

1 The soundscape of a film/TV show

- Two complementary parts that make the whole (usually):
 1. The *foley*: all of the non-linguistic sound – not just what we call ‘sound effects’, but EVERY sound in a movie/TV show
 2. The voices (monologue, dialogue, multilogue)

Foley Artist Gary Hecker explains how a foley artist works

2 Dubbing

2.1 Basic considerations

- Before the development of high quality recording equipment and techniques (mics, etc.) *all* films were dubbed with foley and voice
- The term *dubbing* is used as a general term for replacing the original audio track with other audio, such as voice
- **Pros:**
 - Dubbing is very easy with NLE
 - Multiple language tracks can be made
 - A ‘perfect performance’ of the language can be captured
 - The original language track is preserved and selected if needed
 - A potentially excellent language learning tool
- **Cons:**
 - Dubbing is **labor, resource, and time consuming**
 - Possibly removes some of the authenticity of the original
 - Requires other linguistic talents – in other words, some voice acting abilities...
 - Other equipment and a controlled environment is needed: microphones and an acoustically isolated place to record

More specifically, this is called *automated dialogue replacement* (ADR): the original actors re-record their dialogue in a controlled setting with high quality recording equipment (sound proof booth, high quality microphones, etc.)

Less commonly done, but possible!!

Online article: “Dubbed Movies: A Language Learner’s Best Friend”

Although many argue it doesn’t, especially if good voice actors are used and educational objectives show results

2.2 Dubbing and NLE: an overview

3 Best practices and Workflow

- **Best practices:** sets of principles and techniques that guide our work; not rules, but conventions that evolve from the trial and error of everyone before us
- **Workflow:** systematic organization of the steps needed to meet an objective – in other words, **planning and implementation!**

Step 1: Planning

- Objectives and suitability:
 - Is this for education or a piece of language you want to teach?
 - Is this for entertainment? Or both?
 - What is your target audience?

[See checklist on Handout 1](#)

Step 2: Interpretation and translation

- Internalization: watch the clip you want to translate and dub several times to ‘absorb’ what is being communicated (almost to the point of memorization)
- Translation: begin working on a suitable translation of what is being communicated **without worrying about timing with the on-screen performer!**
- Start using the production notes sheet, which will help with timing, rehearsal and assigning people for any dialogues

We want to first think about accuracy before worrying about technical issues such as timing and voice acting

Step 3: Production (overview)

- Open the file to edited in Audacity
- Select regions (based on your production notes) to loop and practice (called *looping*)
 - If monologue (like Cosmos) there is only one dub track
 - If dialogue **each can record separate tracks**
 - ★ In audacity you can filter out the original voice from the source audio
 - this requires much experimentation!
- Dub each region
- Then *mixdown* (i.e. export the audio track) to a new audio file **that (ideally) entirely replaces the original audio track**
- Open the clip in Movie Maker (iMovie), *strip* the original audio track and replace it with the mixdown track