

COURSE CONTENT

Course Code	DF3005
Course Title	Audio Post Production for Film
Pre-requisites	DF2011/DF3008 Sound for Film
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This studio course provides a practical study of the aesthetics, techniques and processes of audio post production for narrative film. In this course you learn how to edit and clean production dialogue, record sound effects (on location and in studio), use sound effects libraries, create natural sound effects (Foley) and create Automated Dialogue Recording (ADR). You will employ these techniques to create a layered sound mix that augments the emotional drive of a film, firstly as a pre-dub or temporary mix, and then as a final form of broadcast quality for professional delivery. You will also develop your ability to collaborate with members of a post-production team such as the director, editor, composer and music supervisor. This course provides fundamental sound editing skills that you can apply to any media project at any level.

Intended Learning Outcomes (ILO)

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

1. Describe the fundamental processes of audio post production including sound recording and processing with relevant audio software.
2. Critique soundtracks created for moving images and sound/image relationships in the context of narrative film.
3. Employ sound and music for expressive and narrative purposes.
4. Mix and layer sounds to create compelling soundtracks that reflect the aesthetic and narrative requirements of the film.
5. Critique your own and your peers' work in a clear and constructive manner that demonstrates a sound competency with team roles and processes.

Course Content

What is Audio Post Production?

The course begins with an overview of the role of audio post production in the construction of a soundtrack and the narrative role of the soundtrack in film. The basic processes and workflow are described and discussed including the relevant roles in the audio post production team.

Dialogue

Editing and processing of production dialog as well the recording and editing of ADR are demonstrated. Techniques and critical listening skills are developed to ensure clear and intelligible dialogue. The role of the voice in film narrative, including off screen dialog, voice over and

narration, will be discussed and analysed.

Sound Effects

Functions and types of sound effects will be analysed and their creation demonstrated. The Foley studio and other locations will be utilised to record required sound effects and sound effects libraries employed when needed. Editing and processing of sounds to create compelling and appropriate sound effects for synchronisation with image will be examined and demonstrated.

Music

The fundamentals and functions of music for moving images will be introduced. How the basic elements of music are employed, spotting for music and creating a cue sheet will be discussed. How to work with a composer will be examined as well as music libraries and copyright considerations.

Sound Mix

Combining all the soundtrack elements into a compelling and immersive mix will be discussed and demonstrated including the aesthetic of the mix as it pertains to specific genres of films. A final stereo mix with correct output settings will be created and 5.1 surround mixing will be introduced.

Soundtrack: Theory and Aesthetics

The fundamental elements of the soundtrack will be discussed and analysed by listening to films across many styles and genres. Readings of important film sound theorists will supplement discussions on the functions of sound in relation to image, from technical, psychological and aesthetic perspectives.

Class assignments

There will be four small practical “skills test” assignments designed to demonstrate proficiency in key audio postproduction techniques, a class presentation of a sound track analysis and a final project. The final project will be the complete sound mix of a short film (or portion of a film).

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Skills tests 4 x 10%, class presentation – 15%	1,2,3,4,5	N.A	55	Individual
Final Project: Complete sound mix of a short film (or portion of a film).	1,2,3,4, 5	N.A	35	Individual
Continuous Assessment: Participation	5	N.A	10	Individual
Total			100%	

Reading and References

1. Chion, M. (2013). *Audio-Vision: Sound on Screen*. Armand Colin.
2. Purcell, J. (2015). *Dialogue editing for motion pictures: A guide to the invisible art*. Focal Press.
3. Whittington, W. B. (2007). *Sound design & science fiction*. Austin, TX: University of Texas Press.
4. Buhler, J., & Neumeyer, D. (2016). *Hearing the movies: Music and sound in film history*. New York: Oxford University Press.
5. Alten, S. R., & Quin, D. (2014). *Audio in media*. Australia: Wadsworth.
6. Viers, R. (2008). *The sound effects bible: How to create and record Hollywood style sound effects*. Studio City, CA: Michael Wiese Productions.

