

SOUND EDITING FOR FILM

Fall/Winter, 2017/18
Classes/Labs: Tues/Thurs 2:30-5:15 pm
Room 0T14

INSTRUCTOR: John Kozak
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Office Hours: Tues/Thurs, 1:00-2:00 pm
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

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 refundable 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 the 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 **MONDAY, SEPTEMBER 18, 2017. 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 above. Once you have paid, take your receipt to Melinda Tallin 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.)

STUDENT EQUIPMENT REQUIREMENTS (EXCEPT for THFM-3312 & 3313)

- Students are expected to provide their own hard drives for project storage and editing. The recommended minimum drive is a 1TB USB2 7200RPM drive. Thunderbolt and USB drives are supported. Drives must be formatted for Mac computers.
- Students should also have a flash drive available every class to copy assignments and media, and to hand in film work. Please note, they are very unstable storage devices and are not to be used in place of a hard drive.

- Students are required to provide their own media cards to record their video assignments on. It is advised to bring them to every class. Recommended is a Class 10 16 gig card.
- Students will be expected to work on the Media Lab computers (0T14) on the Apple-based editing software.
- Acceptable editing software is Apple's Final Cut Pro 7, and Adobe Premiere. All other editing software, including Apple's Final Cut 10, is not allowed.
- Students are required to provide their own headphones.

SCHEDULE

Fall Term

Part 1 (September 5 - 7)

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

Reading: For September 7

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 – October 5)

Introduction to Pro-Tools

Recording and editing ADR, wild sound and foley

LAB 1 - Diegetic sound (October 3)

Reading: For October 3

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 2

Part 3 (October 17 -November 30)

Dialogue editing on Pro-Tools

Reading: For October 17

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 – Dialogue clean-up (October 26)

Assignment 2:

Dialogue edit on a 5 - 6 minute scene

Due: December 11

Winter Term

Part 4 (January 4 –February 8)

Pro-Tools Audio suite, automation, auxiliary tracks, panning, bussing, stereo and mix

LAB 3 - Mix (January 30)

Assignment 3:

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

Due: April 9

Part 5 (February 13 – March 15)

Sound Editing Theory

Reading: For February 13

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

Reading: For February 27

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

Part 6 (March 20 – April 3)

In-class editing

Assignment 4:

Take-home Test - March 15

Due: March 29

EVALUATION

Grade evaluation will be based on the four (4) assignments and three (3) Labs 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 2).....	20%
2 nd assignment: Dialogue edit (December 11).....	15%
3 rd assignment: Short film sound edit, EQ & mix (April 9).....	30%
4 th assignment: Take-home Test (March 29).....	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).

There will be **No Final Exam**.

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%.

HEALTH AND ACCESSIBILITY SERVICES

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential <http://www.uwinnipeg.ca/accessibility>. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them.

"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 20 (playwright Judith Thompson), Oct 18, Nov 15, Jan 17, Feb 28, Mar 14. 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 at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas)**, **as well as** students in: **THFM-3101 Acting III: General, THFM-3201 Styles in Design, THFM-3801 Production II, and THFM-3920 Musical Theatre**. Penalties for absence may be assigned by individual instructors.

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

2017 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; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 13, 2017, 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.

TAFSA

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams, Socials, DioFest** (an exciting new play festival featuring student written and produced plays), and the very popular **24/7 Event** during which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours! Please join TAFSA to find out more at its organizational meeting: Mon Sept 18, 12:30-1:20, Room OT10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

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://uwinnipeg.ca/theatre-film> 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 are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals, (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including 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, FEBRUARY 14, 2018 is the final date to withdraw without academic penalty from courses which begin in September 2017 and end in April 2018 (2017-18 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

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.