

Teaching Dossier

Lenny Jones

Post Sound Production Sound Professor

Film Making

New York Film Academy Burbank

Table of Contents

Teaching Philosophy.....	3
Summary of Teaching Responsibilities.....	3
Development of Teaching Materials.....	4
Efforts to Improve Teaching.....	4
Information from Students.....	4
Future Teaching Goals.....	6

Teaching Dossier

Lenny Jones

Post Production Sound Professor

Film Making

New York Film Academy Burbank

Teaching Philosophy

Lenny L Jones MPSE
Film Sound Editing Instructor
Glendale, CA

Since I began teaching at the New York Film Academy Burbank (NYFA) in 2022, I have been delighted to help future filmmakers enhance their understanding of film and television sound. I strive to show my students that mastering these fundamentals and understanding the history of sound will significantly improve the quality of their films.

With over 30 years of experience in Hollywood, I have worked as a sound designer and editor on hit television shows such as Ancient Aliens, Unsolved Mysteries, and The Curse of Oak Island.

Additionally, I have contributed to independent features including *Bunker* (2023), *Cinnamon* (2023), and *Terror on the Prairie* (2023), as well as thousands of film trailers and commercials for major titles like Spider-Man, Jumanji *, The Hunger Games, Black Widow, and Dune 1,2.

In 2001, I founded 2496 Sound and Music, a publishing company that provides custom music and sound design for theatrical trailers and commercials. I currently represent over 30 composers and sound designers from around the world.

Alongside teaching, I continue to do freelance sound design and editorial work on independent films and trailers.

Teaching has always been a passion of mine, inspired by the many teachers who have positively influenced my life. I was fortunate to begin this journey in 2022 at NYFA, and the last seven semesters have been incredibly fulfilling. I am grateful for the opportunity to mentor the next generation of filmmakers.

In my classes, I start with a reel showcasing the best of film sound,

featuring films that inspired my career in this exciting industry. We then discuss the fundamentals of sound physics, including wave motion, phase, digital signal processing, and acoustics. I aim to make these abstract topics accessible and show students how they impact their film projects. In subsequent classes, we explore the top software packages used in Hollywood studios, with a focus on Avid Pro Tools. Over the 15-week semester, we cover best practices for improving film sound, delving into dialogue editing, ADR, noise reduction, music theory and editing, working with composers and music supervisors, sound design, and SFX editing. We conclude the semester by learning the art of mixing, guiding students through each step of sound production to ensure a professional outcome.

Effective communication and understanding each student's needs are essential aspects of teaching. At the beginning of each semester, I ask students about their backgrounds and aspirations to tailor the class to their goals. For those aiming to direct and produce films, I emphasize the importance of understanding sound and communicating effectively with sound professionals. For those pursuing a career in sound, we delve deeper into theory and practice.

I am continually inspired by the younger generation's innovative use of technology to solve problems and tell compelling stories. To keep the class engaging, I incorporate a variety of teaching methods, including clips, sounds, hands-on demos, and workshop time.

In future classes, I plan to discuss the impact of AI on the industry and my students' careers, exploring both the benefits and challenges. I will also introduce more material on emerging surround sound technologies like Dolby Atmos and Ambisonics.

Teaching has been the thrill of my life, and I look forward to guiding

the next generation of filmmakers. I hope to one day hear their names announced at the Oscars or the Emmys. This new generation is smart and strong, and I am excited to see what they create next.

Summary of Teaching Responsibilities

Current Context

Historical Perspective and

At NYFA I've been very lucky to have taught a numerous kinds of classes in the art of sound for film. Whether it's an introduction to sound covering all topics, or it's a review of materials for graduating seniors my various classes have given me great challenges and great rewards.

When each new class begins, I've given an official thesis document laying out the outline of the class. But I'm also giving great flexibility and crafting into the class to the needs of the students. At NYFA most of the students are focusing on producing and directing, and not so much about film sound so instead of going into deep discussions on all aspects of sound, I try to cater the class to their needs and give them the best information I can to make their films and their careers even brighter. The typical class at NYFA is a 15 week course each class lasting about 2 1/2 hours which gives us plenty of time to dive deep into each subject and to get to know the students even better.

