

Glendale College

Course Outline of Record Report

Course ID 010628
Created - September 2023

FTVM256 : Post Production Sound Practicum

General Information

Author:	• Geraldine Ulrey
Course Code (CB01) :	FTVM256
Course Title (CB02) :	Post Production Sound Practicum
Department:	FTVM
Proposal Start:	Fall 2024
TOP Code (CB03) :	(0604.20) Television (including combined TV/film/video)*
CIP Code:	(09.0701) Radio and Television.
SAM Code (CB09) :	Clearly Occupational
Distance Education Approved:	No
Will this course be taught asynchronously?:	No
Course Control Number (CB00) :	CCC000640667
Curriculum Committee Approval Date:	09/27/2023
Board of Trustees Approval Date:	11/21/2023
Last Cyclical Review Date:	09/27/2023
Course Description and Course Note:	FTVM 256 offers professional training in the techniques and craft used by Post Production Audio Team in the studio while working as key members of a professional Post Production Sound Design and Edit Team.
Justification:	New Course
Academic Career:	• Credit

Academic Senate Discipline

Primary Discipline:	• Mass Communication
Alternate Discipline:	No value
Alternate Discipline:	No value

Course Development

Basic Skill Status (CB08) Course is not a basic skills course. <input type="checkbox"/> Allow Students to Gain Credit by Exam/Challenge	Course Special Class Status (CB13) Course is not a special class. Pre-Collegiate Level (CB21) Not applicable.	Grading Basis • Grade with Pass / No-Pass Option Course Support Course Status (CB26) Course is not a support course
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Transferability & Gen. Ed. Options

General Education Status (CB25)

Not Applicable

Transferability

Transferable to CSU only

Transferability Status

Approved

Units and Hours

Summary

Minimum Credit Units (CB07)	1
Maximum Credit Units (CB06)	1
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	0
Total Student Learning Hours	54

Credit / Non-Credit Options

Course Type (CB04)

Credit - Degree Applicable

Noncredit Course Category (CB22)

Credit Course.

Noncredit Special Characteristics

No Value

Course Classification Code (CB11)

Credit Course.

Variable Credit Course

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	0	0
Laboratory Hours	3	0
Studio Hours	0	0

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	54
Course In-Class (Contact) Hours	
Lecture	0
Laboratory	54
Studio	0
Total	54
Course Out-of-Class Hours	
Lecture	0
Laboratory	0

Studio	0
Total	0

Time Commitment Notes for Students

No value

Pre-requisites, Co-requisites, Anti-requisites and Advisories

Prerequisite

FTVM132 - Introduction to Film Production

Objectives

- Demonstrate correct application of basic pre-production, production principle cinematography, and post-production skills and techniques.
- Demonstrate proficiency in different roles on a film set.
- Demonstrate a hands-on ability to perform appropriate critical thinking, problem solving, and effective communication needed for successful teamwork in a functional motion picture production team.
- Demonstrate knowledge of both the technical and aesthetic aspects of video field production.
- Define a culture of safe practices by appraising, explaining, and applying industry-standard safety protocols.
- Operate as ethical, highly disciplined professions in the film industry, testing challenges and solving problems both during pre-production and on set.
- Correctly operate field and video equipment.

AND

Prerequisite

FTVM135 - Introduction to Audio Production

Objectives

- Describe basic acoustic principles and terminology, i.e., frequency, amplitude, vibration, waveform.
- Operate basic audio equipment such as microphones, mixers, digital audio workstations, recorders, amplifiers and speaker systems.
- Explain digital audio principles, file types, and compression methods.
- Perform multi-track audio recording and editing within the Pro Tools application.
- Write audio production scripts and cue sheets.
- Create and record live sound effects.
- Analyze production values of professionally produced programs

