



Florida Atlantic University | Dorothy F. Schmidt College of Arts and Letters | School of Communication and Multimedia Studies
 2013 Fall Syllabus | DIG 3253C-001 Digital Audio Recording & Editing | 4 Credits | W @ 1 p.m. - 4:50 p.m. | LA-432 | Davie Campus

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Office Hours: Monday from 10 a.m. - 1 p.m, by appointment
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Important University Dates - Fall 2013

08.24.13 Beginning of Semester
 09.02.13 Labor Day (No Class; University Closed)
 11.11.13 Veteran's Day (No Class; University Closed)
 11.28-12.2.13 Thanksgiving Recess (No Class; University Closed)
 12.4.13 End of Semester
 12.5-12.11.13 Final Exam Period
 12.24-1.1.14 Winter Holiday (No Class; University Closed)

Communication

All one-on-one communication will be conducted during the allotted course period or during office hours held by the professor. Other communication regarding course work or FAU SCMS policy will be done through your FAU email. There is no communication through third party email addresses such as Gmail, Yahoo, etc. You may access your FAU email and other account information through MYFAU at myfau.fau.edu or through FAU Blackboard at blackboard.fau.edu.

Disability

In compliance with the Americans with Disabilities Act (ADA), a student that requires special accommodations regarding course work due to a physical or mental disability, must register with the Office of Students with Disabilities. It is the responsibility of the student to find the assistance needed, and register properly with FAU OSD at these locations: Boca Raton SU-133, Davie LA-240 and Jupiter SR-110. Additional information regarding registration with OSD can be found at www.osd.fau.edu.

FAU Honor Code

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, copy and paste the University Regulation 4.001 link at http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf.

Plagiarism

The most common offense under the Academic Code of Conduct is plagiarism which the code defines as "the presentation of the work of another person as one's own or without proper acknowledgment." This could be material copied word for word from books, journals, internet sites, professor's course notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper bought through one of the many available sources. Plagiarism does not refer to words alone – it can also refer to copying images, graphs, tables and ideas. "Presentation" is not limited to written work. It also includes oral presentations, film and video assignments, and artistic works. If you translate the work of another person into another language and do not cite the source, this is also plagiarism. If you cite your own work without the correct citation, this too is plagiarism. In simple words: do not copy, paraphrase or translate anything from anywhere without saying from where you got it. Use quotation marks appropriately. For more information regarding plagiarism, please see www.fau.edu/handbook.

Gordon Rule - Writing Across the Curriculum (WAC)

To comply with the Florida State Board of Education regarding the Gordon Rule, all students must successfully complete 12 credits of writing and 6 credits of mathematics, with grades of "C" or higher, as a requirement for admission to the upper division. Courses approved to satisfy the Gordon Rule's writing component, administered through the Writing Across Curriculum Program at FAU, are coded as WAC (Gordon Rule) in the FAU course schedule and catalog. Courses approved to satisfy the Gordon Rule's mathematics component are coded as Gordon Rule, computational in the FAU course schedule and catalog. To have courses from out-of-state institutions evaluated as Gordon Rule equivalent, students must provide either a course syllabus or a letter from the previous institution on official letterhead that demonstrates they have fulfilled the writing or mathematics criteria listed above. Please see www.fau.edu/registrar for additional information.

Zero Tolerance

No food or drink in labs or equipment area; use of cell phones during class is prohibited; access to the internet during class lecture is prohibited; FAU campus is a smoke free environment; a 20 minute break will be supplied for a 3 and 4 credit course.

Equipment, Lab + Studio Access

Current communication students that are enrolled in good standing in the SCMS at FAU may reserve production equipment, external hard drives, and labs. All field equipment will be checked in or out during scheduled hours from ES-404, unless an arrangement is made in advance. All equipment must be returned on time and in proper working order. Late returns and negligent handling of equipment will result in suspended equipment access, grade penalties, course failure, and/or fines for replacement or repair. Students are responsible for all loss and damage to equipment while it's in their possession. Proper care and maintenance of production facilities and equipment is important. Be forewarned that the mishandling of equipment or facilities at any time during the semester will result in suspension of your privileges. All students must participate fully in workshops to access specific equipment and facilities. Review attached policy and procedures for more information pertaining to equipment and facility usage.

