

COURSE CONTENT

Course Code	DF3005
Course Title	Audio Post Production for Film
Pre-requisites	DF2011/DF3008 Sound for Film
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This studio course provides a practical study of the aesthetics, techniques and processes of audio post production for narrative film. In this course you learn how to edit and clean production dialogue, record sound effects (on location and in studio), use sound effects libraries, create natural sound effects (Foley) and create Automated Dialogue Recording (ADR). You will employ these techniques to create a layered sound mix that augments the emotional drive of a film, firstly as a pre-dub or temporary mix, and then as a final form of broadcast quality for professional delivery. You will also develop your ability to collaborate with members of a post-production team such as the director, editor, composer and music supervisor. This course provides fundamental sound editing skills that you can apply to any media project at any level.

Intended Learning Outcomes (ILO)

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

1. Describe the fundamental processes of audio post production including sound recording and processing with relevant audio software.
2. Critique soundtracks created for moving images and sound/image relationships in the context of narrative film.
3. Employ sound and music for expressive and narrative purposes.
4. Mix and layer sounds to create compelling soundtracks that reflect the aesthetic and narrative requirements of the film.
5. Critique your own and your peers' work in a clear and constructive manner that demonstrates a sound competency with team roles and processes.

Course Content

What is Audio Post Production?

The course begins with an overview of the role of audio post production in the construction of a soundtrack and the narrative role of the soundtrack in film. The basic processes and workflow are described and discussed including the relevant roles in the audio post production team.

Dialogue

Editing and processing of production dialog as well the recording and editing of ADR are demonstrated. Techniques and critical listening skills are developed to ensure clear and intelligible dialogue. The role of the voice in film narrative, including off screen dialog, voice over and

narration, will be discussed and analysed.

Sound Effects

Functions and types of sound effects will be analysed and their creation demonstrated. The Foley studio and other locations will be utilised to record required sound effects and sound effects libraries employed when needed. Editing and processing of sounds to create compelling and appropriate sound effects for synchronisation with image will be examined and demonstrated.

Music

The fundamentals and functions of music for moving images will be introduced. How the basic elements of music are employed, spotting for music and creating a cue sheet will be discussed. How to work with a composer will be examined as well as music libraries and copyright considerations.

Sound Mix

Combining all the soundtrack elements into a compelling and immersive mix will be discussed and demonstrated including the aesthetic of the mix as it pertains to specific genres of films. A final stereo mix with correct output settings will be created and 5.1 surround mixing will be introduced.

Soundtrack: Theory and Aesthetics

The fundamental elements of the soundtrack will be discussed and analysed by listening to films across many styles and genres. Readings of important film sound theorists will supplement discussions on the functions of sound in relation to image, from technical, psychological and aesthetic perspectives.

Class assignments

There will be four small practical "skills test" assignments designed to demonstrate proficiency in key audio postproduction techniques, a class presentation of a sound track analysis and a final project. The final project will be the complete sound mix of a short film (or portion of a film).