

California Institute of the Arts, School of Film/Video

Syllabus for **Production Sound**

Course Number: F185-01 & F185-02

Semester: Fall 2013

Course Credit: 2.00

Class Meets: F185-01: Thursdays 9:00am to 12:00 noon (graduates)

F185-02: Thursdays 1:00pm to 4:00pm (undergraduates & transfer students)

Room: E105

Instructor: Craig Smith

Office: E104

Office Hours: Monday through Thursday 9 to 5 by appointment

Office Phone: 661-291-3084

Email: csmith@calarts.edu

Web Page: <http://magicshirt.com/f185.html>

Teaching Assistants: Thursdays 9:00 to 12:00: Diego Robles

Thursdays 1:00 to 4:00: Atsuko Okatsuka

Prerequisites:

Permission of instructor.

Required of all MFA-1, BFA-2 and incoming transfer Program in Film and Video students.

Course Purpose and Learning Goals:

Production sound is too often presented as “how microphones and recorders work”. I am going to try to convince you that production sound is actually the most important part of post-production sound. If we are able to get good production sound, we can concentrate on creating an effective creative finished soundtrack – not on fixing mistakes and problems.

Methodology:

In addition to learning the gear, we will work on creative ways to capture sound that support and improve our images. We will also analyze existing recordings and scenes from several genres of film.

Assignments:

On the first week, there will be a listening lab assignment. Otherwise, there will be no work outside of class time. We will do exercises during class time, and we will do two video shoots (also during class time). These shoots will function like tests to see if we are getting the concepts presented in class. Reference handouts will be given out in class, and can also be downloaded from our website (see above).

Textbook:

The Location Sound Bible: How to Record Professional Dialog for Film and TV by Ric Viers (2012)

Paperback: 426 pages, ISBN-10: 1615931201, ISBN-13: 978-1615931200

Amazon price: \$21, \$15 (Kindle)

Grading Policy:

Your grade will be determined by attendance (45%), class participation (50%), completion of assignment (5%).

Attendance Policy:

Students with more than two unexcused absences will receive an NC (no credit) grade.

In-Class Behavior:

No web browsing, active cell phones, eating or drinking in class (except bottled water).

Class Schedule (subject to change):

Week 1	Sept. 12	Basics of sound; Audio terminology; Assignment: listening.
Week 2	Sept. 19	Assignment review ; Microphones; Headphones.
Week 3	Sept 26	Microphones II; Booming
Week 4	Oct. 3	Consumer cameras; External mics with consumer cameras.
Week 5	Oct. 10	Production 1: outdoor dialog scene w/ boom & 1. Consumer cameras – camera mic. 2. Consumer cameras – external mic.
Week 6	Oct. 17	(AES conference – no class.)
Week 7	Oct. 24	Evaluation of production 1 ; Sound Devices recorders.
Week 8	Oct. 31	Sound Devices recorders; Interfacing recorders with mixers and video cameras.
Week 9	Nov. 7	Stereo Mics; Effects recording;
Week 10	Nov. 14	Wireless and specialty mics; Mics in cars; Pre-production for class shoot.
Week 11	Nov. 21	Production 2: Car shoot with dialog inside & outside of stationary moving cars.
Week 12	Nov. 28	(This is Thanksgiving. No class.)
Week 13	Dec. 5	Evaluation of production 2 ; Synchronization
Week 14	Dec. 12	Faux ADR, scouting locations; Evaluating scripts; Pro Tools preview; Class conclusions.