

## COURSE CONTENT

<b>Course Code</b>	DF2011
<b>Course Title</b>	Sound for Film
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3 AUs for BFA students admitted in AY2017 onwards
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This studio course provides an introduction to the techniques and processes of recording production sound with a focus on dialog for fiction and documentary film. The physics of sound and hearing will be examined in the context of the aesthetics of sound for images. Microphone types, functions and best practices for their use will be examined. Single and dual system audio recording techniques will be demonstrated. Students will learn how to prepare production audio for postproduction editing. An introduction to post production will include transfer formats from NLEs to Pro Tools and an introduction to dialog editing. This learning will form the basis for students to refine their use of sound in future media projects.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Apply the physics of sound to recording dialogue and other production sounds.
2. Use the appropriate types and properties of sound capturing devices in a wide variety of shooting scenarios.
3. Demonstrate the use of single and dual system sound recording techniques and be able to apply technical and aesthetic considerations in the process.
4. Present production audio for audio postproduction, with basic dialogue editing.
5. Collaborate in production teams and critique your peers work in a constructive manner.

### **Course Content**

#### **What is Sound?**

Overview of the physics of sound and psychoacoustics. How we hear; frequency, amplitude, pitched and non-pitched sounds. Noise and types of noise. Listening to sound and developing a vocabulary to discuss it critically.

#### **Microphones**

An investigation into the properties and operating principles of modern microphones. What the various types of microphone are and how we chose the best one for a particular application. Inverse square law, phase cancellation and proximity effect as related to the use of microphones.

#### **Production Sound Recording**

Single and Dual system recording is explored in the context of recording dialog for fiction and non-fiction films. Location mixers, recorders, lavaller and shotgun microphones will be examined and utilised in practical exercises. Correct protocols and techniques for on set dialog recording will investigated with a consideration of the aesthetics of dialog recording. Critical listening to

identify and correct sound recording errors will be developed.

### Post Production

Delivering production sound to the editor including correct sound coverage and a complete sound report will be explored. Synchronising sound and image in picture editing software and exporting sound and image from this software using the correct output formats. Basics of editing sound in audio editing software with an emphasis on understanding how production recording influences post production sound editing. Post production processing techniques including noise reduction, compression and EQ will be introduced and examined.

### Class assignments

There are four in class dialog recording assignments that explore various shooting scenarios and recording systems. The final 2 assignments include a dialogue editing component. There will also be 2 in class quizzes covering more theoretical aspects of sound, sound recording and post production.

### Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> Single system recordings Dual system recordings	1,2,3,4	--	25	Team
<b>Continuous Assessment</b> <b>Quizzes</b> <b>Editing</b>	2,3,4		25	Individual
<b>Final Project:</b> Recording and editing of a complete narrative scene.	1,2,3,4	--	30	Individual
<b>Continuous Assessment:</b> <b>Participation</b>	5	--	20	Individual
Total			100%	

### Reading and References

1. Chion, Michel. *Audio-Vision: Sound on Screen*, Columbia University Press, 1994.
2. Rose, Jay. *Producing Great Sound for Digital Video*, Focal Press, 2008.
3. Stanley, Alten. *Audio in Media*. Wasworth Cengage Learning, 2014.
4. Viers, Ric. *The location sound bible: How to Record professional dialogue for film and TV*. Michael Wiese Productions, 2012.

### Course Policies and Student Responsibilities

### **(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates (no late work accepted). You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities. Please silence hand phones and refrain from engaging in social media while in class.

### **(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### **(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

### **Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

### **Planned Weekly Schedule\***

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

<b>Week</b>	<b>Topic</b>	<b>Course LO</b>	<b>Readings/ Activities</b>
1	<b>• Class Introduction. What is Sound?</b> Class introduction: Overview of production sound recording and its	1,	<b>Introductory Lecture</b> <b>In-class discussion</b> on personal filmmaking experience.

	importance to the film making process. Various areas and aspects of production audio will be discussed, including the major roles in a sound department. The importance of good production sound and what makes a successful soundtrack.		<b>What is Sound.</b> lecture <b>Class activity:</b> listening and descriptive analysis of sound. Developing a vocabulary to describe sound.
2	<ul style="list-style-type: none"> <li>• <b>Microphones</b></li> </ul> Microphones, types and their functions. Pickup patterns, frequency response, inverse square law and proximity effect. Audio perspective.	1,2,	<b>Microphones:</b> lecture <b>Activity:</b> microphone pickup patterns in practice.
3-5	<ul style="list-style-type: none"> <li>• <b>Signal System Sound Recording</b></li> </ul> Single system sound recording for dialog. Simple production audio setups and connecting the audio equipment correctly, monitoring and setting levels. Basic shotgun microphone techniques and blocking. Set recording protocols and creating recording notes.  Using wireless lavalier microphones for documentary and narrative dialog recording.	1, 2, 3, 5	<b>Lectures on:</b> <ul style="list-style-type: none"> <li>- <b>Single System</b></li> <li>- <b>Shotgun Microphones using a boom.</b></li> <li>- <b>Blocking a Scene</b></li> <li>- <b>Lighting and Colour</b></li> </ul> <b>In-class exercises</b> Single page scripts, shot will correct coverage.
6-13	<ul style="list-style-type: none"> <li>• <b>Dual System Recording and Audio Post Production</b></li> </ul> Simple and complex microphone setups using an external recorder. Timecode and audio sync and its implications. Audio post workflow, moving sound into audio post. Introduction to audio editing and signal processing.	1, 2, 3, 4, 5	<b>Lectures on:</b> <ul style="list-style-type: none"> <li>- <b>Dual System</b></li> <li>- <b>Timecode</b></li> <li>- <b>Aesthetic of dialog editing1</b></li> </ul> <b>In-class exercises</b> Multiple one-page script shoots examining different scenarios. These are edited, reviewed and critiqued in each class.  <b>Continuous review</b> Final assignment