I am currently an adjunct professor at NYFA with a load of 2 to 3 classes per semester, with each class, having about 30 students from all of the world.

Before the class starts, I like to review the class roster and see where each student has traveled from. I like to be able to tailor the class to the origins and show clips of films from their cultures.

As a part time adjunct professor, I would offer get assigned 1-2 classes to teach. Most classes meet once a week for 15 weeks. Some classes (Film 211 , 34234) Are the first postproduction sound classes the students would in their degree. This is an opportunity to give them an introduction to film

Course History

COURSE: FILM 411 THESIS FILM SOUND DESIGN - BFA 9th

Semester (2021 - Current)

Film 411 is the second and final Post-Sound class NYFA students take before graduating.

We review the information from Film 211: Physics of Sound.

Dialogue Editing, ADR, Noise reduction, Music theory and editing, Working with composers and music supervisors, sound design, and SFX editing. We conclude the class by reviewing the art of mixing. The last 5 classes are workshop classes where the students can bring in their final thesis films and finish their sound with supervision. I like to finish the class with a discussion of resumes and job searches.

COURSE: FILM 650 SOUND DESIGN MFA 3rd Semester (2021 - Current)

Film 650 is the student's first Post Production Sound class where we introduce the concepts of Film Sound: Physics of Sound, Dialogue Editing, ADR, Noise reduction, Music theory and editing, Working with composers and music supervisors, Sound Design, SFX editing, and the art of mixing. The last few classes are a lecture on the future technologies: Dolby Atmos, A.I., Ambisonics, new entertainment venues, and an early discussion of resumes and job searches.

COURSE: FILM 250 SOUND DESIGN AFA 3rd / One Year 3rd Semester (2021 - Current)

Film 250 is the student's first Post Production Sound class where we introduce the concepts of Film Sound: Physics of Sound, Dialogue Editing, ADR, Noise reduction, Music theory and editing, Working with composers and music supervisors, Sound Design, SFX editing, and the art of mixing. The last few classes are a lecture on the future technologies: Dolby Atmos, A.I., Ambisonics, new entertainment venues, and an early discussion of resumes and job searches.

COURSE: FILM 211 SOUND DESIGN AFA 3rd / One Year 3rd Semester (2021 - Current)

Film 650 is the student's first Post Production Sound class where we introduce the concepts of Film Sound: Physics of Sound, Dialogue Editing, ADR, Noise reduction, Music theory and editing, Working with composers and music supervisors, Sound Design, SFX editing, and the art of mixing. The last few classes are a lecture

on the future technologies: Dolby Atmos, A.I., Ambisonics, new entertainment venues, and an early discussion of resumes and job searches.

COURSE: FILM 790 THESIS FILM SOUND DESIGN - BFA 9th Semester (2021 - Current)

Film 790 is the second and final Post Production-Sound class NYFA students take before graduating.

We review the information from Film 211: Physics of Sound. Dialogue Editing, ADR, Noise reduction, Music theory and editing, Working with composers and music supervisors, sound design, and SFX editing. We conclude the class by reviewing the art of mixing. The last 5 classes are workshop classes where the students can bring in their final thesis films and finish their sound with supervision. I like to finish the class with a discussion of resumes and job searches.

On top of these topics, I give short recording assignments or mini homework such as recording a strange noise in the day, edit their favorite song to :30 seconds and re-recording ADR for a scene from their favorite movie.

Development of Teaching Materials

I love to sit in a dark in theater and hear amazing sound work. I love to try to dissect each moment and discover how the sound was created. I collect clips from these films and use them to help inspire my students and to break up lectures into smaller more manageable parts. One of my mentors was once told me teaching is a lot like infotainment you need to keep shifting gears and keep the classes engaged, or you will lose them, and they will gain nothing from the experience.

I've assembled a playlist of over 100 film clips and sound references to play them at various times throughout the class. I often pull from foreign films and odd locations to keep the students engaged. My Keynote presentations are designed to be colorful and insightful, giving the class useful information that they can write down for

later.

