COURSE CONTENT

<table>
<thead>
<tr>
<th>Course Code</th>
<th>DF3005</th>
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</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>Audio Post Production for Film</td>
</tr>
<tr>
<td>Pre-requisites</td>
<td>DF2011/DF3008 Sound for Film</td>
</tr>
<tr>
<td>No of AUs</td>
<td>3</td>
</tr>
<tr>
<td>Contact Hours</td>
<td>39 hours studio contact</td>
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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
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, phycological 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)

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

You will receive verbal feedback in every studio class whenever you discuss your work with the instructor.

You will also receive feedback when your work is displayed and discussed in class critiques and screenings.

### Learning and Teaching approach

<table>
<thead>
<tr>
<th>Approach</th>
<th>How does this approach support you in achieving the learning outcomes?</th>
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<tbody>
<tr>
<td>Lecture</td>
<td>You will become familiar with the basic principles and techniques of Audio Post Production which will be discussed and demonstrated. Sound/Image theory will be introduced.</td>
</tr>
<tr>
<td>Creative projects</td>
<td>Techniques and theories discussed and demonstrated in the lecture will be used to perform specific skills tests and also in order to complete the final project.</td>
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<tr>
<td>Class Presentation</td>
<td>You will present your analysis of a film soundtrack to the class demonstrating you understanding of film sound fundamentals.</td>
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<tr>
<td>Project Critique</td>
<td>You will receive feedback on your work through interactive class peer reviews. This will enable you to evaluate your work and contribute constructive comment to the work of your peers.</td>
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### Reading and References


### 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.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Course LO</th>
<th>Readings/ Activities</th>
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<tbody>
<tr>
<td>1</td>
<td>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</td>
<td>1,2</td>
<td>Introductory Lecture: In-class discussion on audio post and storytelling. Critical Listening: Elements of the soundtrack, intro to analysis with examples.</td>
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</table>
| 2   | Production Sound Review  | 1,5 | Lecture: Production Audio Review  
A review of relevant techniques of  
Production dialog recording including  
timecode sync and dual system  
recording. Dialog recording exercise.  
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  | 1,2 | Lecture: Dialog Editing  
Moving from picture editing software  
to audio editing software via  
OMF/AAF. Introduction to dialogue  
editing Skills Test 1: Complete first dialog  
edit of class shoot and prepare for  
class presentation. |
| 4   | Dialogue Editing Continued.  | 1, 2, 5 | Lecture/Demonstration: Advanced  
Dialog editing and Noise Reduction.  
Digital Free and Narration.  
Present and Critique Skills Test 1.  
Skills Test 2: Noise reduce and refine  
dialog edit for class presentation.  |
| 5   | ADR  | 1, 2, 3, 5 | Lecture: The Voice in Cinema  
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.  
Present and Critique Skills Test 2.  
Skills test 3: ADR recording record  
and edit ADR for the class shoot film.  |
| 6   | ADR Continued.  | 1, 2, 3, 5 | Lecture: Introduction to Sound  
Effects  
Sound Effects  
Introduction to functions and types,  
spotting sound effects.  
Skills Test 3: continue to edit and  
process for presentation next week.  |
| 7   | Foley Sound Effects  | 1, 2, 3, 5 | Lecture: Sound Picture Relationships  
Foley Sound Effects  
Sound effects continued focusing on  
Foley SFX. Setting up and recording  
Foley effects.  
Present and Critique Skills Test 3.  
Skills Test 4: record and edit Foley  
recordings.  |
| 8   | Editing and Processing Sound Effects  | 1, 2, 3, 4, 5 | Lecture: Sound effects libraries and  
worldizing. Ambience and atmosphere. The Musicality of the  
Soundtrack.  
Demonstration: Ambience  |
| 9   | **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. | 1, 2, 3, 4, 5 | **Lecture:** Functions and fundamentals of film music.  
**Present and Critique Skills Test 4.**  
**Commence Final Project:** Will be presented to the class at least once prior to submission. |
| 10  | **Student Presentations**  
Students present their soundtrack analysis to the class.  
**Introduction to Mixing** | 1, 2, 3, 4, 5 | **Lecture:** Introduction to mixing and the aesthetics of the mic.  
**Final Project Continues:** continuous review of project progress. |
| 11  | **Mixing**  
Mixing continued, creating sub masters/stems. Output levels and standards. | 1, 2, 3, 4, 5 | **Lecture:** Mixing continued.  
**Final Project Continues:** continuous review of project progress. Prepare first mix for presentation and critique. |
| 12  | **Final Project Preview**  
Review of first mix with critique. | 1, 2, 3, 4, 5 | **Assigned Projects**  
**Final Project Continues:** continuous review of project progress. Prepare final mix for presentation and critique. |
| 13  | **Final Presentation** | 1, 2, 3, 4, 5 | **Student Presentations** on final assignment with critique and feedback |