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WINTER 2016 SEC 502

DEPAUL UNIVERSITY CDM BUILDING

243 S. WABASH ROOM 922

## **DC 215: INTRODUCTION TO SOUND DESIGN**

TUESDAY AND THURSDAY 11:50AM – 1:20PM

OFFICE HOURS: 1:30PM – 3PM, TUESDAY AND THURSDAY, CDM ROOM 478

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### **PROFESSOR**

Chris Kalis

### **EMAIL**

ckalis@cdm.depaul.edu

### **OFFICE HOURS**

1:30pm – 3pm

Tuesday and Thursday

CDM 478

### **TEXTBOOK**

None

*Links to Readings  
are provided*

### **PREREQUISITES**

None

### **DROP DATES**

JANUARY 17

Last Day to drop without penalty

FEBRUARY 21

Last day to withdraw from this class

### **COURSE DESCRIPTION**

This course is an introduction to sound editing and sound design. The course examines the place of sound in cinema, both artistic and technological. The course will cover the basics of sound, microphones, and analogue-to-digital conversion. Lectures, readings, and film clips will be used to illustrate the language of film sound, as practiced by film directors, sound designers, and editors. Students will learn to edit sound assignments with Pro Tools and current technologies. This is a lab/lecture course.

### **COURSE MANAGEMENT**

D2L will be used for class documents, announcements, homework, etc. Lynda.com will be utilized for in class projects, homework, etc.

### **SOFTWARE**

Pro Tools will be the primary software used in this class.

### **LABS THAT HAVE PRO TOOLS**

CDM 526

CDM 922

CDM 9th Floor iMacs (iLoks are available from the Cage)

C106C

Depaul Center Basement Editing Suite

Student Center Mac Lab - 3rd Floor

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### GRADE BREAKDOWN

10pts Attendance  
5pts Analysis Paper 1  
5pts Analysis Paper 2  
15pts Project 1  
15pts Project 2  
15pts Project 3  
10pts Project 4  
10pts Midterm Exam  
15pts Final Exam

### GRADING SCALE

A 100-93 EXCELLENT WORK  
A- 92-90  
B+ 89-97  
B 86-83 ABOVE SATISFACTORY  
B- 82-80  
C+ 79-77  
C 76-73 SATISFACTORY/GOOD  
C- 72-70  
D+ 69-67  
D 66-63 UNSATISFACTORY  
D- 62-60  
F 61-0 SUBSTANTIALLY UNSATISFACTORY

### LEARNING OUTCOMES

By the end of DC 215, students will be able to:

- Critically analyze a film in terms of its aesthetic and technical sound components
- Plan and create an original sound design for a short film
- Record original sound effects, backgrounds, and voice recordings
- Identify the roles and responsibilities of the sound designer on a professional film
- Navigate basic editing and mixing functions in a digital audio workstation
- Understand the basic physics of sound

### MATERIALS

Hard Drive with at least 100GB free space - Firewire 400/800 , USB 3.0 (not 2.0), or Thunderbolt (Preferably 7200RPM ) is recommended.

### PROJECT NAMING CONVENTIONS

Class\_LastName\_FirstName\_ProjectName\_Version

Example: **DC215\_Kalis\_Chris\_ProToolsProject1\_v3**

Failure to follow this format will result in an automatic 1 point deduction on the project

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### **COURSE POLICIES**

#### **CHANGES TO SYLLABUS**

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements on D2L and sent via email.

#### **ACADEMIC INTEGRITY AND PLAGIARISM**

This course will be subject to the university's academic integrity policy. More information can be found at <http://academicintegrity.depaul.edu/>. If you have any questions be sure to consult with your professor.

#### **ACADEMIC POLICIES**

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the University Academic Calendar. Information on enrollment, withdrawal, grading and incompletes can be found at: [cdm.depaul.edu/enrollment](http://cdm.depaul.edu/enrollment).

#### **ONLINE COURSE EVALUATIONS**

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks.

Students do not receive reminders once they complete the evaluation. Students can complete the evaluation online in CampusConnect or alternatively, the instructor may select to provide in-class time for students to complete the evaluations.

#### **STUDENTS WITH DISABILITIES**

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: [csd@depaul.edu](mailto:csd@depaul.edu). Lewis Center 1420, 25 East Jackson Blvd. Phone number: (312)362-8002 | Fax: (312)362-6544 | TTY: (773)325-7296

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### **COURSE POLICIES**

#### **ATTITUDE**

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

#### **CIVIL DISCOURSE**

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

#### **CELL PHONES/ON CALL**

If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an unobtrusive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.

#### **LATE PAPERS/PROJECTS**

Late papers and projects are not accepted. If there is an emergency, proper documentation is required before the deadline.

#### **ATTENDANCE**

Students are expected to attend each class and to remain for the duration.

Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. Three absences for any reason, whether excused or not, may constitute failure for the course.