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. 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. All communication devices (cell phones etc) should be silenced and put away while class is in progress.

(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.

Week	Topic	Course LO	Readings/ Activities
1	Post Production Overview. Overview of the role of audio post production in the construction of a soundtrack and the narrative role of the soundtrack in film. The basic processes and workflow are described and discussed including the relevant roles in the audio post production team	1,2	Introductory Lecture: In-class discussion on audio post and storytelling. Critical Listening: Elements of the soundtrack, intro to analysis with examples.
2	Production Sound Review A review of relevant techniques of production dialog recording including timecode sync and dual system recording. Dialog recording exercise.	1,5	Lecture: Production Audio Review Class Shoot. We will shoot a short sequence concentrating on capturing dialog. This will be used for dialogue editing. Assignment: Edit picture of class shoot.
3	Dialogue Editing Moving from picture editing software to audio editing software via OMF/AAF. Introduction to dialogue editing	1,2	Lecture: Dialog Editing Skills Test 1: Complete first dialog edit of class shoot and prepare for class presentation.
4	Dialogue Editing Continued. Advanced editing techniques, dialog noise reduction. Voiceover and narration.	1, 2, 5	Lecture/Demonstration: Advanced Dialog editing and Noise Reduction. Present and Critique Skills Test 1. Skills Test 2: Noise reduce and refine dialog edit for class presentation.
5	ADR ADR: When and why is it used, challenges and benefits. Setting up and performing ADR in the studio. Creating sync tones and directing an ADR session. Editing ADR and perfecting synchronisation.	1, 2, 3, 5	Lecture: The Voice in Cinema Present and Critique Skills Test 2. Skills test 3: ADR recording record and edit ADR for the class shoot film.

6	<p>ADR Continued. Editing and processing ADR for sync and realism</p> <p>Sound Effects Introduction to functions and types, spotting sound effects.</p>	1, 2, 3, 5	<p>Lecture: Introduction to Sound Effects</p> <p>Skills Test 3: continue to edit and process for presentation next week.</p>
7	<p>Foley Sound Effects Sound effects continued focusing on Foley SFX. Setting up and recording Foley effects.</p>	1, 2, 3, 5	<p>Lecture: Sound Picture Relationships</p> <p>Present and Critique Skills Test 3. Skills Test 4: record and edit Foley recordings.</p>
8	<p>Editing and Processing Sound Effects</p>	1, 2, 3, 4, 5	<p>Lecture: Sound effects libraries and worldizing. Ambience and atmosphere. The Musicality of the Soundtrack.</p> <p>Demonstration: Ambience recordings in stereo.</p>
9	<p>Music and the moving image An introduction to fundamentals of film music and how it employed to the support film narrative. How to talk to composers and the basic issue of copyright.</p>	1, 2, 3, 4, 5	<p>Lecture: Functions and fundamentals of film music.</p> <p>Present and Critique Skills Test 4.</p> <p>Commence Final Project: Will be presented to the class at least once prior to submission.</p>
10	<p>Student Presentations Students present their soundtrack analysis to the class.</p> <p>Introduction to Mixing</p>	1, 2, 3, 4, 5	<p>Lecture: Introduction to mixing and the aesthetics of the mic.</p> <p>Final Project Continues: continuous review of project progress.</p>
11	<p>Mixing Mixing continued, creating sub masters/stems. Output levels and standards.</p>	1, 2, 3, 4, 5	<p>Lecture: Mixing continued.</p> <p>Final Project Continues: continuous review of project progress. Prepare first mix for presentation and critique.</p>
12	<p>Final Project Preview Review of first mix with critique.</p>	1, 2, 3, 4, 5	<p>Assigned Projects</p> <p>Final Project Continues: continuous review of project progress. Prepare final mix for presentation and critique.</p>
13	<p>Final Presentation</p>	1, 2, 3, 4, 5	<p>Student Presentations on final assignment with critique and feedback</p>