

 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>NEW COURSE PROPOSAL</b> <b>Graduate Programs</b>		UGPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	<b>Department</b> Music  <b>College</b> Dorothy F. Schmidt College of Arts and Letters <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
<b>Prefix</b> MUM  <b>Number</b> 6647	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> <b>Lab Code</b>	<b>Type of Course</b> Lecture	<b>Course Title</b> TV and Film Audio Post-Production Methods
<b>Credits</b> <i>(Review Provost Memorandum)</i> 3	<b>Grading</b> <i>(Select One Option)</i>  <b>Regular</b> <input checked="" type="radio"/> <b>Sat/UnSat</b> <input type="radio"/>	<b>Course Description</b> <i>(Syllabus must be attached; see Guidelines)</i> An in-depth look at the film and TV industry as it pertains to the field of Audio Engineering. Students will engage in high-level content generation based on state-of-the-art practices used by professionals in the field.	
<b>Effective Date</b> <i>(TERM &amp; YEAR)</i> Fall 2018	<b>Prerequisites</b> MUM4664-Sound Recording II		<b>Corequisites</b> N/A
		<b>Registration Controls</b> <i>(Major, College, Level)</i> Permission of Instructor	
<b>Prerequisites, Corequisites and Registration Controls are enforced for all sections of course</b>			
<b>Minimum qualifications needed to teach course:</b> Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.)		<b>List textbook information in syllabus or here</b> Please see syllabus	
<b>Faculty Contact/Email/Phone</b> Matthew Baltrucki mbaltruc@fau.edu; 561-297-2468		<b>List/Attach comments from departments affected by new course</b> N/A	

<b>Approved by</b> Department Chair _____ College Curriculum Chair _____ College Dean _____ UGPC Chair _____ UGC Chair _____ Graduate College Dean _____ UFS President _____ Provost _____	<b>Date</b> 10/16/17 10/17/17 10/17/17 12/13/17 12/13/17 12-15-17
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Email this form and syllabus to [UGPC@fau.edu](mailto:UGPC@fau.edu) one week before the UGPC meeting.

**GRADUATE COLLEGE**

**NOV 17 2017**

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**TV and Film Audio Post-Production Methods**

MUM 6647

3 credits

Class location: TBA  
Syllabus for Fall 2018

**Instructor:**

Matt Baltrucki  
Office: AL - 233  
Classroom/Lecture location: TBD  
Class Time: TBA  
Office hours: TBD  
E-mail: [mbaltruc@fau.edu](mailto:mbaltruc@fau.edu)  
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**Pre-Requisites:**

MUM4664-Sound Recording II  
Permission of Instructor

**Course Description:**

An in-depth look at the film and TV industry as it pertains to the field of Audio Engineering. Students will engage in high-level content generation based on state-of-the-art practices used by professionals in the field of broadcast television and film. Projects involving Practical workflows and experimental techniques will be discussed in detail culminating in a research paper presentation of investigated processes. Additional assignments will be given to assess proficiency in a multitude of sub-topics including: Production Audio, Foley, Sound Design and Mixing.

**Course Objectives:**

- 1) Mastery of the techniques of the various processes involved in post-production audio for the TV and film industry.
- 2) Experience using professional level tools and methodologies for professional level post-production work.
- 3) forward thinking skill set and knowledge of current and future technologies in post-production.

**Non-Required Supplemental texts:**

Holman, Tomlinson. *Sound for Film and Television* 3<sup>rd</sup> edition. Focal Press, 2010.  
Cross, Mark. *Audio Post-Production: For Film and Television*. Berklee Press, 2013.

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### Required Materials:

In order to back up your work, please bring a hard drive with at least 512GB of storage capacity to class.

### Course Evaluation:

This course is designed as a project driven class. Students will be introduced to new concepts or methods and be given a project for evaluation of the material covered. Some of the projects will be team-efforts and as such attendance is mandatory. Failure to attend class more than three times will result in an automatic grade of F for the semester. Late work will be accepted only at the discretion of the instructor. Refer to list below for assignment specifics. All assignments are due a week from the assigned date. In addition to the week-by-week projects, students will be expected to write a research paper on new and innovative processes in the field of Audio Post-production for Picture. This paper will reflect a summary of the student's understanding of the course material as well as critical thinking regarding the future of the industry.

**Grading Method:** For all projects grading is based on prompt delivery of assignments and demonstration of learned methods through high-quality work on each assigned topic. Completed projects will be evaluated for session organization and if the methods for each assignment were carefully implemented in the work. Failure to properly implement the discussed techniques in the assignment will result in a lowered grade for the assignment.

