

THFM-3312-001 (6 credit hours)

SOUND EDITING FOR FILM

Fall/Winter, 2015/16

Classes/Labs every Tuesday and Thursday: 14:30 – 17:15

Room OT14 (Editing Lab)

INSTRUCTOR: John Kozak

Office: Room 3T11

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email: j.kozak@uwinnipeg.ca

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.

FIRST TERM

Part 1 (September 10 - 15)

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

Reading: For September 15

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 22 - 24)

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

Part 3 (September 29 - October 20)

Recording and editing ADR, wild sound and foley

Diegetic and Non-Diegetic sound

LAB 1 - Diegetic sound (October 1)

Reading: For October 6

Film Sound Theory & Practice - Part 2: Theory

A Statement by Eisenstein, Pudovkin & 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 & 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 22 -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 5 –February 11)

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

LAB 3 - Mix (January 26)

Part 6 (February 23 - March 31)

Sound Editing Theory

Reading: For February 23

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 12

Reading: For February 25

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: March 31

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.

There will be **No Final Exam**

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 & mix (April 12).....	30%
4 th assignment: Take-home Test (March 31)	15%
Labs (3 X 5%).....	15%
Class Participation	5%

TOTAL	100%

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%.

TEXTS**Required**

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

IMPORTANT NOTE: READ THIS. All computer hard drives will be wiped clean as of APRIL 29/16. Make sure you are finished all your projects and have saved all of your files by this date.

NOTE: Cellular phones MUST BE TURNED OFF in class, during all lectures AND Labs.

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 24, 2015**. **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, **take 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 during the Fall/Winter term.)

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 (except where noted) during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: **FRIDAY** Sept 18, Oct 21, **FRIDAY** Nov 13, Jan 13, Feb 10, Mar 9. 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.

2015 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, 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 16, 2015, 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.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm 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 *Fire Safety Instructions in the Asper Centre for Theatre and Film, 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.

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 with documented disabilities, temporary or chronic medical conditions requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or <http://www.uwinnipeg.ca/accessibility> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

Students facing a charge of academic or non-academic misconduct may choose to contact the University of Winnipeg Student's Association (UWSA) where a student advocate will be available to answer any questions about the process, help with building a case, and ensure students have access to support. For more information or to schedule an appointment, visit our website at <http://www.theuwsa.ca/academic-advocacy> or call 204-786-9780.

We ask that you please be respectful of the needs of classmates and instructors/professors by avoiding the use of unnecessary scented products while attending lectures. Exposure to scented products can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. Please

consider using unscented necessary products and avoiding unnecessary products that are scented (e.g. perfume).

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

WEDNESDAY, JANUARY 20, 2016 is the final date to withdraw without academic penalty from courses which begin on September 9, 2015 and end on April 5, 2016 (2015/6 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.