I also have a library of half 1 million sound effects that I use for reference and also give to the classes to help make their films better

Efforts to Improve Teaching

It's important for me to continue my education to be able to offer my students the best information possible. Throughout the year, I attend many conferences and conventions related to sound for film. I find these events, invaluable, and keeping up with the trends of our industry and also as a great way to network and improve my skills as both a sound designer and a teacher.

Workshops / Conferences

Mix Magazine Sound for Film Conference. Sony Pictures Studios (2012-current)

Guild of Music Supervisors State of the Industry. (2022-current)

NAB Broadcast Convention Las Vegas. (2002-current)

National Association of music merchandisers (NAMM) Anaheim (2010-current)

Sync Summit Music Conference (2022-2024)

Sync Up Music Conference (2023)

American Public Music conference universal City (2024)

VidCon Video creators convention (2024)

Warner brothers

Golden Trailer Awards

Guild of Music Supervisors Awards (2022-Current)

Vibrant LGBTQ+ Marketing Professionals conferences.

Information from Students

Formal Feedback

Informal Feedback

Future Teaching Goals

Other things to include

As you gain more experience and progress in your career, there are additional section you may wish to add to your dossier. The following are sample sections that may be relevant.

Synopsis

Diversity Statement

EDI Statement

In my 30-year career as a Sound Designer in Los Angeles, I have witnessed firsthand the challenges of bringing Equity, Diversity, and Inclusion (EDI) to the film and television post-production workplace.

Sound has traditionally been a male-dominated industry, and it has taken many years for women minorities to rise in this field.

Some of my most cherished experiences with clients and coworkers and

have been with individuals whose backgrounds differ from my own.

I have also observed how television and

film have evolved to feature more minorities and social groups.

Although this has enriched and

diversified the content, there is still much work to be done.

During my six semesters teaching at the New York Film Academy in Burbank (NYFA), I've been

excited to see the latest protocols for EDI in action. New hires at NYFA undergo an intensive 8-12

hours of EDI training through online classes and handout materials.

We are also required to complete

refresher courses every year, which helps us continue to grow and

learn. These courses have challenged me and helped me better understand the needs of a diverse student body.

I have had privilege of instructing students from various countries, including China, Russia, Chile, Armenia, and Ukraine to name a few. NYFA classes are also well balanced with students of different genders and sexual orientations, and it has been my pleasure to get to know these students.

Additionally, I have had students dealing with physical handicaps and mental health issues. I was able to provide these students with appropriate accommodations and more time to complete assignments, and they ultimately succeeded in their studies.

****Equity****

We all have biases that we have learned throughout our lives. However, in the field of education, overcoming these biases is crucial. When working with students from diverse backgrounds and challenging circumstances, it is essential to rise to the occasion and ensure equity for all.

****Diversity****

Celebrating and learning from a diverse student body has been one of the highlights of my career. Understanding my students' backgrounds and cultures allows me to make classes more relevant to their experiences. I often show film clips to inspire my students. When I have students from foreign nations, I research and show clips from their home countries. Every semester, I assign a project where students re-record the dialogue (ADR) of a scene from their favorite film. I encourage them to do this in their native language, using films from their home country. When we watch these clips together in

class, each student takes pride in their language and culture.

****Inclusion****

Promoting and expecting inclusion from my students has brought better balance to my classes. Having students from different backgrounds and cultures has challenged me in ways I couldn't have imagined a few years ago. Inclusion requires effort, but it makes the work even more meaningful.

In the future, I look forward to continuing my education and training in EDI. I have much to learn and much to teach. I am proud to be a mentor to the next great filmmakers in our industry. The students give me hope for a brighter future, and I am excited to see where their many talents will lead us.

Lenny L. Jones MPSE
Sound Design Instructor
Glendale, CA

Student

Advising or Mentorship

For graduating seniors, they are required to produce a thesis film of about 20 minutes in length during their final class with me we spend time reviewing their film and I give them ideas on how to improve the sound. I will sometimes provide them sound effects to add or even make recommendations for composers that they could hire to do their soundtracks. I've had many students contact me after graduation thanking me for the time and asking for more suggestions for career advice. I'm always very happy to mentor them even after they have graduated.

