

MRTS 4650 - Location Recording & Post-Production Sound

Instructor: Omar Milano

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Classroom: Room 180F and 180X

Class Time: Mondays 18:00 - 20:50

Office Hours: Mondays 21:00 - 22:00

Reading Assignments: *Location Sound Bible* by Ric Viers

Pre/Pro/Post-Production articles uploaded to Canvas

COURSE OBJECTIVE

This course was developed to assist the Advanced Film class (MRTS 4400) with the on-set recording and post-production sound stages of their projects. You will be assigned to work as a team on one of their films, and your primary responsibilities will be recording sound on location as well as crafting the final mix. As a joint collaboration between sound and picture, the objective is for you to learn the entire production workflow and experience the demands of creative filmmaking.

ATTENDANCE

Unlike a conventional lecture course, this class has a combination of our regular weekly sessions along with a structured production schedule and your attendance is paramount. You will be required to participate in pre-production meetings, tech scouts, location recordings, and post-production mixing sessions outside of our class schedule. Planning, execution and deadlines will be coordinated with your respective Above-the-Line (ATL) crew members. If you are consistently late and/or you incur multiple absences without notification, **you will be removed from the course**. Contact me if you encounter extenuating circumstances that prevents you from staying on schedule.

PRODUCTION DAYS: your punctuality and attendance will be monitored and reported to me by your assigned Production Manager. In the event that you are unable to work a production day, it is your responsibility to contact the PM and report your absence. In

addition, you will sub yourself by reaching out to a classmate in order to cover your spot. This is an industry standard approach to avoid getting terminated from your job and being disregarded for future projects.

NOTE: If you feel that you will not be able to accommodate your personal schedule and devote the required time necessary to work on your assigned film, you may want to reconsider this course.

PRE-PRODUCTION LOGISTICS

Each sound team will attend a mandatory pre-production meeting with their respective film producers, to discuss all aspects of the project. The PPM will address the needs of the director, the breakdown of the script, shooting locations, schedules, deadlines, and the tech specs of the film. This will help you coordinate production logistics, determine gear requirements and anticipate potential issues with intricate scenes.

LOCATION SOUND RECORDING

During production, sound crew members will fill the positions of Production Sound Mixer (PSM), First Assistant Sound (1AS - Boom Operator), and Second Assistant Sound (2AS - Utility Sound Technician). You will be required to apply your acquired skills from your previous audio courses to professionally record the dialogue of the actors during their performance, along with any off-camera lines, wild tracks, room tone and sound effects that you may deem useful for post-production. Crew members are expected to rotate positions for equal participation. If you miss a day of shooting without notification, you will incur **a letter** drop from your final grade.

POST-PRODUCTION MIX

Once the director and the editor arrive at 'Picture Lock', the film will be delivered to your team for the post-sound stage of the project. At this point, you will switch roles and become Dialogue Editors, Foley Artists, Sound Editors and Re-Recording Mixers. Working along with the ATL group, your duties will require mixing, processing, and mastering all the sonic elements that will give the film its final soundtrack.

Again, if you are consistently late or fail to attend the post-production sessions without notification, you will incur **a letter drop** from your final grade.

IMPORTANT: If you and your sound team do not complete the final mix of your film by the scheduled deadline, **the entire crew will receive a failing grade.**

COURSE REQUIREMENTS

All production sound equipment, hardware, software and access to rooms 180D, 180E, 180X, 180Y, and 180Z will be provided by the Equipment Room and Media Arts Department. However, each sound team must have a high-capacity flash drive or external hard/SSD drive, to save and back-up all of your production files and your Pro Tools/Audition sessions.

GRADING CRITERIA

This course is set-up to follow a professional independent filmmaking process. Your final grade will be determined by your attendance, participation, level of professionalism, and the on-time completion of your film. You will work with your sound team members, assisting and complementing each other when needed; therefore, each student is required to contribute equal effort and commitment.

Grading will be as follows:

| | | |
|---|-----|--|
| Attendance | 10% | |
| Participation | 10% | |
| Execution of Duties (on-set and studio) | 40% | |
| On-Time Completion of Film | 40% | |
| FINAL GRADE | | |

SYLLABUS POLICY

This syllabus outlines the general guidelines and expectations for the successful completion of the course. However, I may have to alter some activities and dates as needed.

DISABILITY ACCOMMODATION

The Department of Media Arts cooperates with the UNT Office of Disability Accommodation (ODA) in order to make reasonable accommodations for students. If you are in need of an accommodation, visit the [ODA website page](#) or call (940) 565-4323. Please, present your written Accommodation Requests to me **within the first week of class**.

SEMESTER EVALUATIONS

Students should complete the SETE (Student Evaluation of Teaching Effectiveness). The SETE is a requirement for all organized classes at UNT. This short survey will be made available to you at the end of the semester, providing you a chance to comment on how this class was taught. Feedback from students is very important to the Media Arts Department and this evaluation is considered a part of your participation in this class.

MOBILE DEVICE POLICY

The Department of Media Arts prohibits the use of personal mobile devices during class. You may use a laptop or tablet for taking notes, or to look up information pertinent to my instruction. These devices are **not** to be used for reading e-mail, reviewing/updating social media sites, or texting while in class. If you expect an important phone call or text message, respectfully leave and handle your business outside of the classroom. In addition, make sure **all crew members** perform a mobile device lock down to full-silent and vibration disabled during production.

ACADEMIC INTEGRITY

This course adheres to the standards outlined by the University of North Texas Policy Office (sec: 18.1.16 Student Standards of Academic Integrity). This information may be viewed on the [UNT Policy Office website](#).

STUDENT BEHAVIOR

Disruptive student behavior during class, on-set and in the studio will not be tolerated. Students engaging in unacceptable behavior will be directed to leave the classroom, the film set and the lab, and the instructor will refer the student to the Center for Student Rights and Responsibilities for violating the Code of Student Conduct.

UNDERSTOOD AND ACCEPTED

Print Name: _____

Signature: _____

Date: _____

TENTATIVE SCHEDULE

| Date | Activity |
|-------------|--|
| Jan 12 | Discuss Course Objectives, Schedules and Deadlines - Assign Teams - Set-Up Sound Carts and Demo Gear |
| Jan 19 | MLK Holiday |
| Jan 26 | Booming Exercises |
| Feb 2 | Lav Techniques - Lav Accessories - Wiring Talent |
| Feb 9 | Wireless Systems Workshop - Lectrosonics, Sennheiser G2 and AVX, Comtek FPM-216 and Zaxcom VRX IFBs |
| Feb 16 | Pre-Production Meetings - All Films |
| Feb 23 | Crew Debrief Films 1 and 2 - Pre-Production Meetings 3, 4 and 5 |
| Mar 2 | Crew Debrief Films 3, 4 and 5 |
| Mar 9 | SPRING BREAK |
| Mar 16 | Post-Production Mixing - Films 1 and 2 |
| Mar 23 | Post-Production Mixing - Films 3, 4 and 5 |
| Mar 30 | Post-Production Mixing - Films 1 and 2 Screening and Feedback |
| Apr 6 | Post-Production Mixing - Films 3, 4 and 5 Screening and Feedback |
| Apr 13 | Post-Production Mastering - Films 1 and 2 |
| Apr 20 | Post-Production Mastering - Film 3, 4 and 5 |
| Apr 27 | Final Cut of All Films and In-Class Screening |
| May 1 | A-Film Premiere - Room 184 @ 18:00 |