FILM A113: AUDIO WORKSHOP

Item	Value
Curriculum Committee Approval Date	02/12/2025
Top Code	061220 - Film Production
Units	3 Total Units
Hours	90 Total Hours (Lecture Hours 36; Lab Hours 54)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S)

Course Description

This course provides an introduction to the theory, terminology, and operation of audio recording. Which includes microphone selection as well as usage, location recording equipment and audio post-production editing techniques. This course focuses on the aesthetics and fundamentals of planning, producing, directing, postproduction audio fundamentals. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Identify the essential theories of pre-production, production and post-production in film/television audio assembly. Use those theories to work professionally with audio specialists.
2. Articulate and apply industry-standard audio terminology and concepts to effectively communicate throughout the audio workflow, ensuring clarity and precision in all stages of production, from recording and editing to mixing and mastering.
3. Demonstrate correct microphone placement and usage for various professional recording situations.
4. Exhibit fundamental knowledge and operation of a Digital Audio Workstation (DAW), for use on professional film and television projects.

Course Objectives

- 1. Analyze the evolution of audio in film and television to understand its historical development and current trends.
- 2. Outline and evaluate basic techniques of audio recording, including their applications and impact on sound quality.
- 3. Apply the essential planning and production processes for audio in film and television, demonstrating effective execution from pre-production to final mix.
- 4. Identify and categorize various microphones, demonstrating their optimal use in different recording scenarios.
- 5. Exhibit comprehensive knowledge of a range of sound equipment, explaining their functions and applications in various audio production contexts.
- 6. Determine and implement effective location audio recording techniques to capture high-quality sound in diverse environments.
- 7. Demonstrate accurate audio syncing processes, ensuring precise alignment of sound with visual elements.
- 8. Construct a well-organized Digital Audio Workstation (DAW) session, applying fundamental concepts of audio post-production to achieve a polished final product.

Lecture Content

History of audio recording for film and television Early sound film Invention of the boom microphone Early sound film theories Modern sound film theories The fundamental audio equipment Recorders Microphones Cables Audio support equipment Proper microphone selection Identification of pick up patterns of microphones. Various microphones for different sound needs. Microphone placing Boom microphone height and recording level Lavalier microphone placement on subjects. Location audio recording techniques. Continuity in recording in different locations Monitoring audio when recording Levels Peaking Clipping Managing and organizing audio files. Establishing a file backup protocol Organization of sound along with video files Sound and video synchronization Proper recording techniques for synchronization. Synchronization methods in post-production Creating foley and sound effects Introduction to foley Spotting sessions Creating the foley or sound effect 10. Production Dialogue and ADR Proper set up for an ADR session Recording and placing ADR 11. Introduction to recorded sound rights 12. Working in the Digital Audio Workstation (DAW) Project set up Track placement Placing various elements 13. Mixing audio for film and television Audio as a story component Making element become more present or less present in a session Vocal, sound effects and music mixing 14. Delivery and Archiv ing Preparing deliverables Exporting Archiving

Lab Content

1. Various screenings of films, clips and projects throughout the semester 2. Project workflow 3. Microphone technique and practice 4. Location sound recording practices 5. Sound synchronization techniques 6. Working within a DAW 7. Mixing audio for student projects 8. Delivering and archiving projects

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

1. Lecture/Critique 2. Demonstration 3. Media examples 4. One-on-One Instruction 5. Individual Assignments 6. Lab assignments 7. Examinations

Reading Assignments

Assigned reading from text book, web resources such as blog posts and reivews, on line articles as well as independent research. (2 hours per session)

Writing Assignments

Students will be expected to deliver project plans to instructor in writing. Online student discussions will be assigned as well. (1 hour per session)

Out-of-class Assignments

Individual and group recording projects will be assigned throughout the course. Projects include preproduction, production and post production planning and execution. (2 hours per session)

Demonstration of Critical Thinking

Critical thinking will be assessed within the exams, discussion posts and the group projects assigned. Successful demonstration will include but not be limited by exam grades, analysis of discussions as well as overall success and critique of projects.

Required Writing, Problem Solving, Skills Demonstration

Online discussions will be required for the course. These posts will demonstrate knowledge of the assigned subject. Problem solving skills as well as skills demonstration will be assessed in lab sessions as well as the success and critique of projects.

Eligible Disciplines

Broadcasting technology (film making/video, media production, radio/TV): Any bachelor's degree and two years of professional experience, or any associate degree and six years of professional experience.

Textbooks Resources

1. Required Ethan Prescott . Unlimited Creative Sound Design: An Essential Guide to Sound Effects for Films, Games, and Media , 1 ed. Independently published (August 9, 2024), 2024