

# Motion Picture Sound

FLM - 2065 001

## Course Description

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Sound as a creative tool for enhanced story telling in film production. Use of proper equipment and techniques for acquisition of production sound; tools techniques and practices of audio post production.

Prereq: FLM 1515.

Semester: Fall & Spring

## Course Student Learning Outcomes

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- Identify the contributions of the different disciplines called upon in the production of modern film sound track.
- Produce sound tracks that meet basic professional engineering standards with regard to compression, equalization, delay/reverb, relative and overall levels. Students will also include a timing “two-pop” in all video synchronized audio.
- Demonstrate their understanding of the level of complexity involved in the production of a modern motion picture sound track.
- Demonstrate their ability to communicate clearly with audio production and post production collaborators using appropriate terminology.
- Identify the historic connection with “silent movie” sound and the modern sound track.

## Course Prerequisites

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Prereq: FLM 1515.

Semester: Fall & Spring

## Engagement Plan

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I am generally good at responding to emails/Canvas messages within 24 hours. Please feel free to reach out with any questions, concerns, etc.

## Keys for Success (how to succeed in the course)

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I am mostly concerned with effort. Show up to class, participate, and turn in assignments and your grade should be pretty decent.

## Course Content Advisory

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Please Note:

- Each student must provide his or her own headphones for use during class. These must include a ¼" TRS plug in order to connect to the Pro Tools audio interfaces used in the classroom.

- Any sound or video clips you use or generate should be backed up after each class session. I have no control over the use of the computers in the film lab. It is your responsibility to protect your data. Back up to a CD, Flash Drive or portable HD.

If it doesn't exist in at least two places, it doesn't exist!

- Sound assignments are to be handed in on the schools network as directed. Redbook audio CD's, Hard Drives, or Flash Drives are not acceptable.

- Sounds that must sync with picture must have a "two pop" at the head and be clearly labeled with frame rate; i.e. 30fps, 29.97fps, 23.978fps etc. (details will be covered in

class).

- The sound effects library is provided for your use in class related projects. Wholesale copying of sound effects for personal use is forbidden.

## Required Text or Materials

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**Title:** Producing Great Sound for Film and Video

**ISBN:** 9781317936916

**Authors:** Jay Rose

**Publisher:** CRC Press

**Publication Date:** 2014-08-07

For more information on textbook accessibility, contact Accessibility & Disability Services at [ads@slcc.edu](mailto:ads@slcc.edu).

## Brief Description of Assignments/Exams

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25% ATTENDANCE/PARTICIPATION:

Students must participate actively in creating a learning environment in the classroom. Thus, classes will be conducted seminar-style, with active participation in group discussion. Students are required to read the assigned materials, failure to do so will affect students' participation grade.

ANY STUDENT WITH LESS THAN 70% ATTENDANCE WILL NOT PASS THIS COURSE.

Class Discussion. Taking an active role in class discussion is expected. Participation in class discussion assists you in learning to formulate and express your ideas and opinions verbally. You are free to express your opinions and share your ideas in class. Please keep in mind that I require students to be respectful of other students and myself. Additionally, I

require you to be respectful of diversity in all of its forms (e.g., values, beliefs, lifestyles, religious practices, etc.).

#### 10% AUDIO JOURNAL:

This will be an individual presentation and assignment. Students will compile an audio journal of no less than 10 entries analyzing the use of individual scene audio (from a minimum of 5 different sources) in recent films, shows, etc. they watch.

Students will analyze the use of the multiple players of audio and critique the technical and artistic applications of sound design for each individual scene. Each entry should be no less than 250 words.

Students will share one scene and their thoughts with the class.

#### 35% CLASS ASSIGNMENTS:

There will be multiple class assignments applying different aspects of the concepts and techniques we go over each week. As a whole, these assignments will make up 35% of the final grade in the course.

More details for each assignment will be given.

- Mic Personality and Practicality Assignment
- Audio Play Production and Edit
- Dialogue Edit and Mix
- Ambient Track/Experimental Audio Assignment
- Field Production

#### 25% FINAL PROJECT:

Each student will individually work on a full-scene sound edit tht will be discussed/assigned in class. Students will be graded on their artistic and technical choices in treating, layering, and mixing the full scene edit.

This assignment may be broken up into 2 smaller scene edits... We will discuss this in class.

