# Theatre 569
## Special Problems in Audio Production
*Audio for Video Post Production*

INSTRUCTOR: Rick Thomas, PAO 2184, 494-8150, Email: zounds@purdue.edu
OFFICE HOURS: Tuesday, 1:30-2:30 p.m., Wednesday (Studio Hours), 1:30 – 3:30 p.m.
WEBSITE: Blackboard Vista

CLASS SCHEDULE: Fall 2012

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<th>Date</th>
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<td><strong>August</strong></td>
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<tr>
<td>21</td>
<td>Introduction to Course, Studio Schedule, Contact Information, etc. Screening of Prior Projects</td>
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<td>23</td>
<td>Initial Screening of <em>Amelia Earhart</em></td>
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<td>28</td>
<td>Introduction (Yewdall, Chapters 1-4)</td>
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<td>30</td>
<td>The Challenging Battlefield of Production (Yewdall, Chapter 5)</td>
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<td><strong>September</strong></td>
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<td>From the Set to the Laboratory (Yewdall, Chapter 6), Picture Editorial and Use of the Sound Medium (Yewdall, Chapter 7)</td>
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<td>6</td>
<td>Temp Dubs and Test Screenings (Yewdall, Chapter 8); Spotting the Picture for Sound and Music (Yewdall, Chapter 9)</td>
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<td>11</td>
<td><em>Amelia Earhart</em>: Video Spotting Session #1 (MOTU DP5 Manual, Chapter 40, Markers, Chapter 45, Find Tempo, Chapter 52, Movie Window)</td>
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<td>13</td>
<td><em>Amelia Earhart</em>: Video Spotting Session #2</td>
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<td>18</td>
<td>EDITED VIDEO PROJECT WITH TEMP DUB AND RAW DIALOG DUE!</td>
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<td>20</td>
<td>Custom Recording Sound Effects (Yewdall, Chapter 10)</td>
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<td><em>Amelia Earhart</em>: Sound Effects Lab</td>
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<td>The Sound Librarian: Curator of an Audio Empire (Yewdall, Chapter 11)</td>
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<td><strong>October</strong></td>
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<td><em>Amelia Earhart</em>: Sound Libraries Lab</td>
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<td>Sound Design Myths and Realities (Yewdall, Chapter 12)</td>
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<td>FALL BREAK!</td>
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<td><em>Amelia Earhart</em>: Sound Design Lab</td>
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<td>Sound Editorial: Sync-Sync, Chop-Chop (Yewdall, Chapter 13) VIDEO PROJECT WITH SFX AND CUE SHEETS DUE!</td>
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<td>18</td>
<td><em>Amelia Earhart</em>: Predub Group Strategy Lab;</td>
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</table>
Sound Editorial: Ultra Low Budget Strategies (Yewdall, Chapter 14); PREDUB GROUP STRATEGY DUE!

Dialog Editors: Hollywood's Unsung Heroes (Yewdall, Chapter 15)

Amelia Earhart: Dialogue Editing Lab

November 1 ADR and Looping (Yewdall, Chapter 16, MOTU DP5 Chapter 53, Streamers, Punches and Flutters)

Amelia Earhart: ADR Lab

8 Foley (Yewdall, Chapter 17) VIDEO PROJECT WITH EDITED DIALOG DUE!

Amelia Earhart: Foley Lab

15 The Music Composer (Yewdall, Chapter 18) VIDEO PROJECT WITH FOLEY DUE!

Amelia Earhart: Music Lab


DVD Studio Pro/A.Pack Tutorials,(MOTU DP Manual, Chapter 52, The Movie Window);

29 The Rerecording Stage (Yewdall, Chapter 19); FINAL Amelia Earhart STEMS DUE!

December 4 Amelia Earhart: Remix Lab 1

6 Amelia Earhart: Remix Lab 2

Final Exam: CRITIQUE FINAL PROJECT DVD’s

NOTE: This syllabus is subject to change and is very tentative. We anticipate that it will change quite a bit, actually, because this is only the third time we’ve done this class!

