

CTPR-441 sound design

August 15,2019

Units: 2

Fall 2018 - Thursday - 1:00 - 3:50PM

Location: SPS 115

Instructor: Stephen Flick

SA: Audrey Gu

Office: SCA 444

Office Hours: By Appointment

Sound Department 213-740-7700

Course Description

Exploration of the techniques and processes for creating sounds that don't exist.

Learning Objectives

To establish an understanding of the processes and techniques used to create "sounds never heard before."

Sound Design has the most expressive and creative opportunities and challenges in Genre Films; particularly Science Fiction, Fantasy, Horror, and Action/Thrillers. Students will be exposed to the historical, theoretical, and practical aspects of sound design for these genres. Students will be challenged to analyze, design, record and present new concepts and sounds as well as constructively critique. Exercises will include audio-only constructions/montages as well as to existing synchronous images. This class will specifically cover Creatures and their Worlds, historical, futuristic, magical, organic, inorganic, and mechanical. By the completion of this class students will have developed strategies and skills to deal with new and different challenges in genre sound design

Prerequisite(s): CTPR-310 Intermediate Production or CTPR-508 Production II

Description and Assessment of Assignments

Assignments will be to create voices from creature video clips, which will include vocal elements, character movement, and interaction with scenic elements. Assignments will also include audio-only pieces. The work will be done and reviewed in Avid Protocols. 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 sound design room check out prior to use. The Final Project will be to create voices, character movement, for 4 dragon characters, and mix them, based upon the short film *Sintel*

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 his/her opinion, as long as it is an honest opinion, no matter how stupid you may think it is.
2. Quizzes 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 mixing assignments.
4. Final Project 25%.

Additional Policies

Students are expected to be on time and prepared for each class.

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. Excuses need to be in writing/email in advance of class, to SHF or LD.

- 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.

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-	60-62
F	59 and below

Assignment Rubrics

Each project will be evaluated on the following basis:

Diachronic traditions of the Genre
Organic Nature of the Voices Created & their presentation.
Homogeneity of Each Voice
Expressiveness of Each Voice
Synchronic success of Each Voice
The degree of Synchronization of each finished exercise
The degree of Proximity and Spatial Correctness of the voice

Assignment Submission Policy

Assignments are due by 10AM Thursday, delivered via Google Drive, or on the Sound Dept. Server.

Grading Timeline

Grading and feedback will be during the following week.

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.
This Is Your Brain on Music by Daniel Levitin, (2007) Plume.
Mastering Pro Tools Effects by Jeremy Krug, (2013) Course Technology

Sound Design The Expressive Power by David Sonnensheim
Shadow and Evil in Fairy Tales by Marie-Louise Von Franz
Tales from the Perilous Realm by J.R.R. Tolkien
The Uses of Enchantment by Bettelheim
Breaking the Magic Spell by Jack Zipes

Course Schedule: A Weekly Breakdown

Weekly Assignments will reflect the weekly Lecture and will be due the following week.

WEEK 1	<p>COURSE INTRODUCTION; critical listening, found art and its application in field recording, Assignment: Create voice for CLIP Assignment: Sound Design Rubric</p>
WEEK 2	<p>VOICE DESIGN and VOCAL PROCESSING Voice Processing for Animalistic Humans – Humanistic Animals Wookies & Shape-changers – Vampires, Werewolves. Dogs & Horses, Ghosts, & Apparitions, Piano Screams, the application of Musique Concrete Techniques Assignment due: Create voice for CLIP Assignment: Record Choral Winds and Piano Screams Assignment: Create Voice for Clip, Giant Ape</p>
WEEK 3	<p>APES KING KONG its remakes, sequels, and inheritors Discussion of Murray Spivak's techniques on the original and comparison to current practice. Assignment due: Create Voice for Clip, Giant Ape Assignment: Develop Voice into Character, Giant Ape</p>
WEEK 4	<p>APES <i>Planet of the Apes</i>, its viability as a “mirror” of humanity, and tent-pole and remakes. Jane Goodall & Naturalistic approaches. Assignment due: REVIEW Develop Voice into Character, Giant Ape Assignment: Apply Characterization to Sequence, Giant Ape</p>
WEEK 5	<p>APES <i>King Kong Skull Island</i> discussion of the KCSI Assignment due: FINAL Apply Characterization to Sequence, Giant Ape Assignment: Dragonfly sequence King Kong</p>
WEEK 6	<p>THE BIG LIZARDS Godzilla, T-rex, Dinos from early silents to Jurassic Park and the dinos in Kong Skull Island Assignment: Final Project, Sintel Assignment: Brontos & Velociraptors</p>
WEEK 7	<p>THE BIG LIZARDS Dragons, 7 Headed Hydra <i>Jason and the Argonauts</i>, <i>Dragonheart</i>, <i>Game of Thrones</i> <i>Dune's</i> giant Sandworms, and the serio-comic Graboids from Wilson & Maddocks's Tremors Assignment due: Dragonfly sequence King Kong Assignment: Ask a Friend to Tell You a Dream They've Had Create an Abstract Sound Design for the Dream</p>

WEEK 8 FALL RECESS – NO CLASS

WEEK 9 ALIENS

Alien, Starship Troopers, War of the Worlds (3 versions)
ET the Extra Terrestrial

Assignment due: Brontos & Velociraptors

Assignment: Apply Characterization to Sequence, Robot

WEEK 10 ROBOTS & CYBORGS

Maria/Futura Metropolis, Gort, Robbie the Robot
R2D2 & C3PO, The Iron Man,
Robocop, Ed209, Cain-Robot-Cyborg,
Comic Robots Johnny Cab from Total Recall, Johnny Five from
Short Circuit (Wilson-Maddock) Spider Robots from Minority
Report, Wall-E and his friends.

WEEK 11 The MAGICAL WORLD & THE DREAM STATE

The Mist, Witches spells, Black Magic, Good Magic,
Ghosts. The Dream state will review clips from
8 ½, Aliens, Eraserhead, Jacob's Ladder, Rosemary's Baby,
Nightmare on Elm St. Terminator 2 Judgment Day...

Assignment due: Apply Characterization to Sequence, Robot

Assignment: Create an Abstract Sound Design for Dream, Review #1

WEEK 12 PORTALS TO ANOTHER UNIVERSE

The Time Machine – Stargate – Time Bandits,
The Black Hole, & Serio-Comic Mystery Men's
DeFraculator. Capt America – Transforming Machine

Assignment due: Create Abstract Sound Design for Dream, Final

WEEK 13 FINAL PROJECT REVIEWS - In Progress

Assignment: Sound Design a Soundscape for a Clip Provided from *The Dragons of Sintel*.
This project will involve a total Sound Treatment for the Sequence Provided,
Including, Effects, Foley, Ambiences, etc.

Each Project will be evaluated on the following basis,
Diachronic traditions of the Genre
Organic Nature of the Voices Created & their presentation.
Homogeneity of Each Voice
Expressiveness of Each Voice
Synchronic success of Each Voice
The degree of Synchronization of each finished exercise

WEEK 14 Thanksgiving Holiday -----

WEEK 15 FINAL PROJECT DUE

class review, analysis and discussion per rubric

FINALS WEEK FINAL PROJECT DUE

class review, analysis and discussion per rubric.

Summation and discussion of strategies and skills
to plan for continued development of creatures,
and worlds in future projects.