Equipment + Facility Access

Equipment for check-out and check-in is located in ES-404. The Multimedia Labs are located in LA-415, LA-415A, LA-432, ES-401, and ES-402. Access to equipment and facilities are determined by the professor and will be announced in the first or second week of the current semester. Additionally, an open lab with similar hardware, software, and printing capabilities is available in LA-303. Please refer to www.fau.edu/oit/broward for policy and operation hours for that lab.

Goals + Objectives of DIG 325C Digital Audio Recording and Editing

The objective of this course is to introduce you to aesthetic principles and ideas that will help you investigate the creative potential of sound as an expressive medium. Through readings, presentations, discussions, and projects, you will investigate and review the historical and contemporary aspects of sound art works. This course has two interrelated objectives: to explore the aesthetic possibilities of sound relationships, while offering students a strong grounding in the technical aspects of sound production.

This course will explore the basics and characteristics of audio as expression for film and video production in its most fundamental forms. This active production course is designed to give participants a general introduction to sound for film and video production, providing historical, technical, conceptual, artistic, aesthetic, and theoretical insight into the genre and medium. Students will be given refreshers in hands on training of the operation of digital video production equipment that include camera kits, tripods, lighting gear, audio gear, etc., and the supplemental editing stations that include current video and audio editing programs.

Students will also be instructed to prepare project treatments, scripts, story boards, edit logs, mix logs, etc., and develop a general understanding of the various steps of the film production process that may include research and planning for film sound. Students will be asked to develop an understanding of the central aesthetic and be aware of the critical questions of the cinematic field, such as the specific features of the medium that include real time, screen space, feedback, liveliness, portability, storytelling, etc. A student should understand the relationship between cinema and other forms of visual and performing arts, and will need to look at the areas of cultural production through photography, painting, television, sculpture, dance, etc., and how it relates to audio for film. Also, a student should become familiar with the politics of discursive cinematic and audible forms and structures.

The course is designed to facilitate the development of a personal voice and point of view in a student's film, video and audio work. Students will develop their communicative skills through the medium and begin to develop a unique visual style of expression. The goal is for students to develop a forum for exploring and transmitting their raw, personal experience; develop a voice; and use the medium in a manner that can effectively communicate original ideas as filmmakers and artists.

To complete the course, a student must fully complete a number of assignments on time that include short video and audio projects, in class exercises, out of class exercises, presentations, and so on. Students will present their work to the class and lead discussion of both technical and aesthetic points relating to their own projects. Students are also required to demonstrate an ability to respond to, analyze and evaluate film, video and audio work through extensive readings and screenings.

Expectations + Prerequisites (Course Pre-Req: FVNM Majors + RTV 3260, DIG 3110, or DIG 3305 with a Minimum Grade of C)

A willingness to read, write, work, and discuss. Much of what we do in class involves higher-level thinking; conceptualizing and planning projects; evaluating the meanings generated by a particular screening; and engaging aesthetic, political, and philosophical questions about film and video. You should be prepared for critical discussion when you come to class. This is an active production class, therefore visitors are not permitted unless permission is granted by the professor.

Students should possess an open mind. The work presented in class will bear very little relationship to “mainstream” or “Hollywood” cinema. Instead, the course asks students to explore new areas of media production, and perhaps even rethink some of their presumptions in existing areas. Watching certain types of film can be challenging, and even frustrating at first. To benefit most from this class, you will undoubtedly have to adjust your preconceptions as a spectator, your habits of attention, your viewing practices, and personal thresholds.

Furthermore, consider this as a safe space classroom. To create a climate for open and honest dialogue, and to encourage the broadest range of viewpoints, it's important for class participants to treat each other with respect. Name calling, accusations, verbal attacks, sarcasm, and other negative exchanges are counterproductive to successful teaching and learning.

The purpose of class discussions is to generate greater understanding about different assignments and topics in cinema production. The expression of the broadest range of ideas, including dissenting views, accomplishes this goal. However, in expressing viewpoints, students should try to raise questions and comments in a way that will promote learning, rather than defensiveness and conflict in other students. Thus, questions and comments should be asked or stated in such a way that will promote greater insight into and awareness of topics as opposed to anger and conflict.

Remember that it's all right to disagree with each other. The purpose of dialogue and discussion is not to reach a consensus, nor to convince each other of different viewpoints. Rather, the purpose of dialogue in the classroom is to reach higher levels of learning by examining different viewpoints and opinions.

