

CTPR 340 - Creating the Motion Picture Sound Track

Tuesdays 1:00pm – 3:50pm SCA B128

Section 18503R

1/3/2018 v2.0

Professor: Chris Morocco
 Email: cmorocco@usc.edu
 Cell: (510) 220-6400

SA: Davy McCall
 Email: davymccall@gmail.com
 Cell (707) 291-2283

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:

CTPR 340 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 is 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 with Pro Tools, and Preparing for the Final Mix.

Areas covered in CTPR 340 will include:

CAMERA:

Sony EX-1
 Basic Cinematography
 with Picture & Sound

RECORDING:

Production Recording
 Sound FX & BGs
 ADR & Foley

EDITING:

Picture Editing on Avid
 Sound Editing on Pro Tools
 ADR, Foley & Music

Conceptual and aesthetic creation of the sound track will be integrated with
 the practical side of producing the sound track.

Please read page 5 for additional academic information, guidelines,
 and rules pertaining to CTPR 340

CTPR 340 Class Syllabus

Week 1 Jan. 8

Orientation – Concepts - Elements

Teams formed: 2 - 4 people per team

Intro to equipment - tour facilities (editing labs, Foley, ADR)

Review scripts for projects and select projects

HW: Watch scene from film, discuss sound choices in class

Week 2 Jan. 15

Present Scene(s) for Project

Quickly review assignment

Discuss Production needs, troubleshoot possible problems.

Casting, mark up script, location (SCA)

Camera & Sound Package Orientation (settings, concepts)

Elements of Sound Design presentation (DX, FX, BG, MX)

HW: Begin designing shot-list, casting, etc.

Week 3 Jan. 22

Production Camera Techniques – Picture & Sound

Assemble Camera Kits – learn basic settings

Mock up scene, shoot scene in class, all crews participate

Playback if time allows

HW: Prep for filming!

Week 4 Jan. 29

Shoot Assigned Material on SCA Campus

Quickly review Camera and Sound settings, Techniques.

Shoot scene on campus and transfer to provided hard drive.

HW: Take a breath

Week 5 Feb. 5

Screen Dailies – Intro to Avid Workflow and Editing

Introduction to Avid lab – Basic Picture Editing Techniques

HW: Begin assembling cut OUTSIDE of class

Week 6 Feb. 12

Avid – Cont.

Full Avid session – basic editing of dailies

NOTE: The bulk of editing will be completed on your own time.

You have access to Avid labs, set schedule, share workload.

HW: Continue editing, rough cut due next week!

Week 7 Feb. 19

Avid – Cont.

Present rough cut, notes in class, continue editing

Finish titles, Color Correction or any other visual effects

HW: Last chance to edit, final cut/picture lock due next week!

Week 8 Feb. 26

Complete Editing of Projects on Avid and Picture lock

Playback projects, discuss sound problems and solutions

Spot for sound effects and music & Lock Picture

HW: Take a breath Pt II

- Week 9 Mar. 5 **Intro to Pro Tools**
Learn basics of Pro Tools software
Post Production theory (how to edit & design sound)
Begin to edit production DX
HW: Complete dialogue edit by next class! DO NOT MIX SOUND
- Week 10 Mar. 19 **Pro Tools – Critique**
Review dialogue edit, take notes
Learn Soundminer for searching the FX library and Opus 1 for MX
Selecting and editing sound FX (Foley), BGs, mono vs stereo.
HW: Finish DX and complete FX and BG sound design
- Week 11 Mar. 27 **How to Walk and Record Foley**
Class meets in Foley room
HW: Create foley cue sheet for next class, edit MX into film
- Week 12 Apr. 2 **Record Foley**
Class is divided between Foley “walkers” and engineers
Rotate groups and complete ALL foley recording.
HW: Edit foley, first complete sound pass due next class!
- Week 13 Apr. 9 **Sound Playback for Feedback**
Review films and provide notes for finishing sound
HW: This is your last chance, get everything done!
- Week 14 Apr. 16 **Intro to Mixing**
Final review of each project
Properly arrange sounds on tracks for re-recording mixing
Basic mixing techniques (Level, EQ Pan, Reverb)
Introduction to mixing console
HW: Make sure project is mix ready, and properly labeled
- Week 15 Apr. 23 Final Mixes for each project completed during class!

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

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, 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 Amy or Davy before class. 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.

There will be a “work log” for you to enter the date/time so you can be credited with the time you worked on the project in the post-production lab.

Technical Support

SCA Help Desk

Walk-up support at the help desk window (SCA B139) during the SCA Lab Hours

Contact Info: (213) 821-2638

Creative Technology and Support

Monday - Friday, 8:30 am - 8:30 pm

Contact Info: (213) 821-4571, creativetech@cinema.usc.edu

SCA Knowledgebase

<http://knowledgebase.sca.usc.edu/>

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:

Amy does not maintain formal office hours. Please email or call her cell and she will schedule a time to meet with you.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

<https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class.
<https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations.
<http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students.
<https://diversity.usc.edu/>

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.

Provides overall safety to USC community. <http://dps.usc.edu>