Instructor: Greg Penetrante • gpenetrante@mail.sdsu.edu • Phone: 619-594-6090
Office: Com-154
Hours: Afternoons between classes

Course Description:
This is a project-based course focusing intended to provide the student with a command of production audio and postproduction sound design for motion picture production. Through exercises and projects, students will gain a familiarity with the terminology, facilities, and processes of audio, including recording, location recording, sound editing, sound processing, overall sound design, and mixing. Through hands-on practice, students will also gain a clear understanding of audio production workflow from preproduction, to production, and postproduction. The course assumes you have acquired a foundation in audio from TFM 314 or equivalent. It also requires moderate competency with: computers, navigating the Internet, and especially teamwork. It also calls for good time management skills.

Objectives:
1. To become well versed in audio production technology and the terminology associated with the technology and practices of sound design of media production, particularly independent film production.

2. To apply the conceptual understanding of sound design you gain in this class to the actual production of films. This implies learning the operation of recording equipment, the mastery of relevant software, and the set-up of equipment for various production situations such as sound editing, ADR, Foley and mix down.

Course Format:
This course will consist of one (1) hour of lecture and 2-3 hours of laboratory work each week. Individual projects will require additional work outside of the scheduled course time. You should be prepared to allocate approximately two (2) hours outside of scheduled course times for each class or laboratory hour. Because of the nature of audio production, demands on your time outside of the scheduled course times will tend to cluster near the due dates for laboratory assignments. You should, therefore, anticipate the need to adjust your personal schedule accordingly. You may use your personal copies of Final Cut Pro-X, ProTools, Audition, or whatever else you need in order to complete your projects.

Components:
The course will use a combination of lectures, screenings, hardware and software labs, practical applications, practical tests, and creative production initiatives. You will also be asked to make a class presentation and write reports reflecting on the production and post-production assignments.

Required Text and Materials:

It is strongly recommended that you provide your own external hard drive for project storage.
You must also provide your own CD-Rs or DVD-Rs, CD jewel cases, and other production supplies as necessary for individual project assignments. You will also be required to access the web for specific reading and interactive assignments.

**Students with Disabilities:**
If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should make that contact as soon as possible. Please note that accommodations are not retroactive, and that the instructor cannot provide accommodations based upon disability until he has received an accommodation letter from Student Disability Services. Your cooperation is appreciated.

**Attendance:**
Students participating in University activities that will prevent class attendance should specifically notify the instructor at least one (1) week before absence. Absences do not excuse you from performing with the rest of the class.

*Tardiness is disturbing to the class.* Habitual lateness is viewed unfavorably. Be considerate to your colleagues and be punctual to lecture and laboratory.

Cellular telephones, pagers, iPods/iPhones and other devices are disturbing (especially phones with annoying ring tones) must be switched off or to silent mode during class time. Please.

Surfing social networking sites such as FaceBook is prohibited during class – save such trivialities for lab period.

**Assignments:**
This course is designed to adapt to the varying needs of the students as determined by the instructor. As such, course material may be added or subtracted to more effectively teach the subject matter at hand.

Several scheduled quizzes and pop quizzes will be given during the academic term (the final will be your capstone project in the class). Make-up quizzes will only be allowed with an official University excuse or instructor discretion. Make-up quizzes must be administered before the first regular class meeting following the student’s return to school. Students missing quizzes because of University activities must arrange to take the examination before the scheduled examination date.

**Laboratory:** Four (4) audio projects will be completed as part of the laboratory for this course. All projects are due on the specified deadlines. A late project will not be accepted unless it is accompanied by an official University excuse or approved by the instructor.

Each student is encouraged to collect his or her audio projects for inclusion in a student portfolio for an eventual job search.

**Evaluation:**
Final grades are determined by the total number of points earned based upon the following criteria: Completion of assigned projects; Written tests/quizzes; Project Reports; Class Participation.
Grading Weights
Audio Project #1----------10%
Audio Project #2----------10%
Audio Project #3----------10%
Audio Project #4----------10%
Writing Assignment #1----5%
Writing Assignment #2----5%
Quizzes (totaled)---------15%
Class Participation--------35%

The specific requirements and objectives for each audio project will be included at the time each project is assigned. Some projects will require accompanying written supporting documentation (project reports).

Promptness and punctuality are evidence of a personal discipline that is essential to future communication professionals. As such, each assignment will include a stated deadline that will be strictly enforced. Each audio project will also include a strict running time requirement. Audio projects will be evaluated on objective standards of technical proficiency and aesthetic standards of style and content to be determined in class and established in an agreed upon scoring rubric. Examples of what such a rubric might include are: sound quality of the audio project, timing, mixing of sound, delivery, overall quality, mastering, and how closely the project equals the assignment specifications.

If you receive a grade of less than 70% of the total possible points on an audio project, excluding the last project, you may make the changes suggested on your critique and resubmit the project for further evaluation. If you choose to take this option, you must resubmit a given project within two (2) weekdays of the time that project was returned in class, accompanied by the original evaluation. The highest grade that will be awarded for a resubmitted project will be 80% of the total possible points on that project.