DIG 325C Digital Audio Recording & Editing FAU Course Catalog Description

Comprehensive overview of the basics of using digital audio equipment in a studio environment to record and edit audio. Students are introduced to audio systems, audio/video post-production, audio editing and surround sound mixing using software packages. Sound design theory is covered.

Disclaimer

Be aware that the film, video, and other media screened in class may contain content unsuitable for some, and is therefore for mature persons. Each screening is done regarding artistic development, ideas, philosophy, cinematic attributes, cinematic history, and stylistic approach.

Attendance + Presentation

All classes start on time. Tardy arrivals or an early departure from class may constitute a grade loss. Proper reason and documentation must be given in this situation. Three late arrivals and/or early departures may result in one full day of absence.

Being absent on a presentation day, may count against a project grade. Attendance and participation on days that the class is discussing and screening assignments are vital to your development. Your presence on these days figures into your attendance grade. If a class is missed, it is your responsibility to cover all assignments and readings. Discuss a missed class with your peers or review the course syllabus. There is little time for repetition.

If three or more classes are missed in the semester, without proper reason and/or documentation, you will lose 25% of the final grade. Being absent for 5 or more classes during the semester, without proper and/or justified reasons, will result in a failing grade.

Prompt and regular attendance for the full class period is extremely important. Your classmates are a valuable source of support and idea generation within your development. For this reason, you will be asked to share your ideas, work in progress, and completed work with classmates for critical opinion and discussion. Each production assignment will have a formal screening and critique.

Grading

All students must be enrolled with Florida Atlantic University in good standing. A student whose GPA (Grade Point Average) is below 2.5 will be dropped from the FVNM track and placed into the Media and Cultural Studies track. A GPA of 2.5 is required for transfer into the program. Please review your FAU catalog or go online to www.fau.edu/scms for more information regarding the FAU School of Communication and Multimedia Studies.

Grade Scale

100 - 95 = A	94 - 90 = A-	89 - 86 = B+	85 - 83 = B	82 - 80 = B-	79 - 76 = C+
75 - 73 = C	72 - 70 = C-	69 - 66 = D+	65 - 63 = D	62 - 60 = D-	59 - 0 = F

Required + Recommended Text Books, Materials + Supplies

1. [Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema](#) (REQUIRED)
Sonnenschein, David. Published by Michael Wiese Productions - Studio City, California, 2001.
2. [Sound Editing in Final Cut Studio](#) (REQUIRED)
Sobel, Jeff. Published by Peach Pit Press - California, 2010.
3. [Film Sound: Theory and Practice](#) (RECOMMENDED)
Edited by: Weis, Elizabeth and Belton, John. Published by Columbia University Press - New York, 1985.
4. [The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age - 3rd Edition](#) (RECOMMENDED)
Ascher, Steven & Pincus, Edward. Published by Plume of the Penguin Group - New York, NY, USA, 2013.
5. [Final Cut Pro 7 Visual Quickpro Guide - 10th Edition](#) (RECOMMENDED)
Brenneis, Lisa. Published by Peach Pit Press - California, 2010.
6. DV/HD Tapes, CD-RW's, DVD-RW's, External Hard Drive, SD Card, Flash Drive, Video Equipment, Editing Programs, Journal, Sharpies, etc. (REQUIRED)

*Note: Some material in #3 above is supplied. However, be prepared to purchase additional material. These additional costs may range from hundreds to thousands of dollars, depending on what you need purchased. If desired, you may use a home computer and editing program, portable hard drives, and personal film or video equipment. However, on campus workshops and quizzes will make use of FAU SCMS gear, editing labs and software. Regarding textbooks, most are available to buy new or used. Further, some textbooks are available for rent and may be downloadable. Textbooks can be found at the [FAU Bookstore](#) and through [Amazon.com](#), [Alibris.com](#), [Half.com](#), and [Textbooks.com](#). It's your responsibility to find books and supplies within your budget.

Required Articles + Screenings

Additional readings may be assigned on a weekly basis. Film and video screenings will be done in class. There may be instances when extra credit is available for off campus events or screenings. Announcements regarding off campus events will be presented in advance or when available.