Teaching Philosophy

for Graduate Supervision

I cherish the role of the supervisor and mentor through trial and error I've learned that the best way to encourage students to allow them to ask questions and make mistakes I find the best answers are the ones that they come up with themselves and that are not dictated by me. When they are stuck on a problem, I offer gentle suggestions and nudging to show them that they can solve the problems for themselves. I also informed that that even after graduation, they're welcome to reach out for advice and suggestions on future projects.

Courses Developed or

Modified

I found that the sound classes offered at NFYA are limited in their teaching of music and the music industry. Speaking with many music, supervisors and composers they often speak of difficulty having to relate to composers who don't understand the role of music in their films. I like to spend two classes discussing music. In the first class we go over music theory, key signatures, time signatures, musical phrasing, and editing in the second class I like to go over the business of music finding and talking to composers the role of the music, supervisors, and coordinators, contracts, and how a licensed music for their films. My experience as a music publisher, for my library has been invaluable in offering the students a better education in the roles of music

Information from Colleagues

—

Service to Teaching

For the last few years, I've been a judge for the blue ribbon panel of the motion picture sound, editors guild for their award ceremony held in February. This gives me opportunity to hear even more films and to learn about the best practices in current film sound.

Appendices

Class 1	Audio Post Production in Film Sound Physics, Fundamentals, Wave Motion, DSP	Mini Homework #1. (Field FX record - record an usual sound)
Class 2	Introduction to Pro tools	In-Class Project 1 assigned Mini Homework #2 (Field FX 2- record your favorite sound)
Class 3	Introduction to Dialogue Editing Processing Dialogue	Spot Dialogue, Music, Effects for In-Class Project. Mini Homework #3 (Ambience record - record :60 ambience)
Class 4	Fundamentals of Noise Reduction and ADR Suppressing Noise in Dialogue Recordings	Cut Dialogue on Class Project. Edit ADR for Class Project. Mini Homework #4 (ADR scene- replace the dialog in a scene)
Class 5	Introduction to Music Editing Best Practices, Understanding music theory	Record, Edit Music for Class Project. Mini Homework #5 (Music edit :30 - Edit a song to 30 seconds)
Class 6	Introduction to Music Editing 2 Best Practices, Editing music	Record, Edit Foley for Class Project. Mini Homework #6. (Music edit merge - edit 2 songs together.)

Class 7	Introduction to Foley and Field Recording Foley Recording Workflow Foley Editing	FX editing and Signal Processing on Class Project. Mini Homework #5 Mini Homework #7 (Foley scene record - record Foley for a scene.)
Class 8	Introduction to Sound Design and FX editing Signal Processing for Effects and Design Effects Techniques	Edit SFX for Class Project. Midterm Quiz
Class 9	Introduction to Film Mixing Mix Preparation for Dialogue, Effects, Music Automation, Exports and Deliverables	Mix Project #1.
Class 10	Film Mixing Mix Preparation for Dialogue, Effects, Music Automation	Finish and Submit Class Project #1. Review Project #2
Class 11	Microphones uses on set and in post	Edit dialog for Project 2
Class 12	Field recorders on set and in post	Music editing on Project 2
Class 13	Advanced Sound Film Tech Multi Channel Audio 5.1 Atmos and beyond. Deliverables	Effects creation and design on Project 2
Class 14	Advanced Sound and Opportunities. VR, Video Games, Live.	Mix Project 2

Class 15	Review and Wrap up. Next steps	Finalize Project 2 Final Exam.
----------	---	--

Film 211/ 650 Theses Schedule

FILM 411 THESIS FILM SOUND DESIGN
BFA 9th Semester.

FILM 650 SOUND DESIGN
MFA 3rd Semester

FILM 250 SOUND DESIGN
AFA 3rd / One Year 3rd Semester

FILM 790

FILM 211

2022 SUMMER. FILM 790 THESIS
2022 FALL 411 - 211

2023 SPRING 211
2023 SUMMER 650.
2023 FALL 250

2024 SUMMER
650
411

2025 SUMMER
Film 211
Film 650