

THFM-3312-001 (6 credit hours)

SOUND EDITING

Fall/Winter, 20013/14
Classes/Labs every Tuesday and Thursday: 14:30-17:15
Room 0T14 (Editing Lab)

Instructor: John Kozak
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Office Hours: Tuesday, 13:00-14:00
Thursday, 13:00-14:00
and by appointment

COURSE DESCRIPTION

This is primarily a practical course on sound editing for film, with some emphasis on sound theory and the history of sound in film. Students will learn the process and technique of sound editing for film, from building sound tracks to working with Pro-Tools automation. Using Pro-Tools software students will learn how to input sounds, edit dialogue tracks, build effects tracks, process sounds and mix tracks.

TEXTS

Required

1. *Film Sound: Theory and Practice* Edited by Elisabeth Weis & John Belton

SCHEDULE – subject to change

FIRST TERM

Part 1 (September 5 - 10)

Introduction to the aesthetics of sound in film and the history of the sound film

Reading: For September 10

Film Sound Theory & Practice – Part 1: History, Technology and Aesthetics

"The Coming of Sound: Technological Change in the American Film Industry" by Douglas Gomery

"Film Style and Technology in the Thirties: Sound" by Barry Salt

"The Evolution of Sound Technology" by Rick Altman

"Technology and the Aesthetics of Film Sound" by John Belton

Part 2 (September 12 - 17)

Preparing tracks for the sound edit and an introduction to Pro-Tools

Part 3 (September 19 - October 22)

Recording and editing ADR, wild sound and foley

Diegetic and Non-Diegetic sound

LAB 1 – Diegetic sound (October 3)

Reading: For October 3

Film Sound Theory & Practice – Part 2: Theory

"A Statement" by Eisenstein, Pudovkin and Alexandrov

"Asynchronism as a Principle of Sound Film" by Pudovkin

"The Art of Sound" by Rene Clair

Assignment 1:

Create ambience, foley, and effects tracks for a short action scene

Due: November 12

Reading: For October 15

Film Sound Theory & Practice – Part 3: Practice

"Fundamental Aesthetics of Sound in the Cinema" by David Bordwell and Kristin Thompson

"On the Structural Use of Sound" by Noel Burch
 "The Movies Learn to Talk" by Arthur Knight

LAB 2 – Non-Diegetic Sound (October 15)

Part 4 (October 24 - November 26)

Dialogue editing on Pro-Tools

Assignment 2:

Dialogue edit on a 4 - 6 minute scene

Due: December 10

SECOND TERM

Part 5 (January 7 - January 30)

Pro-Tools Automation, auxiliary tracks, panning, bussing, stereo and the mix

LAB 3 - Mix (January 29)

Part 6 (February 4 - March 20)

Sound Editing Theory

Reading: For February 4

Film Sound Theory & Practice – Part 2: Theory

"Sound in Films" by Alberto Cavalcanti

"A New Laocoon: Artistic Composites and the Talking Film" by Rudolf Arnheim

"Dialogue and Sound" by Siegfried Kracauer

Assignment 3:

Sound edit for a short film including dialogue, music, effects and mix

Due: April 14

Reading: For March 4

Film Sound Theory & Practice – Part 3: Practice/Stylists

"Orson Welles's Use of Sound" by Penny Mintz

"Evolution of Hitchcock's Aural Style and Sound in The Birds" by Elisabeth Weis

"Godard's Use of Sound" by Alan Williams

Assignment 4:

Take-home Test

Due: April 3

EVALUATION

Grade evaluation will be based on the four (4) assignments and Lab assignments as outlined above, and class participation.

CLASS PARTICIPATION

Students are expected to attend all classes and participate in class exercises and class demonstrations and contribute to the set-up and breakdown of equipment in class. Class Participation is worth 5% of your final grade and is graded on attendance, attitude and participation in class and labs.