Assignments + Workshops

Your grade will be determined by your performance as a time based media artist and filmmaker during the semester. Your grade will also be determined by your performance and your familiarity with basic operating procedures and the integrity of your work. By the end of the semester, you will have assumed new skills, (or advanced skills), for camera work, editing, lighting, sound, etc. You will produce a number of short videos for presentation to the class and grade points. All video work should hold emotion and convey a sense of direction. Do not be afraid of taking risks with each assignment. This is a liberal environment.

Students must supply proper production notes with each assignment when requested. Grades for all production assignments are based on the work in progress, formal screenings, and the required proposals and paperwork. For each individual production assignment, marks will be distributed into a number of categories. The project categories will be for ideas, pre production notes, production rushes, execution, image treatment, sound treatment, rough cut, final cut, formal presentation, etc.

Each production assignment will be discussed and screened at various stages of development before its final cut date. Film forms such as animation or music video will not be accepted. Popular music for use in soundtracks is discouraged. Aside, all assignments and presentations must be approved by the professor before moving forward.

Classes will also consist of workshops of the facilities and equipment. Once a workshop is complete, you may access the facility or equipment. Missing a workshop will jeopardize your chances of using the equipment properly, or entirely. It is up to you to find time outside of class following lectures and workshops to practice and advance your skills with the equipment and facilities offered through the FAU School of Communication and Multimedia Studies.

Late Policy for Assignments

Proposals and projects will be marked down one full letter grade per day after the due date. Assignments turned in after class on the day it's due will be considered one day late. Projects turned in without the required paperwork are considered incomplete and will be marked down for each day that the paperwork is not turned in. In addition, you must complete all assignments on time to pass the course.

Arriving late on a day of a quiz, workshop, or presentation may result in a zero. Extensions or rewrites are not an option for assignment completion unless a dire need is presented. Assignments will not be accepted through e-mail or web sites. Nor will assignments be accepted through the means of others; accepted after hours; or left outside of, or under doors.

If an assignment is going to be late, you **MUST** drop off material to AT-812 during normal operating hours, 10 a.m. - 4 p.m., M - F. There, you will be instructed by a staff member to sign paperwork. Your material will be stamped with a received date. If this procedure is not followed, your material will become void and graded as is, late, or incomplete. Be aware that the time listed herein is subject to change and is dependent on staff availability.

Production Assignment 1: Location Sound Recording (TRT 5 min.)

Students will record ambient (wild) sound in 5 distinct location. Each location must have good, clean sound. Each of the audio recording must be at least 3 minutes in length. Locations will be your choice. The audio clips should be recorded with the proper microphones, portable mixers, headsets, and recorders. The clips will then be transferred from tape or disc to a nonlinear audio editing and mixing program such as Soundtrack Pro™ or Final Cut Pro™. Clips will then be edited and cleaned.

The finished audio should be clear sounding, with no interference, and should consist of all five locations running 45 seconds each. The first half of each clip will have no video accompaniment. The second half of the video will have the actual video source. At the beginning, or end, of each clip, identify the locations with an information slate on screen. The project will be presented formally to the class for critique and discussion.

Production Assignment 2: Sound Effects Recording (TRT 5 min.)

Students will record 15 different types of sound effects (foley) from raw materials readily available to them. To capture sound that is distinctly crisp and has no echo, the proper video camera, microphones, portable mixers, headsets, and recorders are to be used. Remember, the best place to record for freshly made sound effects, or foley for non diegetic audio, is in a quiet space with no noise interruption, such as a small insulated room or recording studio. Be sure to turn off all impeding appliances (air conditioner, smoke alarm, clocks, radio, TV, computer, fridge, fluorescent lights, cell phones, etc.) that could interfere with the recordings. Each of the clips will then be transferred from tape or disc to a nonlinear audio edit and mixing program such as Soundtrack Pro™ or Final Cut Pro™. Clips will then be edited and cleaned.

The finished assignment should be no more than 5 minutes in length and must consist of all 15 original sound effects. The first clip of each sound will not have video. The repeated second clip of the same sound effect will have the video accompaniment of you creating that particular foley sound. At the beginning or end of each clip, identify the sound effect, and the tool(s) used to create the foley, in an information slate on screen. The project will be presented formally to the class for critique and discussion. For reference guides to foley creation, see the list supplied in class, or go to the resource page at www.epicsound.com. Further, feel free to create something entirely new from scratch.

Production Assignment 3: Soundscape Creation (TRT 5 min.)