COURSE OBJECTIVES: After you have completed this course you should be able to:

A. Identify and discuss in detail the fundamental processes related to sound in the video and film production process;

B. Operate all equipment in the Audio Production Studio more comfortably; implement concepts and solve problems posed in the beginning courses more efficiently and with better results, especially as they relate to audio for video post production;

C. Create high quality original sound effects and integrate them into a five minute video;

D. Create a high quality sound design integrating both original and library sound effects into a five minute video;
E. Organize a Foley and ADR studio session and conduct the session efficiently, and effectively; demonstrate strong interpersonal skills when working with talent; provide evidence of effective documentation and archiving of studio activities;

F. Add a high quality 5.1 Surround DVD Project to your portfolio;

G. Show a potential employer how your experiences gained from this course help to qualify you for work in a professional sound studio.

GROUP PROJECT:

This semester we will be producing a 5.1 soundtrack for a thirty-minute video, *Amelia Earhart*, directed by Dr. Anne Fliotsos. We will divide the class into three groups, Sound Effects and Design, Dialogue, ADR and Foley, and Music. Each group will be charged with preparing their stem, integrating it into the master sequence, and creating backups for when things go wrong. We will devote many class days to exploring each of the stems in class, but this will not be enough time to successfully complete the project, and each group will be expected to work together outside of class, and with the director Dr. Anne. We will devote the last week of the class to rerecording, but may also need to schedule time outside of class to finish that part of the project. The class will also be responsible for mastering the project to DVD and delivering a reasonable number of copies to Dr. Anne.

INDIVIDUAL PROJECT:

NO TRAILERS! In this project you will produce and edit a five-minute video with 5.1 surround sound. While you are welcome to produce your own video, the focus on the project will be on the audio production. You should envision your project to include live dialog recording, the creation of original sound effects recorded both in and out of the studio, the use of sound effects from the sound studio’s library, ADR and possibly other types of dialog recording, Wild Tracks, Ambient Sound Tracks, and an Edited Music Track. You should envision, produce, and master your project in 5.1 DVD format. This work will be critiqued with the class at the Final Exam Meeting. You will be evaluated on the quality and quantity of inclusion of each of the different types of categories of audio for video post sound work (see Evaluation, below), so it is important that you conceive a project that requires the wide variety of audio production covered in the class. You will also be evaluated on the organization of the project, and the quality of your mixing and mastering.

EVALUATION:

10% Edited Video
10% Custom Recorded SFX
10% Predub Group Strategy
10% SFX and Cue Sheets
10% Edited Dialog
10% Foley
10% Edited Music Track
10% Group Project Work
10% Final Individual DVD
10% Group Project DVD
**CAMPUS EMERGENCIES:**

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances. Here are ways to get information about changes in this course. WebCT Vista web page, my email address: zounds@purdue.edu, and my office phone: 494-8150.

**OPEN LAB SUPERVISION:**

In order to increase your proficiency in the recording studio on a wide variety of projects, each student in this class is required to host open studio sessions for three hours each week. During these sessions, you will encounter a wide array of challenges—from teaching beginning students the fundamentals of working in the studio to producing audio related projects for a number of outside organizations, both academic and non-academic. You will be evaluated on your ability to contribute to these projects, and produce “satisfied clients.” Note that if you miss just one of your regularly scheduled open studio sessions, and do not successfully provide a replacement, and do not find a way to rectify the situation to the client’s satisfaction, your grade will be reduced by one letter. If you miss more than one session under these conditions, you will fail the entire class. NOTE THAT YOU MUST REPORT IN YOUR TIME SLOT WHAT YOU DID. See additional guidelines provided by the audio production studio supervisor.

**STUDIO RESERVATIONS:**

Students enrolled in this class will be able to use their student ID’s to access the studio facilities. In order to use the facilities you must schedule time in the After Hours Schedule. Priority for this use will be given to the production with the next opening date. Use the recording studio only for recording acoustic tracks and mastering surround sound mixes. Use the Music Computing Lab for editing, and one of the satellite high-end stations for signal processing, pre-mastering, and general post-production work.

**TEXTBOOK:**


**REQUIRED MATERIALS:**

A portable stereo audio recorder such as the Sound Devices 702 (if you’re wealthy!), the Zoom H2n or H4n, the Tascam DR40, or the Roland D5, or a laptop with a stereo microphone/high quality sound card with preamps.

Blank DVD’s

**CLOSED LAPTOP POLICY**

Classroom discussions, labs and listening require an extraordinary amount of constant verbal and nonverbal feedback and communication. Please keep laptops closed at all times during these types of classes. Do feel free to take handwritten notes, tell me to slow down, ask questions when you are unclear about something, or jump in and help!