All written materials must be typewritten! Written materials will be evaluated based on thoroughness, organization, proper use of language and style (e.g., grammar, punctuation, and spelling). Professional presentation is expected and citations of the writings of others must be properly credited (Refer to the “Cheating and Plagiarism” section of the University Policies section in the General Catalog).

Lecture quizzes shall consist of a varied format, including true/false, multiple choice, short answer, and essay questions. They are administered to ensure each student’s comprehension of assigned reading/screening materials.

Graduate Students
For TFM 621, graduate level students will be tasked with the responsibility of being group leaders/producers for each project team. An additional research component will be required which is composed of team evaluations and a research paper.

Want More?
The instructor will be posting important links at the Studio-A website: http://studioa.sdsu.edu. Recommended articles will be at http://www.filmsound.org

• LoBrutto, Vincent, Sound-On-Film: Interviews with Creators of Film Sound, Praeger, ISBN 1-275-94443-3
Course Outline – This is a provisional course outline. We will attempt to cover as much of this material as possible during our short 15-week course. You will be able to use parts of your own film projects as material for your projects.

Audio Production

Week 1
Job types – Sound Designer/Supervising Sound Editor, Boom operator, Production Sound Mixer.
Microphone types / powering / patterns / usage categories

Week 2
Field production equipment overview – field recorders, analog vs. digital recording, booms, lavaliere placement, proper techniques, proper recording levels.
What to include in your production toolkit

Week 3
Mic comparisons – Shotgun vs. Cardioid vs. Omni
Digital Recorder (SD 702/T) workshop
Field Recording Lab

Week 4
Wireless mic workshop
Lavaliere mic techniques
Timecode workshop
Syncing sound with timecode in Premiere and DaVinci

Audio Post Production

Week 5
Post Production Process Overview
Signal Processing lab / Forensic audio
Intro to Audition and multitrack concepts (track layout, etc)
Post production jobs/positions - Dialog editor, SFX editor, ADR engineer, Foley artist, re-recording mixer
Post-production workflow
Project 1 Assignment

Week 6
Using Logic Pro-X as audio creation tool
Using Premiere Pro as audio post tool
Using Adobe Audition as proper audio post tool, comparative study between NLE software and Digital Audio Workstation software
Post Production Trends Research Report – Writing Assignment #1
Week 7
Foley
What is Foley?
Foley recording techniques
Foley Lab
Screening sample clips
Project 1 Due
Foley Project (Project 2)

Week 8
Dialog editing overview and lab
Editing dialog and sound effects
Screening sample clips
Workflow study
File conversion

Week 9
Project 2 Due
ADR
ADR recording techniques
ADR Lab
Screening sample clips
ADR Project 3
Using Adobe Audition with Premiere Pro overview
Screening sample clips
DUE: Post Production project analysis of techniques and workflow optimizations – Writing Assignment #1

Week 10
Dialog editing overview and lab
Editing dialog and sound effects
Screening sample clips

Week 11
Anatomy of the Sound Mix: Tracks and Stems
Designing ambient / backgrounds
Stems, busses, aux, and masters
Final Project assignment

Week 12
Week 13
Thanksgiving week

Week 14
Research Report – Writing assignment #3 - Sound design comparative technical analysis of 3 scenes from prominent motion pictures from three decades: the 70s, the 80s and 2010s due on week 16
The Final Mix-down: An overview

Week 15
The Final Mix-down – Demonstration and Lab
Screening sample clips

Week 16
DUE: Audition Final Projects

TFM 560 Participation – Each student must participate as part of a TFM 560 sound crew as either a sound designer or production sound. TFM 560 producer shall send the instructor proof of each student’s participation.
**TTF Participation** – Each student must attend at least one TTF play/production. Present your ticket at the end of the semester. Failure to do so will cost you 25 points.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>TFM 321</td>
<td>Sound design for TV and Film</td>
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**Student Learning Outcomes**

