

**Fall 2005**  
**310 Green Sound Class Syllabus & Schedule**  
Rev. 8/22/05

Don Hall – Instructor\*  
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Class Website: [www.310sound.com](http://www.310sound.com)

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Office G111 / Office Hours: Tuesdays & Thursdays 4:30-5:30pm  
For other times, make appointment

Class meets Thursdays 1:00 – 3:50pm – Dubbing Room A  
\* [www.moviesound.com](http://www.moviesound.com)

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### **USC - Disability Policy**

*Students with Disabilities:*

*Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or the TA) as early in the semester as possible. DSP is located in STU 301, and is open 8:30am – 5:00pm, Mon through Friday. The phone number for DSP is (213) 740-0776.*

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### **Your Goals**

310: To conceive & create a Sound Track that will enhance, clarify, and further tell your story.

Continuance: To raise your knowledge of film Sound to a level where you can understand the motion picture sound process regardless of what position you work in the industry.

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### **Your Expectations:**

The motion picture consist of 3 basic elements: the story, the image, and the sound track. A typical motion picture production and post-production crew has more than 80% of its crew devoted to creating the image. In this class, you will learn the power of sound as a storytelling tool. You will learn how to design a sound track from both the creative and technical sides. If in your career, you never create another sound track, you will understand the processes, problems, and ultimately, the power of how sound enhances a film. In other words, you will have the knowledge that few filmmakers' posses, today.

## Attendance:

**Attendance** and **Being on Time** are **crucial** to your final grade.

**Being Late 3 Times will count as an Absence.** If you arrive after 1:00 pm. you will be considered late. This also applies to returning to class from a designated break.

### As a common courtesy:

If you are going to be absent or late; please notify Don or Sara so we can adjust the schedule and activity of the class. You can leave a message on Don's pager (818) 328-0436 about your lateness or absence. Leaving a message does not mean you have an excused tardy or absence. This will depend on the activity that is causing the excuse. Returning equipment, props, oversleeping, and working on films are **not** considered valid excuses.

The following is our class policy on attendance and grading:

**Two unexcused absences will result in a drop of your Sound Grade by one-third of a letter grade** (such as A- to B+).

**Three unexcused absences will result in a drop of your Sound Grade by one *FULL* letter grade** (such as B to C).

**Four unexcused absences will be considered a *FAILURE* for your sound grade.**

If you are late or absent, a valid excuse such as illness, family emergency, unforeseen heavy traffic or natural disaster is expected. You must make up any work missed as a result of an absence. It is your responsibility to obtain class notes you may have missed from your partner.

It is your responsibility to arrange make-up quizzes with your instructor. The material in the make-up quizzes will differ from the quizzes given in class. In all cases, the make-up quiz will be more difficult.

**It is considered a *FAILURE* to miss your Mix. This will result in a *Failing Final Grade* for the 310 class. Both members of a partnership must be present at the Mixes.**

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### Grading:

Your 310 Sound Grade will be averaged into your final 310 Grade and included with your Directing/Editing Grade. Your Sound Grade counts as one-third of your final grade. If you, however, fail the Sound Class, you will fail your 310 course. Your grade for the sound section is divided into two parts:

**Quizzes - Assignments - Class Participation - Collaboration = 33.33%**

Quizzes will be given 1:00pm sharp, they will cover material from the previous week. If you are late you will not be given additional time to complete your quiz.

Assignments will be due on the date(s) stated on the assignment sheet.

You are expected to take an active part in class discussions. It is an important part of your learning process. You learn by exchanging knowledge, experiences, and techniques with your classmates.

**The Degree of Preparation, the Content, and Quality of your Final Mix = 66.66%**

**A postponed mix will be marked down one full grade. Extenuating circumstances will be considered in case of an emergency.**

You are expected to be **fully prepared for your mix**; i.e. Your sound tracks properly laid-out, identified, hard disk backed-up and available on time. Your Cue Sheets made out correctly and containing all pertinent information for the mixer. You are expected to act in a professional manner while conducting the mix.

You are expected to provide elements to **create a full sound track** for your film. This means you must either record or cut Quality Sound Effects, prepare appropriate Background tracks and Foley for the entire length of your film.

You are expected to spot your Music in an intelligent and tasteful manner and **have at least one scene with fully realistic sound only and no music**. If this is a problem with the structure of your film, let's talk about it. You may not use music to cover an entire scene where Sound Effects and Foley were sparsely prepared or doesn't exist, at all. If a **Music Only** scene is an integral part of your Sound Design, let's discuss it.