This assignment will consist of both diegetic and non diegetic audio. However, the clips used must come from the first two assignments. The idea here is to create a soundscape that could potentially be used for a film or video project. Use the recorded sound from the previous two assignments to create a flowing soundscape that has a tempo and rhythm.

Other options for this assignment is to try a radio play that includes your recorded ambient and foley sound. Keep in mind that this may take longer as voice actors are needed. Each actor would need to be recorded cleanly, over multiple takes, in a controlled environment, while reading from an original written script.

A third possibility is a radio documentary. Again, clean voice recordings of your subjects interviewed must be done. Any ambient sound or foley sound would need to be relevant to the documentary you're doing.

Create the soundscape in Soundtrack Pro™ or Final Cut Pro™. There is no video accompaniment for this assignment. The audio should be clean and clear to enhance any emotion. You may follow the documentary, narrative or experimental approach to the project. The project will be presented formally to the class for critique and discussion.

Production Assignment 4: Sound Editing + Mixing with Found Media (TRT 5 min.)

The purpose of this assignment is to focus on audio and video as a tool for reproduction and transformation and to explore how recycled images and sounds alter and sensationalize reality. Manipulating existing images and sound can undermine their original meanings. It can also demonstrate the value of taking something out of one context, and placing them into new contexts. Found footage can be used to explore a formal property of television (or of video itself) such as editing and sound manipulation.

The video clip that you will use will be supplied by the professor and it is up to the student to recreate the audio track. Be sure to take notes on original audible cues, score, sound effects, ambiance, and dialogue. All the sounds that you use must be new or can be appropriated from somewhere else such as existing video, film, television, radio, audio tape, cd, etc.

Note that popular music cannot be used. Public domain music can be used. Further, you may experiment with audio sampling. The footage must then be edited on a nonlinear system such as Soundtrack Pro™ or Final Cut Pro™. Be prepared to discuss the choices made within the context of the video. The video must then be presented to the class for critique and discussion.

Production Assignment 5: Scratch Video or Video Scratching (TRT 5 min.)

Using original or found footage, create a video that incorporates image and sound manipulation, repetition, and rhythm. The idea is to create beats that flow by remixing images into a coherent rhythmic sound. Video scratching is used to disrupt the linear movement of traditional film and television.

The video scratching creates anticipation. Actions move back and forth until they are allowed to play out. Video scratching is also known as video beat box. Footage must be edited on a nonlinear system such as Soundtrack Pro™ or Final Cut Pro™. You may follow the abstract or experimental approach to the project. Be prepared to discuss the choices made within the context of the video. The video must then be presented to the class for critique and discussion.

Production Assignment 6: Open Form + Open Concept (TRT 5 min.)

Use a number of the skills adopted from the previous assignments and use them into a new video or audio piece. The content of the assignment is solely up to you. It may be objective or subjective; political; personal; abstract; obscure; formal, etc. Attribute close attention to how you and the camera move and interact, and to how an image is constructed and framed. Furthermore, take time in recording, editing and mixing your audio. Be aware of aesthetic and technical capabilities of video such as color, light, line, camera placement and so on. As well, be aware of technical and aesthetic capabilities of audio such as volume, timbre, color, mic placement, etc. Images must be original and the use of a tripod for this assignment is encouraged. Both non diegetic and diegetic sound is also encouraged and must be original. The footage must then be edited on a nonlinear system. Be prepared to discuss the choices made within the context of the video during class. The video will be presented to the class for critique and discussion.

Audio/Sound Performance Paper

Throughout the semester you will have an opportunity to see and hear a number of live performances or films throughout the area. Choose a performance, or film, that is going to happen within the next months and attend. While there, observe and listen to how the sound carries within the space. Then, in a 3 - 5 page paper with 12 font and double spacing, write of the aesthetic and technical attributes, or lack thereof, within the performance.

Treat the paper like a review and not a formal academic research document. It's your choice of the live act, audio installation or film. However, before attending the event, you must discuss the performance with the professor.

The goal of the assignment is to allow the student to become more involved in a live event, applying strict attention to the sound environment. Further, you must attach an original or photocopy of the event's receipt to the formal paper.

