

COURSE CONTENT

Course Code	DF2011
Course Title	Sound for Film
Pre-requisites	NIL
No of AUs	3 AUs for BFA students admitted in AY2017 onwards
Contact Hours	39 hours studio contact

Course Aims

This studio course provides an introduction to the techniques and processes of recording production sound with a focus on dialog for fiction and documentary film. The physics of sound and hearing will be examined in the context of the aesthetics of sound for images. Microphone types, functions and best practices for their use will be examined. Single and dual system audio recording techniques will be demonstrated. Students will learn how to prepare production audio for postproduction editing. An introduction to post production will include transfer formats from NLEs to Pro Tools and an introduction to dialog editing. This learning will form the basis for students to refine their use of sound in future media projects.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Apply the physics of sound to recording dialogue and other production sounds.
2. Use the appropriate types and properties of sound capturing devices in a wide variety of shooting scenarios.
3. Demonstrate the use of single and dual system sound recording techniques and be able to apply technical and aesthetic considerations in the process.
4. Present production audio for audio postproduction, with basic dialogue editing.
5. Collaborate in production teams and critique your peers work in a constructive manner.

Course Content

What is Sound?

Overview of the physics of sound and psychoacoustics. How we hear; frequency, amplitude, pitched and non-pitched sounds. Noise and types of noise. Listening to sound and developing a vocabulary to discuss it critically.

Microphones

An investigation into the properties and operating principles of modern microphones. What the various types of microphone are and how we chose the best one for a particular application. Inverse square law, phase cancellation and proximity effect as related to the use of microphones.

Production Sound Recording

Single and Dual system recording is explored in the context of recording dialog for fiction and non-fiction films. Location mixers, recorders, lavaller and shotgun microphones will be examined and utilised in practical exercises. Correct protocols and techniques for on set dialog recording will investigated with a consideration of the aesthetics of dialog recording. Critical listening to

identify and correct sound recording errors will be developed.

Post Production

Delivering production sound to the editor including correct sound coverage and a complete sound report will be explored. Synchronising sound and image in picture editing software and exporting sound and image from this software using the correct output formats. Basics of editing sound in audio editing software with an emphasis on understanding how production recording influences post production sound editing. Post production processing techniques including noise reduction, compression and EQ will be introduced and examined.

Class assignments

There are four in class dialog recording assignments that explore various shooting scenarios and recording systems. The final 2 assignments include a dialogue editing component. There will also be 2 in class quizzes covering more theoretical aspects of sound, sound recording and post production.