MARK BREAKDOWN

1 st assignment: Ambience, foley and effects tracks (November 12)	20%
2 nd assignment: Dialogue edit (December 10)	15%
3 rd assignment: Short film sound edit, EQ and mix (April 14)	30%
4 th assignment: Take-home Test (April 3).....	15%
Labs (3 X 5%).....	15%
Class Participation.....	5%
TOTAL	100%

There will be **no Final Exam**.

Late Assignments

Extensions will be granted only if arrangements have been made with the instructor **PRIOR TO THE DUE DATE** and only under **EXCEPTIONAL** circumstances, and at the instructor's discretion. Work submitted late without prior arrangement will be graded at zero (0).

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

IMPORTANT NOTE: READ THIS! All computer hard drives will be wiped clean as of APRIL 28/14. Make sure you are finished all your projects and have saved all of your files by this date. Hard Drives may also be wiped in January to make room for 2nd term projects.

NOTE: Cellular phones **MUST BE TURNED OFF** during classes, both in the lecture room AND in the editing room. Students discovered talking on their cell phones during class time will be asked to leave the class. Ringing cell phones will be confiscated for the duration of the class.

COSTS

This is a practical hands-on course in filmmaking utilizing video and film equipment and students should take note of certain costs involved.

There is a \$50.00 non-refundable Technology Fee to help defray the costs of regular equipment maintenance. You paid this fee with your tuition.

In addition to the non-refundable Technology Fee, students are required to pay a \$200 Damage Deposit for this class. In return, we will loan you our equipment for use on class projects. If you lose or damage equipment while it is in your care, the damage deposit will be applied to costs of repair or replacement, but note: you are responsible for the total value of the loss even if it is more than this deposit. Any unused portion of your Damage Deposit will be returned to you, usually by the end of June.

The deadline for payment of the Damage Deposit is **THURSDAY, SEPTEMBER 19, 2013**. **THERE WILL BE NO EXCEPTIONS.** If you fail to pay in full by the deadline, a "hold" will be placed on your student file and you will not be permitted to sign out or use any equipment. In order to make payment, take the "Damage Deposit Ticket" handed out in class to Student Central by the deadline. Once you have paid, **bring your receipt to Patty Hawkins in Room 3T03.** You will be required to complete an *Equipment*

\ *Loan Damage Deposit Agreement* which you must show to the Equipment Manager the first time you attempt to sign out equipment.

(NB: if you are taking more than one course requiring a damage deposit, you only pay the Damage Deposit once per academic year.)

Attendance and Class Participation: Attendance will be taken at each class and absenteeism will affect your grade. Also, students are expected to participate in class discussion.

Class etiquette: Be on time. It is very disruptive to the rest of the class if people are wandering in late, especially if films are being screened or workshops are being conducted.

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW:** Sept 18, Oct 23, Nov 13, Jan 15, Feb 12, Mar 12. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to introduce our new students to faculty and other students; to provide information about the department, its various activities and those of its professors; and to provide news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 11, 2013, 12:30-13:20 in Theatre, 1T15.** **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

SERVICES FOR STUDENTS WITH DISABILITIES

Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., access to volunteer note-takers) are encouraged to contact Accessibility Services (AS) at 786-9771 or email accessibilityservices@uwinnipeg.ca to discuss appropriate options. Specific information about AS is available on-line at <http://www.uwinnipeg.ca/accessibility>. All information about a student's disability or medical condition remains confidential.

BUILDING SECURITY

The Asper Centre for Theatre and Film (which houses the Department of Theatre and Film) is open from 8:00 a.m.-5:30 p.m. weekdays. Students are permitted to be in the building between 8:00 a.m. and 10:00 p.m. seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of fellow classmates and the instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines, or chemical sensitivities.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://www.uwinnipeg.ca/index/cms-filesystem-action/pdfs/calendar/RegulationsandPolicies.pdf>) for information on Registration, Grading, Academic Misconduct including plagiarism, and Appeals.

TUESDAY, JANUARY 21, 2014 is the final date to withdraw without academic penalty from courses which begin in September 2013 and end in April 2014 (2013/14 Fall/Winter Term).

STUDENT PARTICIPATION POLICY

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.