Filmmaker's Written Journal

Throughout the semester you are expected to keep a filmmaker's journal. The journal is a notebook dedicated to sketching ideas, teasing out points from readings, responding to assigned screenings, keeping note of video projects, and so on. Furthermore, you are to include thoughts of your creative process and inspirations. Carry it with you for the semester inserting quotes, ideas, sketches, etc. Do not use the journal for personal issues. Do not use the journal for lecture notes. Do not use the journal as a vent for dislikes of instructors or the university. There is a chance at the end of the semester to vent frustration in the course evaluations. The journal will be handed in twice during the semester. Mid-semester and in the last week of class. The journal will receive a grade based on the consistency of your responses to course readings, screenings and discussions. Keep the journal constant such as once a day. The size of the journal must be 7" x 9" or larger and hand written.

Quizzes, In Class Assignments, Workshops + Participation

There will be no production quizzes scheduled for the semester. There will be a number of in class production assignments throughout the semester. You must complete all workshops and production assignments to obtain grade points. Remember that there is a number of formal production assignment presentations with critiques. To obtain full grade points, participation is key, and every assignment must be completed in full, and on time. Furthermore, participation points may be deducted for unauthorized cell phone use, internet use, and class interruptions.

Evaluation + Grade Point Distribution

Production Assignment 1 - Location Sound Recording	10
Production Assignment 2 - Sound Effects Recording	10
Production Assignment 3 - Soundscape Creation	15
Production Assignment 4 - Sound Editing and Mixing with Found Media	15
Production Assignment 5 - Scratch Video/Video Scratching	15
Production Assignment 6 - Open Form + Open Concept	15
Audio/Sound Performance Paper	10
Artist/Director Journal	5
Participation and Attendance	5
Total Marks	100

2013 Fall Semester Agenda - DIG 325C Digital Audio Recording and Editing

Key - READ = Readings DNC = Due Next Class SCRN = Screening RVW = Review TBD = To Be Determined

Week One - 08/28/13

Course Introduction
Syllabus Review
Production Experience Questionnaire
Production Assignments
Equipment and Facilities Regulations
Equipment and Facilities Walk Through
Student Introductions

READ: Introduction from [Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema](#)
DNC: Ideas for Production Assignments 1 - 6, First Draft Typed

Week Two - 09/04/13

Notational Systems
Sound Energy
Audio Kits
Sound Editing Basics
Production Assignment Discussion
In-Class Editing

SCRN: [M. Hulot's Holiday](#) (Jacques Tati, 1953, France)
READ: Chapter 1 from [Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema](#)
Sound Mixing Basics from [Sound Editing in Final Cut Studio](#)
Lesson 2: Getting to Know Soundtrack Pro from [Sound Editing in Final Cut Studio](#)
DNC: Ideas for Production Assignments 1 - 6, Second Draft Typed

Week Three - 09/11/13

Creating the Sound Design Step by Step
Sound Mixing Basics
Using Final Cut Pro
Using Soundtrack Pro
Production Assignment Discussion
In-Class Editing

READ: Chapter 2 + 3 from [Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema](#)
Lesson 4: Fixing Audio Files from [Sound Editing in Final Cut Studio](#)
The Art of Sound from [Film Sound: Theory and Practice](#) (pgs. 92-95)
Sound Mixing and Apocalypse Now from [Film Sound: Theory and Practice](#) (pgs. 356-360)
DNC: Raw Sound Clips for Production Assignment 1 + 2

Week Four - 09/18/13

Expanding Creativity
The Art of Sound Discussion
Sound Mixing of Apocalypse Now
Raw Sound Clips for Production Assignment 1 + 2
Production Assignment Discussion
In-Class Editing

READ: Chapter 4 from [Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema](#)
Lesson 6: Recording in Soundtrack Pro from [Sound Editing in Final Cut Studio](#)
DNC: Final Mix and Formal Presentation of Production Assignments 1 + 2

Week Five - 09/25/13

From Vibration to Sensation
Fixing Audio Files
From Sensation to Perception
Recording with Sound Track Pro
Final Mix and Formal Presentation of Production Assignments 1 + 2
Production Assignment Discussion
In Class Editing

READ: Chapter 5 from [Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema](#)
Lesson 7: Editing Dialogue from [Sound Editing in Final Cut Studio](#)
SCRN: [Apocalypse Now](#) (Francis Ford Coppola, 1979, USA)
DNC: Rough Edit and Mix of Production Assignment 3

Week Six - 10/02/13

Music To Our Ears
Editing Dialogue
Rough Edit and Mix of Production Assignment 3
Production Assignment Discussion
In Class Editing
 READ: Sound in Films from [Film Sound: Theory and Practice](#) (pgs. 98-111)
 DNC: Final Mix and Formal Presentation of Production Assignments 3
 Filmmaker's Journal

