

## **DC 215 Syllabus - Spring 2018 - Brian Mellen**

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**Office hours:** Tu 12:50pm-3:20pm Lincoln Park Student Center Rm. 332 **By Appt. Only**  
Th 4:15pm-4:45pm Lincoln Park Student Center

### **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 lecture/lab course.

Prerequisites: None

*\* Syllabus is subject to change*

### **Learning Outcomes:**

By the end of the course students will be able to:

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

### **Course Management Systems:**

D2L and Lynda.com

### **Tutorials and printed resources:**

These materials are available on D2L and Lynda.com.

### **Recommended Textbooks and Printed Resources:**

Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema by David Sonnenschein

## **Software:**

Pro Tools will be the main software we work with in this class. Labs which include Pro Tools are CDM 526, CDM 922, CDM 9th floor IMacs (get an iLok from the cage), C106C and the Editing Suites in the basement of the DePaul Center, and the MAC Lab on the 3<sup>rd</sup> floor of the student center.

## **Required Supplies:**

Students should have their own external Thunderbolt/USB3 drive for their project work for this and other DC classes. The University cannot guarantee that media or projects left on lab computers will be safely maintained. You cannot play a Pro Tools session from a USB 2 drive.

## **Project/Assignment Naming Conventions:**

LastName\_DC215\_ProjectName. Failure to do so will result in a 1-point reduction in the project grade.

## **Grading:**

Attendance//Professionalism	20%
Webcam Analysis Video #1	5%
Webcam Analysis Video #2	5%
Project #1	15%
Project #2	15%
Project #3 Early Look	5%
Project #3	15%
Written Quiz 1 and 2	10%
Pro Tools Quiz 1 and 2	10%

## **Grading Scale:**

A = 100-93, A- = 92-90, B+ = 89-87, B = 86-83, B- = 82- 80, C+ = 79-77, C = 76-73, C- = 72-70, D+ = 69-67, D = 66-63, D- = 62-60, F = 59-0.

A indicates excellence, B indicates good work, C indicates satisfactory work, D work is unsatisfactory in some respect, F is substantially unsatisfactory work

## **Electronic Devices:**

There is a no tolerance policy on electronic device usage in the classroom. Cell phone/tablet usage and/or internet usage during class will result in 0 attendance points for the day. It is distracting to others around you. You may take notes on a computer using word or text edit (do not browse the internet) but not on a cellphone/tablet.

## **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 undistruptive 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.

## **Student responsibilities:**

Each student is responsible for their time management and for meeting the expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines in class. In the event of an absence, it is the student's responsibility to contact the instructor for an assignment sheet detailing any homework. If an assignment is listed on the syllabus you are still responsible for completing the assignment on time.

## **Deadlines:**

Video production requires strict adherence to deadlines, therefore late assignments will not be accepted for grading and written feedback will be given at the instructors discretion. **You will not be eligible for an A in the class unless you turn in all assignments on time.**

## **Attendance, Participation, and Professionalism:**

This course demands class participation - attendance is mandatory. Students arriving more than 15 minutes late, or leaving before class is dismissed will be considered absent. You are allowed one (1) unexcused absences. After that, a one letter deduction for each absence will be taken from your final course grade. Excessive tardiness will also be penalized.

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.. Also, adhering to the courses cellphone and computer policy is factored into this portion of your grade as well. SEE ABOVE.

## **Course Lectures/Reading Assignments:**

Readings are due for the next class session unless otherwise noted. Please keep up or it will be hard to follow in-class demos and lectures.

Lecture presentations will occur weekly. The readings offer an opportunity for independent learning that supplements lectures. The instructor will use both the classroom and the readings for quiz questions. Lectures may introduce additional material not available in the readings, and the readings may explore concepts not mentioned in class. **BOTH SOURCES ARE NEEDED.**

### **Quizzes:**

Over the duration of the quarter, quizzes will be given, testing students on the readings and in-class lectures.

### **Webcam Analysis Videos:**

The use of a webcam will be required to complete Webcam Analysis Videos. These Webcam Analysis Videos will be an opportunity to analyze your experiences with sound.

### **Content Changes:**

Depending on time factors, the assignments projected for the term may require slight alteration or rescheduling.

### **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 complete the evaluation online in [Campus Connect](#).

### **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).

## 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

## CLASS SCHEDULE

*\* Syllabus schedule is subject to change*

### **Week One 03/29**

Syllabus, Class expectations, D2L, How does sound help tell the story? Pro Tools Intro

**Webcam Analysis Video #1 (Due 04/05):** Pick a specific space in your residence (This should take place in your bedroom, living room, kitchen or bathroom. This experience should not take place in a public or common space). Sit there for 30 minutes or so and begin noting what you hear. Record a 2-minute analysis describing what you hear around you and how your perceptions of sound are altered. Please state your name and the project name at the top of the video.

Use the naming convention **Lastname\_DC215\_Webcam1**. Upload to the D2L Dropbox. Points will be deducted for not following instructions.