## Assignment Schedule

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Due Date	Assignment Name	Assignment Type	Points
	<a href="#">Field Production Assignment</a>	Assignment	100
	<a href="#">Introduce Yourself</a>	Discussion	0
	<a href="#">Roll Call Attendance</a>	Assignment	100
9/9/25	<a href="#">Mic Personality and Practicality Assignment</a>	Assignment	25
10/2/25	<a href="#">Audio Play Production and Edit</a>	Assignment	100
11/9/25	<a href="#">Dialogue Edit and Mix</a>	Assignment	100
11/16/25	<a href="#">Ambient Track/Experimental Audio Assignment</a>	Assignment	50
11/25/25	<a href="#">Audio Journal &amp; Presentation</a>	Assignment	100
12/11/25	<a href="#">Final Project</a>	Assignment	100

## Grading Scale

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100-94 A

93-90 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 E

## How to Navigate to Canvas

## Institutional Policies

As members of our academic community, we would like to invite you to review the Institutional Syllabus which covers important policies and procedures. This document contains important links for students on the code of student rights and responsibilities, academic integrity, and grading policies, Title IX and other important acknowledgements. By familiarizing yourself with this information, you can help us create a safe and respectful environment for everyone.

For more information, navigate to the Institutional Policies tab on the [Institutional Syllabus](#) page.

## Learning Support and Tutoring Services

We are pleased to offer a range of tutoring and learning support services to help you achieve your academic goals. Whether you need assistance with a specific subject or

want to improve your study skills, you have many options for tutoring or other support.

To learn more about the services we offer and how to access them, visit the [Institutional Syllabus](#) page under the Tutoring and Learning Support tab. We encourage you to take advantage of these resources to help you succeed in your studies. If you have any questions or would like to schedule a tutoring session, please don't hesitate to reach out to us. We are here to support you in any way we can.

## Advising and Counseling Support Services

At our institution, we are committed to supporting your academic and personal growth. That's why we offer a range of advising and counseling services to help you navigate the challenges of college life. To learn more about the resources available to you and how to access them, visit the [Institutional Syllabus](#) page under the Advising and Counseling Support Services tab. Our advising team and the support centers across campus are here to support you in achieving your goals and overcoming any obstacles you may face.

## Student Academic Calendar

As students you should be aware of all important dates in the semester, such as the day that courses begin and end, as well as the drop date and the last day to withdraw. To learn more about those dates, navigate to the Student Academic Calendar below:

[SLCC Student Academic Calendar](#)

## Schedule

Please be advised that the weekly course schedule is subject to change.

Week 1			
Tuesday, Aug 26	Course IntroductionBasics of Recording, Sound,		
Thursday, Aug 28	Sound Design, etc		
Week 2	Microphones, Techniques, &	Testing different Mics, mic placement and	Read Chapter 6 & 7- Microphone and Room

Tuesday, Sep 2	Practices	personalityPros and Cons of each mic	Acoustics & Production MicTechnique
Thursday, Sep 4		Mic Personality and Practicality Assignment Intro	
Week 3			
Tuesday, Sep 9	The Sound Cart and Location Recording	Building out the sound cart	Read Chapter 4 - Planning for Sound
Thursday, Sep 11			
Week 4			
Tuesday, Sep 16	Foley and Sound Effects	Foley Practice & Recording elements for audio pla3	Read Chapter 8 - Production Recording
Thursday, Sep 18			
Week 5			
Tuesday, Sep 23	Sound Editing and Storytelling - ProTools	Audio Play Production and Edit Assignment Intro	Read Chapter 2 - How Digital Audio Works
Thursday, Sep 25			
Week 6			
Tuesday, Sep 30	Field Production Practice	Booming and lavs dialogue  Mic up a car	
Thursday, Oct 2			
Week 7	Acoustics and Studio Work	Mics and Room Acoustics, Practical Applications of Changing Room Acoustics	
Tuesday, Oct 7			

Thursday, Oct 9			
Week 8			
Tuesday, Oct 14	ADR	ADR Practice	Read Chapter 9 - ADR
Thursday, Oct 16			
Week 9			
Tuesday, Oct 21	Advanced Post Production Editing	Dialogue Edit and Mix Assignment Intro	Read Chapter 10 & 13- Intro to Post Sound & Editing Voices
Thursday, Oct 23			
Week 10			
Tuesday, Oct 28	NO CLASS - JOSH AT CONFERENCE		
Thursday, Oct 30			
Week 11			
Tuesday, Nov 4	Field Production Practice	Field Production Assignment Intro	Read Chapter 11 - Postproduction Hardware
Thursday, Nov 6			
Week 12			
Tuesday, Nov 11	Post Production	Final Project Intro	Read Chapter 14 - Working With Music
Thursday, Nov 13			
Week 13	Post Production	Audio	Read Chapter 15 -

Tuesday, Nov 18	No Class Tuesday -	Journals/Presentation DueAmbient	Sound Effects
Thursday, Nov 20	Josh at a Conference	Track/Experimental Audio Assignment Intro	
Week 14			
Tuesday, Nov 25	Post Production  NO CLASS		Read Chapter 16 - Processors
Thursday, Nov 27	THURSDAY		
Week 15			
Tuesday, Dec 2	Final Mixing		Read Chapter 17 - The Mix
Thursday, Dec 4			
Week 16			
Tuesday, Dec 9	Final Mixing		
Thursday, Dec 11			
Finals Week	TBD - Review Projects	Final Projects Due	