Entry Standards

Entry Standards

No value

Specifications	
Methods of Instruction	
Methods of Instruction	Collaborative Learning
Methods of Instruction	Demonstrations
Methods of Instruction	Discussion
Methods of Instruction	Field Activities (Trips)
Methods of Instruction	Guest Speakers
Methods of Instruction	Lecture
Methods of Instruction	Laboratory
Methods of Instruction	Multimedia
Methods of Instruction	Presentations
Out of Class Assignments	
<ul style="list-style-type: none"> Visit a local post production audio recording session, become familiar with the tools and equipment used by professional foley, ADR, musical score and mixing/re-recording sessions 	
Methods of Evaluation	Rationale
Exam/Quiz/Test	Demonstrate proficiency on professional post-production sound recording via practical and/or written test
Activity (answering journal prompt, group activity)	In class workshops mixing pre-recorded tracks of a cinematic narrative scene
Presentation (group or individual)	Analyze a cinematic scene for Post-Production Sound Elements and address technique used

Project/Portfolio	Create a Mix Session for a final Mix
Report	Analysis of already mixed tracks of cinematic scenes– demonstrating understanding of the pitfalls or challenges of recording or mixing sessions
Evaluation	Self Evaluate for skills and craft performed as a member of a post production team on a cinematic scene

Textbook Rationale
Classic text

Textbooks				
Author	Title	Publisher	Date	ISBN
No Value	No Value	No Value	No Value	No Value

Other Instructional Materials (i.e. OER, handouts)
No Value

Materials Fee
No value

Learning Outcomes and Objectives
Course Objectives
Exercise proficiency and safe practices in sound recording related tasks and recording professional quality audio.
Demonstrate proficiency of operating audio consoles and related tasks of capturing professional quality audio.
Express proficiency in the operation of audio recording equipment to meet or exceed film set and studio standards.
Display use of various microphones in a various studio environments and challenges.
SLOs
Identify selected industry post production sound editing equipment using proper terminology. Expected Outcome Performance: 70.0
Operate software using industry standard practices in sound design/editing, or recording sessions. Expected Outcome Performance: 70.0
Operate microphones using industry standard practices in an ADR, Foley, or re-recording stage to record high quality audio tracks. Expected Outcome Performance: 70.0

Additional SLO Information

Does this proposal include revisions that might improve student attainment of course learning outcomes?

No

Is this proposal submitted in response to learning outcomes assessment data?

No

If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.

No Value

SLO Evidence

No Value

Course Content

Lecture Content

No value

Laboratory/Studio Content

Overview of Responsibilities of Sound Editors and Designers (4 hours)

- Members of the Audio Post production team; different roles defined
- A typical Day
- Paper work
- Delivering elements/Workflows
- Working with Cast, Directors, Sound Designers and Producers

Basics of Sound Design (2 hours)

- Roles within the Audio Post Production Team
- Basic Sound Editing Principles and Workflows
- Role of Digital Workstations

Dialogue Editing Process - recording and editing (2 hours)

- Roles of the Audio Post Production Team

The Foley Process – recording and editing (2 hours)

- Roles of the Audio Production Team

The ADR and the Voice Over Process – recording and editing (2 hours)

- Roles of the Audio Post Production Team

Musical Score process – recording and editing (2 hours)

- Roles of the Audio Post Production Team

Microphones in the re-recording studio (4 hours)

- Mic Choice
- Mic Set up and Placement for optimal audio acoustics in:
 - Foley, ADR, Voice Over, Walla, Musical Score Recording

Working with Latest Profession Audio Consoles in Postproduction (18 hours)

- Assisting with Operation and Technique
- Getting quality Signal
- Laying down tracks
- Professional Protocols of Mixing & Re-recording
- Craft of recording audio for in the studio:
 - Automatic Dialogue Replacement
 - Voice Over
 - Walla
 - Foley
 - Recording Musical Score

Latest Audio Software and Desk Stations (18 hours)

- Operation and Technique
- Mixing, Filters, and Effects
- Outputting Sound and Backing Up
- Craft of Editing Audio for:
 - Dialogue editing
 - Sound FX editing
 - Music Editing
- Preparing for the mix
- Assisting the Sound Designer and Sound Re-recordist or Sound Mixer
- Assisting the Sound Designer and mixer
- Backing Up and File Management
- Routing, Cables and Power

Total: 54 Hours