Week Seven - 10/09/13

Final Mix and Formal Presentation of Production Assignments 3
Filmmaker's Journal
Production Assignment Discussion
In Class Editing
 READ: Lesson 8: Automated Dialogue Recording from [Sound Editing in Final Cut Studio](#)
 SCRN: Leighton Pierce: Select Film and Video Works (Leighton Pierce, 1978 - 2008, USA)

Week Eight - 10/16/13

Found Footage Video Clip Distribution for Production Assignment 4 - TBD
Production Assignment Discussion
In Class Editing
 READ: Chapter 6 from [Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema](#)
 Lesson 9: Spotting Sound Effects from [Sound Editing in Final Cut Studio](#)
 SCRN: Found Footage Film - Title TBD
 DNC: Rough Cut for Production Assignment 4

Week Nine - 10/23/13

The Human Voice
Automated Dialogue Recording (ADR)
Spotting Sound Effects
Sound in Films Discussion
Rough Cut for Production Assignment 4
Production Assignment Discussion
In Class Editing
 READ: Chapter 7 from [Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema](#)
 SCRN: Select Short Works of the National Film Board of Canada and American Indie Films
 DNC: Final Cut, Mix and Formal Screening for Production Assignment

Week Ten - 10/30/13

Final Cut, Mix and Formal Screening for Production Assignment 4
Production Assignment Discussion
In Class Editing
 DNC: Rushes for Production Assignment 5

Week Eleven - 11/06/13

Sound and Image
The Sound Designer Discussion
Sound and Narrative
Rushes for Production Assignment 5
Production Assignment Discussion
In Class Editing
 READ: The Sound Designer from [Film Sound: Theory and Practice](#)
 Lesson 10: Scoring Using Loops from [Sound Editing in Final Cut Studio](#)
 DNC: Rough Cut for Production Assignment 5

Week Twelve - 11/13/13

Scoring using Loops
Advance Mixing Techniques
Conjoining Multitrack Projects
Rough Cut for Production Assignment 5
Production Assignment Discussion
In Class Editing

READ: Chapter 8 from [Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema](#)
Lesson 11: Advanced Mixing Techniques from [Sound Editing in Final Cut Studio](#)
SCRN: Select Short Works of the National Film Board of Canada and American Indie Films
DNC: Final Cut, Mix and Formal Screening for Production Assignment 5

Week Thirteen - 11/20/13

Final Cut, Mix and Formal Screening for Production Assignment 5
Sound Review Formal Paper Discussion
Production Assignment Discussion
In Class Editing

READ: Ideology and the Practice of Sound Editing and Mixing from [Film Sound: Theory and Practice](#)
Lesson 12: Conforming Multitrack Projects from [Sound Editing in Final Cut Studio](#)
Manifesto: Dialogue on Sound from [Film Sound: Theory and Practice](#)
DNC: Rushes for Production Assignment 6
Sound Review Formal Paper

Week Fourteen - 11/27/13

Manifesto: Dialogue on Sound Recording
Ideology and the Practice of Sound Editing and Mixing
Sound Review Formal Paper
Rushes for Production Assignment 6
Production Assignment Discussion
In Class Editing

DNC: Rough Cut for Production Assignment 6

Week Fifteen - 12/04/13

Rough Cut for Production Assignment 6
Production Assignment Discussion
In Class Editing

DNC: Final Cut and Formal Screening of Production Assignment 6
Filmmaker's Journal

Week Sixteen - 12/11/13

Final Cut & Formal Screening of Production Assignment 6
Filmmaker's Journal
Wrap

End Notes

- *Changes to the agenda may develop.
- *Screenings, editing, lab work and open discussion will occur only if time permits.
- *Note that all assignment will be graded and returned one week following due date.
- *For assignments that fall at the end of the semester, please pick up material in DW-300 one week later.
- *If the material cannot be retrieved at the end of the semester, supply a full sized self addressed stamped envelope for return.
- *All editing lab hard drives will be erased and reformatted one week following the end of the semester.
- *All material is held for a 12 month period and then destroyed if unclaimed.
- *FAU is not responsible for material lost, stolen, or left behind in a classroom. There is a lost and found located in ES-404.