### Grading Scale:

95-100=A

90-94=A-

87-89=B+

84-86=B

80-83=B-

77-79=C+

74-76=C

70-73=C-

67-69=D+

64-66=D

60-63=D-

below 60 =F

### Incomplete Policy:

Incompletes will be given at the discretion of the instructor and **only in the case of extreme emergency or illness situations**. Such emergencies include illness or death in the immediate family and must be documented. Outside employment or a heavy class schedule are not acceptable reasons for Incomplete grades. It is the student's responsibility to consult with the instructor if an Incomplete is necessary. Incompletes can be made up by arrangement with the instructor and must be completed within one year.

### Make up/ Late Work:

Please see instructor concerning makeup exams and late work.

No homework assignments or late work will be accepted after the due date **without permission** of the instructor. Makeup exams are only available upon instructor's approval.

### **Attendance Policy Statement:**

*Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.*

*Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.*

### **Students with Disabilities:**

*In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie, and Jupiter, however, disability services are available for students on all campuses. SAS on the Boca campus is located at SU-133.*

### **Code of Academic Integrity Policy Statement**

*Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.*

### **Religious Holiday Accommodations:**

- *In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance, and the scheduling of examinations and work assignments.*
- *Students who wish to be excused from course work, class activities, or examinations must notify the instructor in advance of their intention to participate in religious observation and request an excused absence. The instructor will provide a reasonable opportunity to make up such excused absences.*
- *Any student who feels aggrieved regarding religious accommodations may present a grievance to the director of Equal Opportunity Programs. Any such grievances will follow Florida Atlantic University's established grievance procedure regarding alleged discrimination.*

### **Credit and Time Requirements**

*Federal regulations, FAU and our accrediting body the National Association of Schools of Music have determined the following formula to represent the amount of work represented per credit hour: for each credit hour in a class, the combined contact hours in class and out-of-class student work should equal three hours.*

## Course Schedule

### Topics Covered and Assignments By Week

**Week 1: Introduction to tools and methods**

**Week 2: ProTools for Audio Post (OMF/AAF import and session organization)**

AP\_01: Successfully import and organize a provided OMF sample session

**Week 3: Production Sound Recording**

AP\_02: Record Production Sound sample and present to class

**Week 4: Dialogue: production dialogue editing**

AP\_03: Edit the dialog for the provided scene

**Week 5: ADR and Voice Over**

AP\_04: Record and Lay in ADR for provided scene. Replace all Production Dialogue

**Week 6: Sound Design: SFX**

AP\_05: Spot and Lay in SFX for a provided Scene

**Week 7: Sound Design: Ambience**

AP\_06: Spot and Lay in Ambience/Sound Design for a provided scene

**Week 8: Foley (Process: recording and mixing)**

AP\_07: Spot and Record Foley to a silent picture. Mix in with ambience and SFX.

**Week 9: Music Editorial (spotting, placing temp music, editing to picture)**

AP\_08: Spot, place and edit musical selections for a provided scene.

**Week 10: Mixing: Temp Mixes**

AP\_09: Mix a provided OMF/AAF for a temp deliverable

**Week 11: Mixing: Signal processing Audio Post**

**Week 12: Final Dub Mix**

AP\_10: Mix Provided Full Show OMF to spec provided

**Week 13: Mixing in Surround**

AP\_11: Lay in Surround FX and Ambiences. Stem tracks for integration into final Mix

**Week 14: Deliverables (stems and mixes)**

AP\_12: Deliver final mix and properly labeled submix stems from AP\_10.

**All projects are due one week after they are assigned.**

## **Research Paper**

**Submit a research paper outlining one new technology or process related to the field of Audio Post-Production for Picture and how it has the potential to impact the industry. This paper should be 5-7 pages and include references. The paper will be due the last week of class.**

## **Bibliography**

Corey, Jason. Audio Production and Critical Listening Technical Ear Training. Focal Press, 2010.

Cross, Mark. Audio Post-Production: For Film and Television. Berklee Press, 2013.

Eargle, John. Handbook of Recording Engineering 4<sup>th</sup> edition. Springer, 2006.

Holman, Tomlinson. Sound for Film and Television 3<sup>rd</sup> edition. Focal Press, 2010.

Izhaki, Roey. Mixing Audio 2<sup>nd</sup> edition. Focal Press, 2008.

Yewdall, David Lewis. Practical Art of Motion Picture Sound 4<sup>th</sup> edition. Focal Press, 2013.