



## 440: SOUND PRACTICUM

FALL 2019 SYLLABUS

2 UNITS

TIME: FRIDAYS 1:00 - 3:50pm

ROOM: B130 & B105, B134 (varies)

INSTRUCTOR: **Stephen Hunter Flick**

OFFICE SCA-444

ASSISTANT: **Klara Ajeng Canaryasmi (Jay)**

SOUND DEPARTMENT:

**213-740-7700**

OFFICE HOURS:

By Appointment

### COURSE DESCRIPTION and 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. **To expand Associative and Abstract Thinking Skills necessary for Creative Sound Design.**

PREREQUISITES: 310, 340, 508, or Instructor Permission.

RECOMMENDED PREPARATION: Course-level experience in Production Recording,

Field Recording, Post Production Audio Prep including Protocols, and Mix.

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 - ABSTRACT THINKING**

**Production Division Attendance Policy**

Students are expected to be on time and prepared for each class. Two unexcused absences will result in a student's grade being lowered by one full letter (IE: A becomes B). A third unexcused absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional unexcused absence. Two late class arrivals equate to one full absence.

In order for an absence to be excused, the student must have approval from the professor and provide documentation at the next attended class session.

If a student misses class due to an emergency, the student must contact the professor/SA prior to class or contact the Production Office at 213-740-3317, **in writing**.

Attendance and punctuality are very important and are incorporated into your grade. 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 in writing so that we may better plan the class. It is YOUR responsibility to see the instructor to schedule make-up quizzes.

## **GRADING BREAKDOWN**

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 their opinion, as long as it is an honest opinion, no matter how stupid you may think it is.
2. Test 40%. 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 lab/mixing assignments.
4. Projects Assigned 25%

## **Grading Scale**

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-6
F	59 and below

## **ASSIGNMENT SUBMISSION**

Each Exercise will state submission requirements.

## **COURSE WORKLOAD:**

Assume that there will be quizzes and or practical lab exercises each week covering the material from the previous lectures and assignments. This is to encourage attendance and retention, all quizzes/exercises 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 equipment use. Outside sound work is encouraged and will be facilitated wherever possible.

**ASSIGNMENT DESCRIPTIONS:** see attached

**GRADING TIMELINE:** one week.

## 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, Audio Basics, Production numbers,  
Due: Resume's In Hand on Paper
- WEEK 2 MICROPHONES; SPEAKERS; AMPLIFIERS/PRE-AMPS, RECORDING  
SOUND IN A CONTROLLED ENVIRONMENT (Foley & ADR)  
Due: Assignment 1 - Haiku on Paper  
Due: Assignment 2 - Record & Describe  
record a location, write desc. - on paper  
Due: Assignment: Cut-up Exercise part 1  
First Memory of a story told to you.
- WEEK 3 SPOTTING - PRODUCTION EDITING - BASIC MIXING "In the Box"  
Headphone mixing, Bounce downs, Simple Routing..  
Due: Assignment 3 - Music listening different levels - on paper  
Assignment 4 - Film listening at different levels - on paper  
Protocols Quiz #1 (due wk. 4)  
Assignment: Reverb Patching in Protocols session (due wk. 4)
- WEEK 4 MUSIC RE-RECORDING, MIXING A SHORT FILM FOCUSING ON MUSIC  
  
Due: Reverb Patching Assignment  
Due: Quiz #1
- WEEK 5 RE-RECORDING ROUTING, MIXING BASICS, EQUALIZATION, REVERBS,  
PROCESSORS and NOISE REDUCTION. MIXING BACKGROUNDS on the ICON  
Due: Assignment 5 - 5 Things we Learn from Balazs.- on paper  
Due: Assignment - Dream
- WEEK 6 FOLEY STORY REVIEW.  
ROUTING TEST  
DUE FOLEY STORY- Protocols Session, Mixed down  
Assignment: Production Dialogue Editing  
Outside of Class - LW Dialogue Edit  
Students Protocols session to be posted on server  
Assignment: Cut-up Exercise part 2. Burrough's Technique.
- WEEK 7 DIALOGUE PRE-MIXING, The Dialogue Chain,  
Eq, Compression, Noise Reduction Review.  
Mixing a short film on the Icon..  
  
Due: LW Dialogue Edit students to  
post on server

WEEK 8.	NO CLASS FALL RECESS	Due: Outside of Class - LW Revisions POSSIBLE Assignment: AUDIO POSTCARD POSSIBLE Assignment: Comparative Sound of Different Cities
WEEK 9	MIXING A SHORT FILM CONT: (POSSIBLE EXTRA LAB COVERING REVERBS??) Hands-on mixing of a short film cont.	Due: Cut-up Technique Part 2 - using the “Burroughs Cut-up Technique, use the words of Part 1 and create a new story Due: LW Dialogue Edit students to post on server - Completed/Finished
WEEK 10	SOUND DESIGN - MUSIC EDITING	Due: Oscar Fischinger Music Editing Exercise Protools session - mixed down track
WEEK 11	RECORDING PRODUCTION SOUND (Field, Set, Location)	Aussie Assignment - on Paper
WEEK 12	PERSPECTIVE - SUBJECTIVE - OBJECTIVE	Due: Dream Assignment Review 1 310 Mix Essay - Students attend a 310, and critique the experience - on paper.
WEEK 13	PERSPECTIVE - SUBJECTIVE - OBJECTIVE	Due: Dream Assignment Final Presentation.
WEEK 14	THANKSGIVING - NO CLASS	
WEEK 15	FIELD RECORDINGS DUE	See Attached description
WEEK 16	FINAL	

## SUGGESTED READING LIST:

**How Music Works** by David Byrne (2012) Three Rivers Press

**The Jazz of Physics, The Secret Link Between Music and the Structure of the Universe**  
by Stephon Alexander (2016) Basic Books.

**Soundscape**, the Expressive Power of Music, Voice, and Sound Effects  
in Cinema, David Sonnenschein (2001) Michael Wiese Productions

**Designing Sound**, Andy Farnell (2010) MIT Press

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

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

**Film Sound: Theory and Practice by Weis & Bolton (1985)**

**This Is Your Brain on Music** by Daniel Levitin, (2007) Plume.

**Sonic Experience a Guide to Everyday Sounds**, Augoyard and Torgue (2005)  
McGill-Queen's University Press

Production Sound Mixing by John J. Murphy, (2016) Bloomsbury

Post Sound Design by John Avarese, (2017) Bloomsbury

The Practical Art of Motion Picture Sound by David L. Yewdall, Focal Press

Film Music A Very Short Introduction by Kathryn Kaliniak (2010) Oxford Press

Music Editing for Film and Television by Steven Saltzman, (2015) Focal Press

The Oxford Handbook of Film Music Studies by David Neumeyer, (2014) Oxford Press

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

Theory of Film by Siegfried Kracauer, (1960) Princeton Uni. Press

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

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

Practical Recording Techniques by Bartlett & Bartlett. Focal Press

On Location Recording Techniques by Bartlett & Bartlett, Focal Press

Soundscape - The School of Sound Lectures 1998-2001 Sider, The School of Sound

Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds. David Toop (1995)

## 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>

**PLEASE NOTE:**

**FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX**

---

\* rarefaction & compression