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**310 green – Dialogue Policy**

*Use of Dialogue (sync, narration, voiceovers, pseudo sync) policy: If you want to do voice-over recording for your film, it must be approved by all faculty: Directing/Editing, Camera, Sound, and Acting.*

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- Aug. 25**  
**#1**      **Class Requirements & Grading Policy**  
“Listening to Sound” to create awareness, stimulate senses.  
310 Film Sound Tracks requirements, content, structure.  
    Dialogue - Sound FX - Ambiance - Music - Foley.  
Intro Music process: University policy - Public Domain.  
Cueing sound exercise (to film clip).  
How Do I create my 310 Sound Track? (Study Q & A's)).  
Sara- Lab: Sound Dept. facilities -tour.  
*Two Assignments:* 1. Writing Sound into your script (2 part assign).  
                          2. Listening to your surroundings
- Sept. 1**  
**#2**      **Writing Sound into Script assignment - Due.**  
*Listening Exercise* assignment - Due  
Quiz: Based on “How do I create my 310 Sound Track?”.  
Discussion & Reading: Listening Exercise.  
Recording: Techniques for Voice - Sound Effects - Ambiance  
Sara - Lab: Use of PMD Recorder & Mic  
Practical recording demonstration  
*Two Assignments:* 1 .Recording Designated Sound Effects and  
                          Dialogue  
                          2. Read: Randy Thom on Sound Design

- Sept. 8  
#3      **Recording Assignment - Due: Playback and discussed in class.**  
Review of Sound Effects and Music Libraries.  
Building a *show library* for your film  
Introduction to Track Layout & Cue Sheets.  
Overview of Protools Digital Sound Editing  
Distribute Protools guidelines.  
Editing your Dialogue – Sound Effects – Bg’s – Music Tracks.  
Accessing Net Fx sound library for Avid cuts  
Assignment: Read “Sound Chapter” material, supplied.
- Sept. 15  
#4      **Quiz: Based on “Sound Chapter” material.**  
**Protools: Cont. - Academy Leaders – Organizing Tracks - Head/Tail Sync Pops.**  
**Sound Track Design - 5 Key Elements of Sound Design - Film Clips**
- Sept. 22  
#5      **Music – The power of music, It’s use and role in the short film**  
**Sara: Sign-up for Foley Sessions (2hrs for each project)**
- Sept.29  
#6      **Foley: Brief History - requirements - how to cue - how to walk - how to layout tracks – how to record. Techniques - props - tricks - fooling the ear. Sara & Don - Labs: Foley stage - Recording, walking and props.**  
**Assignment: Hear a Movie - Analyze Sound Track & Theater Presentation (you will be provided with the admission – popcorn).**
- Oct. 6  
#7      **Mixing Room Protocol - How to work with your mixer – What to expect from your mix.**  
**Mix Schedule – Mixer Assignments**  
**Lab Sara: Demo of ESP tools for your mix – EQ – Reverb – Futzes**  
**Procedures for final track clean-up for Protools**  
**Mixes and Dubbing Room Assignments - TBA**
- Oct. 10      **Monday – Final Cut / Picture Lock**
- Oct. 13  
#8      **Screening of Final Cuts for class**  
**Present your Sound Design concept for your film**  
**Play “sound in progress” on all materials, cut**

- Oct. 19            Wednesday - Mix Day  
#9
- Oct. 21            Friday - Screening – 9:00 – 10:30 pm
- Oct. 27            Review of Mixing Experience – Comments  
#10                Playback Mixes – Constructive critique by class.  
Form Car Pool for Field Trip
- Nov. 3             Field Trip: Warner Bros. Studio – Post Production Facilities –  
#11                Studio Museum (voluntary car pool)
- Nov.10            Sound Track Milestones – Film clips featuring Sound Track milestones  
#12                Sara: Lab – Protocols review
- Nov. 17            Picture & Sound Formats  
#13                Review all procedures for 2<sup>nd</sup> project mix.
- Nov. 24            No Class - Have a Great Thanksgiving Day !!!  
#14
- Nov. 29            Tuesday – Final Cut / Picture Lock  
#15
- Dec. 1             Present Sound Design Concept for the 2<sup>nd</sup> film.  
#15                Schedule of Mixes and Dubbing Room Assignments TBA
- Dec. 8             Table Screening – Screen and listen to all cut material to date.  
#16
- Dec. 9             Friday - Mix 2<sup>nd</sup> projects
- Dec. 11            Sunday – Screening – 7:00 – 8:30 pm.  
#17

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Home to Mother and Santa Claus !

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