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**WEEK 1 / JAN 5, 7**

**TOPICS COVERED**

Review Syllabus and class expectations  
D2L  
Listening and Writing  
Clips  
Pro Tools

**READING**

- [Designing for Sound - Randy Thom](#)
- [Real Basic Audio Stuff - Peter Perry](#)
- [Open Letter from Your Sound Department](#)
- [Rain is Sizzling Bacon](#)

**PRO TOOLS 11 LYNDA TRAINING**

[Introduction](#)  
1. [Getting Started](#)

**ASSIGNMENT**

Paper 1 - Environment Sound Analysis  
Details on D2L  
Due 1/12 by 10:00am

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**WEEK 2 / JAN 12, 14**

**TOPICS COVERED**

Sound Basics.  
Pro Tools Basics Pt. 1

**READING**

- [Behind the Art - Randy Thom](#)
- *11 Great Filmmakers Who Can Teach You The Most About Sound in Cinema, [part 1](#) / [part 2](#)*

**PRO TOOLS 11 LYNDA TRAINING**

2. [Learning the Interface](#)

**WEEK 3 / JAN 19, 21**

**TOPICS COVERED**

The Four Dimensions of a Soundtrack.  
Pro Tools Basics Pt. 2

**READING**

- [10 Things About Sound You May Not Know](#)
- [8 Practical Pro Tools Shortcuts](#)
- [Managing Your Pro Tools Projects.](#)
- [10 Quick Editing Tips](#)

**PRO TOOLS 11 LYNDA TRAINING**

3. [Importing](#)

**ASSIGNMENT**

Project 1 - Tell a Story Through Sound  
Details on D2L.  
DUE 1/26 by 10:00am

**WEEK 4 / JAN 26, 28**

**TOPICS COVERED**

Microphones-  
Lecture/Demo/Recording exercises

**READING**

- [Behind the Art - Nicholas Becker](#)
- [Using Microphone Polar Patterns Effectively](#)
- [9 Tricks To Hack Your Listener's Ears](#)

**PRO TOOLS 11 LYNDA TRAINING**

4. [Recording Audio](#)

**ASSIGNMENT**

Paper 2 - Film Sound Analysis  
How does the sound help tell the story?  
Details on D2L  
DUE 2/2 by 10:00am

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**WEEK 5 / FEB 2, 4**

**TOPICS COVERED**

Production Sound Basics  
Recording Exercises

*(Each team needs to bring the following gear:  
H4, Boom pole, Headphones, MKH50/416/  
ME66/Me67/Rode NTG 2 or 3, shock mount  
and an xlr cable.)*

Discuss Midterm

**READING**

- [5 Tricks to Record Better Atmospheres](#)
- [An Introduction to Gathering Sound Effects](#)
- [Designing Sound - Backgrounds](#)
- [Room Tone = Emotional Tone](#)
- [How To Record Your Own Foley Tracks at Home](#)
- [Quick Tips: Using Markers](#)

**PRO TOOLS 11 LYNDA TRAINING**

5. [Using the Edit Tools](#)

**ASSIGNMENT**

Project 2 - Team field recording project. Details on D2L. DUE 2/16

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**WEEK 6 / FEB 9, 11**

**TOPICS COVERED**

Midterm Exam 2/11 - based on readings, lecture clips, and in class labs. The midterm will include a Pro Tools Practical section.

**READING**

- [8 Steps to Better EQ](#)
- [Using Playlists](#)
- [Beginner's Guide to Compression](#)

**PRO TOOLS 11 LYNDA TRAINING**

6. [Editing Audio](#)

**ASSIGNMENT**

Project 2 - Team field recording project. Details on D2L. DUE 2/16

**WEEK 7 / FEB 16, 18**

**TOPICS COVERED**

Audio Post Production. Timecode. Team Field Recording Screenings and Critique.

**READING**

- [Deciphering the Film Slate](#)

**PRO TOOLS 11 LYNDA TRAINING**

7. [Arranging a Session](#)

**ASSIGNMENT**

Project 3 - Sound Effects Editing & Mixing Project. Details on D2L. DUE 3/9

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**WEEK 8 / FEB 23, 25**

**TOPICS COVERED**

Introduction to the Sound Studio.

**READING**

- [De-essers](#)
- [How to Use a Parametric Equalizer](#)

**PRO TOOLS 11 LYNDA TRAINING**

11. [Automation](#)

**ASSIGNMENT**

Project 3 - Sound Effects Editing & Mixing Project.  
Details on D2L. DUE 3/9

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**WEEK 9 / MAR 2, 4**

**TOPICS COVERED**

DSP. Signal Flow. Mixing. Discuss Final Exam.

**READING**

- [Pro Tools, OMF's and the Audio Post Workflow](#)
- [Using Automation in Pro Tools](#)

**PRO TOOLS 11 LYNDA TRAINING**

12. [Mixing and Mastering](#)

13. [Working with Video](#)

**ASSIGNMENT**

Project 3 - Sound Effects Editing & Mixing Project.  
Details on D2L. DUE 3/9

**WEEK 10 / MAR 9, 11**

**TOPICS COVERED**

Project 3 Screening and Critiques.

**ASSIGNMENT**

Project 4 - IN CLASS - Working on a Deadline.

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**WEEK 11 / MAR 15, 11:30 - 1:45**

**TOPICS COVERED**

Final Exam - based on readings, lecture clips,  
and in class labs. The final will include a  
Pro Tools Practical section.