRIS SCREENING 11am-1pm.