***Readings:*** Behind the Art\_Randy Thom, Designing for Sound, Open Letter from Your Sound Department, Rain is Sizzling Bacon, Real Basic Audio Stuff, A Conspiracy of Sound

***Lynda.com Pro Tools 12 Essential Training with Skye Lewin:***

Introduction

1. Getting Started

## **Week Two 04/05**

Clip of the Week, Sound Basics, Pro Tools Basics Basics 1

**Readings:** 11 Great Filmmakers\_Sound\_Parts 1-2, Sound by Chris Woodford

***Lynda.com Pro Tools 12 Essential Training with Skye Lewin:***

2. Learning the Interface

## **Week Three 04/12**

Clip of the Week, Four Dimensions of a Soundtrack, Pro Tools Basics 2

**Project #1 (Due 04/26):** Tell a story through sound in one-minute. No music, no dialogue allowed. Bounce as a .WAV, 24/48. Upload to D2L.

Use the naming convention **Lastname\_DC215\_Project1**. Upload to the D2L Dropbox. Points will be deducted for not following instructions.

**Reading:** 10 Things About Sound You May Not Know, 8 Practical Pro Tools Shortcuts, Managing Your Pro Tools Projects, 10 Quick Editing Tips, Behind the Art\_Pelayo Gutierrez

***Lynda.com Pro Tools 12 Essential Training with Skye Lewin:***

3. Importing

## **Week Four 04/19**

Clip of the Week, Project 1 Critiques, Microphones - Lecture/Demo/Recording Exercises

**Webcam Analysis Video #2 (Due 04/26):** Choose 20 to 30 minute sequence from any movie and record a 3-minute analysis of the use of sound- how does sound help tell the story? Please state your name and the project name at the top of the video.

Use the naming convention **Lastname\_DC215\_Webcam2**. Upload to the D2L Dropbox. Points will be deducted for not following instructions.

**Reading:** Behind the Art\_Nicholas Becker, Behind the Art\_Tim Prebble, Using Microphone Polar Patterns Effectively, 9 Sound Design Tricks To Hack Your Listener's Ears

***Lynda.com Pro Tools 12 Essential Training with Skye Lewin:***

4. Recording Audio

## **Week Five 04/26**

Clip of the Week, Production Sound Basics, Discuss Quiz 1

Recording exercises (Each team needs to bring the following gear: H4, Boom Pole, Headphones, an MKH-50/416/ME66/ME67/Rode NTG 2 or 3, show mount and an xlr cable.) Please test all of the equipment before coming to class.

**Project #2 (Due 05/10):** Team Field-Recording Project. Details one D2L.

***Readings:*** 5 Tricks to Record Better Atmospheres, An Introduction to Gathering Sound Effects, Designing Sound - Backgrounds, How to Record Your Own Foley Tracks at Home, Quick Tip/Using Markers, Room Tone = Emotional Tone

***Lynda.com Pro Tools 12 Essential Training with Skye Lewin:***

5. Using the Edit Tools

## **Week Six 05/03**

Quiz 1, Based Upon Readings, Lecture, Clips, and Lab Experience. One-hour time limit.

Audio Post Production

***Readings:*** 8 Steps to Better EQ, The Beginner's Guide to Compression, Using Playlists, Karen Baker Landers and Per Hallberg\_Supervising Sound Editors

***Lynda.com Pro Tools 12 Essential Training with Skye Lewin:***

6. Editing Audio

## **Week Seven 05/10**

Pro Tools Practical Quiz 1. One-hour time limit. Project 2 Critiques, Audio Post

**Project #3 (Early Look Due 05/31):** SFX/Mixing Project. Details on D2L.

***Readings:*** Deciphering the Film Slate, Watch Videos Demystifying Timecode Par 1 and 2 (Please download as these won't play in D2L)

***Lynda.com Pro Tools 12 Essential Training with Skye Lewin:***

7. Arranging a Session

## **Week Eight 05/17 (Meet in CDM 724)**

Introduction to the Sound Studio

**Readings:** De-essing, How to Use a Parametric Equalizer, Watch Videos Faster EQ and Compression in Pro Tools, Pro Tools Basics: Lessons 9-12, Understanding a Compressor

**Lynda.com Pro Tools 12 Essential Training with Skye Lewin:**  
11. Automation

**Week Nine 05/24**

Quiz 2, Based Upon Readings, Lecture, Clips, and Lab Experience. 30-minute time limit.

Mixing, DSP and Signal Flow

**Readings:** Pro Tools OMF's and the Audio Post Workflow, Using Automation in Pro Tools

**Lynda.com Pro Tools 12 Essential Training with Skye Lewin:**  
12. Mixing and Mastering  
13. Working with Video

**Week Ten 05/31**

Pro Tools Practical/Sound Design Project Final Quiz (1-hour limit)

**Project 3 Early Looks Due (Provide one completed minutes of Project 3)**

**Week Eleven 06/07**

Final Project Screening: You must attend this session. **NO EXCEPTIONS.**

**FINAL PROJECT DUE 06/07 by 11:30am**