



El Camino College
COURSE OUTLINE OF RECORD – Official

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| Course Acronym: | FILM |
| Course Number: | 121 |
| Descriptive Title: | Audio Production |
| Division: | Fine Arts |
| Department: | Film/Video |
| Course Disciplines: | Film/Video |
| Catalog Description: | This course is an introduction to production and postproduction sound for various mediums, including motion pictures, television, and new media. Basic techniques common to these mediums will be covered, including analog and digital recording, audio editing, sound design and mixing. |
| Prerequisite: | |
| Co-requisite: | |
| Recommended Preparation: | |
| Enrollment Limitation: | |
| Hours Lecture (per week): | 2 |
| Hours Laboratory (per week): | 3 |
| Outside Study Hours: | 4 |
| Total Course Hours: | 90 |
| Course Units: | 3 |
| Grading Method: | Letter Grade only |
| Credit Status: | Credit, degree applicable |
| Transfer CSU: | Yes |
| Effective Date: | 01/20/1998 |
| Transfer UC: | No |
| Effective Date: | |
| General Education: ECC | |
| Term: | |
| Other: | |
| CSU GE: | |
| Term: | |
| Other: | |

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| IGETC: | |
| Term: | |
| Other: | |
| Student Learning Outcomes: | <p>SLO #1 Audio Project</p> <p>At the end of this course, students will be able to create, record, and edit a 3-4 minute audio project using a minimum of 3 audio tracks with fades, cross-fades, and other special audio effects.</p> <p>SLO #2 DAW</p> <p>At the end of this course, students will be able to demonstrate proficiency with selected DAW (digital audio workstation) including basic mixing, sweetening, and equalization techniques.</p> <p>SLO #3 Synchronizing Soundtracks</p> <p>At the end of this course, students will be able to demonstrate principles of synchronizing soundtracks with picture tracks.</p> |
| Course Objectives: | <ol style="list-style-type: none"> 1. Identify and select appropriate recording media including CompactFlash cards, SD cards, USB drives, digital/computer hard drives. 2. Demonstrate the operation of a variety of analog and digital audio production equipment, including amplifiers, audio consoles, turntables, tape recorders, microphones, and mixers. 3. Demonstrate and practice basic principles of recording performers. 4. Perform basic audio techniques, such as recording, dubbing, editing, and mixing. 5. Demonstrate basic skills needed for single and double-system location sound recording for film and video. 6. Demonstrate audio postproduction procedures for film and television. 7. Utilize contemporary computer hardware and software appropriate for professional sound recording and sound editing. |
| Major Topics: | <p>I. Introduction to Audio Production (3 hours, lecture)</p> <p>A. Film</p> <p>B. Television</p> <p>C. Radio</p> <p>D. New media</p> <p>E. Sound theory</p> <p>II. Tools (6 hours, lecture)</p> <p>A. Microphones</p> <p>B. Amplifiers</p> |

C. Audio consoles and mixers

D. Computer-based hardware and software

III. Audio Media (3 hours, lecture)

A. Digital drives and SD cards

B. Internet based resources

C. Audio libraries

IV. Production Sounds (6 hours, lecture)

A. Principles and techniques

B. On location

C. In studio

V. Postproduction Sound (9 hours, lecture)

A. Equalization

B. Mixing

C. Transfers/dubbing

D. Sweetening

E. Audio editing

VI. Postproduction Sound (9 hours, lecture)

A. Creating soundtracks

B. Synchronization

C. Sound effects

D. Music

E. Editing sound to picture

VII. Various Individual and Small Group Audio Projects (54 hours, lab)

A. Basic sound gathering techniques on location and in studio

B. Location sound scouting

C. Microphones and pick-up patterns: experimenting with omni, cardioid, shotgun mics

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| | <p>D. Basic mixing techniques using existing audio tracks</p> <p>E. Converting analog sound sources to digital files</p> <p>F. Shooting double-system audio with single camera production techniques</p> <p>G. Shooting single-system audio with single camera techniques</p> <p>H. Recording dialog with boom and shotgun mic</p> <p>I. Recording dialog with wireless lavalier mics</p> <p>J. Rerecording and dubbing dialog (ADR)</p> <p>K. Foley sound effects to found footage</p> <p>L. Synchronizing dialog with picture track (syncing dailies)</p> <p>M. Mixing music underneath a cut dialog scene</p> <p>N. Recording sound for live events</p> <p>O. Mixing dialog, music, sound effects into a master track to cut picture</p> <p>P. Basic sound editing with Logic, Final Cut Pro</p> |
| Total Lecture Hours: | 36 |
| Total Laboratory Hours: | 54 |
| Total Hours: | 90 |
| Primary Method of Evaluation: | 3) Skills demonstration |
| Typical Assignment Using Primary Method of Evaluation: | Using digital audio files, create a music track and a sound effects track for a given silent video clip. |
| Critical Thinking Assignment 1: | In proper format, write a 30 second Public Service Announcement for a real charitable service that could be produced in the postproduction lab. |
| Critical Thinking Assignment 2: | In a 1-page technical paper, compare and contrast the sound characteristics of a ribbon microphone and a moving coil microphone. |
| Other Evaluation Methods: | Class Performance, Completion, Laboratory Reports, Matching Items, Multiple Choice, Other Exams, Performance Exams, Quizzes, True/False |
| Instructional Methods: | Demonstration, Group Activities, Lecture, Multimedia presentations, Other (specify) |
| If other: | |
| Work Outside of Class: | Problem solving activity, Required reading, Skill practice, Study, Written work (such as essay/composition/report/analysis/research) |
| If Other: | |

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| Up-To-Date Representative Textbooks: | Tom Holman, <u>Sound for Film and Television</u> , Third ed., Focal Press, 2010. |
| Alternative Textbooks: | Discipline Standard |
| Required Supplementary Readings: | |
| Other Required Materials: | |
| Requisite: | |
| Category: | |
| Requisite course(s): List both prerequisites and corequisites in this box. | |
| Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s). | |
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| Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable | |
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| Enrollment Limitations and Category: | |
| Enrollment Limitations Impact: | |
| Course Created by: | Howard Story and Michael Herman |

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| Date: | 10/01/1997 |
| Original Board Approval Date: | 01/20/1998 |
| Last Reviewed and/or Revised by: | Kevin O'Brien |
| Date: | 04/09/2019 |
| Last Board Approval Date: | 12/19/2022 |