

California Institute of the Arts, School of Film/Video

Syllabus for **Production Sound**

Course Number: FPFV-585-01, FPFV-385-01, & FPFV-285-01

Semester: Fall 2015

Course Credit: 2.00

Class Meets: FPFV-585-01: Thursdays 9:00 am to 11:50 am noon (graduates)

FPFV-285-01: Thursdays 1:00 pm to 3:50 pm (undergraduates)

Room: E59

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/ps.html>

Teaching Assistants: Thursdays 9:00 to 11:50: Behrouz Raie

Thursdays 1:00 to 3:50: Jackie Aldern

Prerequisites:

Permission of instructor.

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

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).

Recommended 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: \$22, \$20 (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. 17	Basics of sound; Audio terminology; Assignment: listening.
Week 2	Sept. 24	Assignment review; Microphones; Headphones.
Week 3	Oct. 1	Field mixers; Booming; Consumer cameras; External mics with consumer cameras.
Week 4	Oct. 8	Production 1: outdoor dialog scene w/ boom & 1. Consumer cameras – camera mic. 2. Consumer cameras – external mic.
Week 5	Oct. 15	Evaluation of production 1; Digital recording
Week 6	Oct. 22	Sound Devices recorders.
Week 7	Oct. 29	Sound Devices recorders II; Interfacing recorders with field mixers and video cameras.
Week 8	Nov. 5	Stereo Mics; Effects recording;
Week 9	Nov. 12	Wireless and specialty mics; Mics in cars; Pre-production for class shoot.
Week 10	Nov. 19	Production 2: Car shoot with dialog inside & outside of stationary moving cars.
Week 11	Nov. 26	(This is Thanksgiving. No class.)
Week 12	Dec. 3	Evaluation of production 2; Synchronization
Week 13	Dec. 10	Faux & Field ADR; Location Foley; Scouting locations
Week 14	Dec. 17	Evaluating scripts; Pro Tools preview; Class conclusions.