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<tr>
<th>Outcome 1</th>
<th>Description</th>
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<tr>
<td>Outcome 1</td>
<td>Students will be able to identify and describe the functions of a sound post-production team consisting of the following positions: Supervising Sound Editor/Sound Designer, Sound Effects and Dialogue editor, ADR and Foley artists and Re-Recording mixer.</td>
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<tr>
<th>Course Activity</th>
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<tr>
<td>Course Activity</td>
<td>Students will perform the functions of each position listed above during their assigned class projects.</td>
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<tr>
<th>Assessment Strategy</th>
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<tbody>
<tr>
<td>Assessment Strategy</td>
<td>1 - Direct observation by the instructor.</td>
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<tr>
<td>Assessment Strategy</td>
<td>2 – Evaluation by instructor of student performance of each position above according to a position-specific rubric.</td>
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<tr>
<th>Outcome 2</th>
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<tr>
<td>Outcome 2</td>
<td>Students will be able to identify specific microphone types used in audio production; further, students will evaluate and choose proper microphone types to use in specific audio recording situations.</td>
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<tbody>
<tr>
<td>Course Activity</td>
<td>Students will use different types of microphones to record instructor-assigned sounds and dialog in their assigned projects.</td>
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<td>Assessment Strategy</td>
<td>Instructor and students will audition assigned projects in class.</td>
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<tr>
<td>Assessment Strategy</td>
<td>Instructor and students will then evaluate projects based upon acoustic results of said recordings.</td>
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<th>Outcome 3</th>
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<td>Outcome 3</td>
<td>Students will be able to demonstrate proficiency in using digital audio workstation software to produce soundtracks for class projects such as commercials, films and mix-down exercises.</td>
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<td>Course Activity</td>
<td>Students will complete a number of individual projects. Use of Digital Audio Workstation software will be required to produce each project.</td>
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<tbody>
<tr>
<td>Assessment Strategy</td>
<td>1 Direct observation by instructor</td>
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<tr>
<td>Assessment Strategy</td>
<td>2 Evaluation of individual class projects by instructor according to project-specific rubric.</td>
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<th>Outcome 4</th>
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<td>Outcome 4</td>
<td>Students will be able to identify and analyze past, present and future trends of sound design in American TV and film. Students will also learn to identify historically significant personnel and their techniques as related to defining techniques and trends in sound design of television and film.</td>
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<tr>
<td>Course Activity</td>
<td>Students will screen samples of historically significant films and television shows, analyzing them for content and technique. Students will be required to write short papers reflecting their analysis and criticism.</td>
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<td>Assessment Strategy</td>
<td>Instructor will evaluate students’ research papers. Instructor will observe in-class discussions of films and television shows.</td>
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<th>Outcome 5</th>
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<td>Outcome 5</td>
<td>Ability to synthesize and apply accumulated knowledge of sound design techniques, creating a finished multi-track film mix for a short film.</td>
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<tr>
<td>Course Activity</td>
<td>Students will complete a semester-wide final project that will entail sound designing and mixing of a movie sound track. Students are required to apply techniques and data learned during the course to complete the project.</td>
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<tr>
<td>Assessment Strategy</td>
<td>Evaluation of project by instructor based upon rubric of skills taught during semester.</td>
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WHAT IS A SOUND DESIGNER?

(Directly from Wikipedia)

This is an article about the film crewmember known as a **sound designer**. There are also Sound Designers attached to stage productions.

In motion picture production, a Sound Designer is a member of a film crew responsible for some original aspect of the film's audio track. The title is not controlled by any industry organization, as with the title of director or screenwriter in the American film industry.

In the original meaning of the title, as established in the 1970s by Francis Ford Coppola and Walter Murch, a sound designer is an individual ultimately responsible for all aspects of a film's audio track, from the dialogue and sound effects recording to the re-recording of the final track. The title was first granted by Francis Coppola to Walter Murch for his work on the film Apocalypse Now, in recognition for his extraordinary contribution to that film; in this way the position emerged in the same way the title of production designer came into being in the 1930's, when William Cameron Menzies made revolutionary contributions to the craft of art direction in the making of Gone With the Wind.

This "strong" meaning of the title is meant to imply that the person holding the position is a principle member of the production staff, with tangible creative authority, equivalent to the film editor and director of photography. This development can be seen as a natural part of the evolution of film sound. Several interacting factors contributed to this:

* Theater sound systems became capable of high-fidelity reproduction, and particularly after the adoption of Dolby Stereo. These systems were originally devised as gimmicks to increase theater attendance, but their widespread implementation created a content vacuum that had to be filled by a competent professional. Before stereo soundtracks, film sound was of such low fidelity that only the dialogue and occasional sound effects were practical. The greater dynamic range of the new systems, coupled with the ability to place sounds to the sides of the audience or behind them, required more creative decisions to be made.
* Directors wanted to realize these new potentials of their medium. A new generation of filmmakers, the so-called "Easy Riders and Raging Bulls," were aware of the creative potential of sound and wanted to use it.
* They were inspired in no small part by the popular music of the era. Concept albums of groups such as Pink Floyd and The Beatles suggested new modes of storytelling and creative techniques that could be adapted to motion pictures.
* The new filmmakers made their early films outside the Hollywood establishment, away from the influence of the film labor unions and the then rapidly-dissipating studio system.

As many of these new filmmakers worked in the San Francisco Bay Area, the strong meaning of sound designer has become associated with films made there, and the production companies situated there, such as American Zoetrope, Lucasfilm Limited (and its subsidiary Skywalker Sound), and the Saul Zaentz Film Center.

The role of sound designer can be compared with the role of supervising sound editor; many sound designers use both titles interchangeably. The role of supervising sound editor, or sound supervisor, developed in parallel with the role of sound designer. The demand for more sophisticated soundtracks was felt both inside and outside Hollywood, and the supervising sound editor became the head of the large sound department, with a staff of dozens of sound editors, that was required to realize a complete
sound job with a fast turnaround. It is far from universal, but the role of sound supervisor descends from the original role of the sound editor, that of a technician required to complete a film, but having little creative authority. Sound designers, on the other hand, are expected to be creative, and their role is a generalization of the other creative department heads.