

POST 124: Sound Design I

Course Description

This course is an introduction to the principles of digital audio and the methods employed to create, edit, and deliver sound for film. The course examines the place of sound in film, both artistic and technological. The course will cover the basics of sound in the physical and digital realm, sound effects editing, and sound effects delivery. Lectures, discussions, and videos will be used to examine the art and the process of adding sound to film. Students will learn to edit sound assignments with Pro Tools and current technologies.

Prerequisites: None

Learning Outcomes

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

- Critically analyze a film in terms of aesthetic and technical sound component
- Plan and create 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 basics physics of sound

COURSE INFO

All Assignments must be submitted to D2L

INSTRUCTOR INFO

Derek Katzer
dkatzer@cdm.depaul.edu

COURSE LECTURE

Monday & Wednesday
9:40AM – 11:10AM

OFFICE HOURS

Online via Zoom

Monday
11:30 AM to 1:00 PM
Or by request

Course Information

Course Management Systems/Tools

Course information, tutorial videos, and printed materials are all available on D2L:

<https://d2l.depaul.edu>

Software

Pro Tools will be the main software we work with in this class. The University will be providing licenses to students.

Materials/Equipment

DePaul University has an enterprise One Account. All projects can be stored on Box. More information and login details can be accessed at:

<https://www.microsoft.com/en-us/microsoft-365/onedrive/online-cloud-storage>

Project/Assignment Naming Conventions:

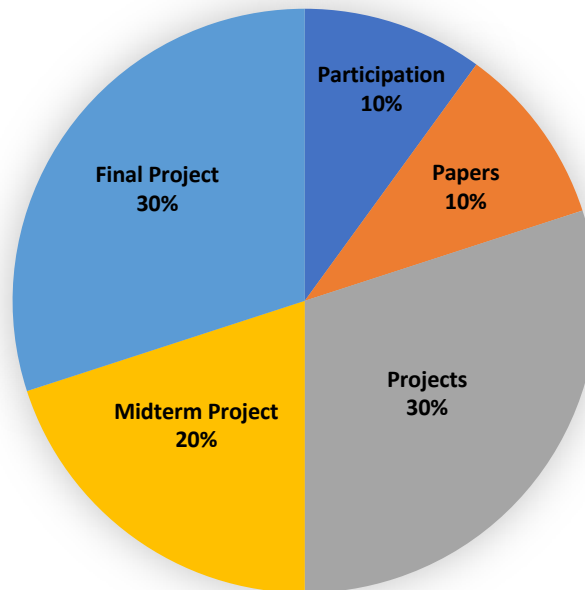
POST 124 LastnameFirstinitial Project name:

E.G **POST 124 KatzerD Project 1**

Failure to do so will result in a 1-point reduction in the project or assignment grade.

Course Information (Cont.)

Grade Breakdown



Final Project Breakdown

Early Look 1: 5%
Early Look 2: 5%
Final Submitted Project 20%

Projects Breakdown

Project 1: 10%
Project 2: 15%
Project 3: 5%

Grade Points:

A	A-	B+	B	B-	C+
100-93	92-90	89-88	87-83	82-80	79-78
C	C-	D+	D	D-	F
77-73	72-70	69-68	67-63	62-60	59-0

Late work is not accepted. In case of illness, please let me know.

Corrupted files and submissions to an incorrect dropbox will result in a zero.

Class 1
1/04 **The Four Dimensions of the Soundtrack**
Explain the Syllabus and Class Expectations
How does sound help tell the story?

Homework

Due Date

Reading (Available on D2L):
Behind the Art: Randy Thorn, Designing for Sound, Rain
is sizzling bacon

1/09

Class 2
1/06 **Sound Basics**
File Formats
Pro Tools Introduction

Homework

Due Date

Paper 1: Pick a specific location in your residence and
listen for 30 minutes. Note what you hear during that
time and your reaction to that sound and how your
perceptions of sound have changed.

1/11

Class 3
1/11 **Sound Physics!** (Why does $v = \lambda f$?)
 File Formats
 Pro Tools Basics 1

Homework

Due Date

Reading (Available on D2L):
Let's Talk About Waveforms!

1/13

Class 4
1/13 **Pro Tools Basics 2**
 Discuss Project 1

Homework

Due Date

Project 1: One-minute clip of audio design made to tell a story. You may not use music, unless it is diegetic, or dialog that is more than Walla/grunts.

1/20

Project requirements:
48khz/24bit Stereo WAV File

Class 5
1/18 **Project 1 Check-in**
 Faders and Panning
 Pro Tools Basics 3

Homework

Due Date

Reading (Available on D2L):
Managing Your Pro Tools Projects

1/20

Class 6
1/20 **Pro Tools Basics 4**
 Project 1 Critiques

Homework

Due Date

Project 2: Syncing environmental sound effects to a video project. Space and Time are important concepts for this project

1/27

Project Requirements:
Audio: 48k/24bit Stereo Video: QuickTime Mov File

Class 7
1/25 **Sound Design Step by Step**
Exporting Video/Pro Tools Basic 5

Homework

Due Date

Reading (Available on D2L):
8 steps to Better EQ
The Beginner's Guide to Compression
Using Playlist

1/27

Class 8
1/27 **Introduce Midterm**
Critique Project 1

Homework

Due Date

Midterm Project Due

2/03

Class 9 Midterm Exam
2/01

Homework

Midterm Project Due

2/03

Class 10 Microphones Part 1 Lecture/Demo
2/03 Pro Tools Advanced 2

Homework

Due Date

Paper 2: Choose a 20 to 30-minute sequence from any movie and write a 500-word analysis of the sound design of that clip. Utilize the terminology we've learned about in class to discuss the sound design.

2/08

Class 11 **Microphones Part 2**
2/08 **Recording Workshop**

Introduce Recording Exercises

Homework

Due Date

Reading:

2/10

Deciphering the film Slate

An introduction to gathering SFX

Class 12 **Recording Workshop**
2/10 **Introduction of Final Project**

Homework

Due Date

Project 3: Field Recording/SFX recording exercise
Details on D2L.

2/18

Class 13 Midterm Critiques
2/15

Homework

Due Date

Reading:
De-essing
How to use a Parametric Equalizer

2/13

Class 14 Recording Exercise Critiques
2/18

Homework

Due Date

Final Project – Early Look 1

3/01

Class 15 **Pro Tools Advanced 3**
2/22 **In-Class Exercise**

Homework

Due Date

Reading:
Designing Sound Backgrounds

2/24

Class 16 **Signal Flow, DSP, and Mixing**
2/24 **In-Class work on Final**

Homework

Due Date

Final Project: Early Look 1 Due

3/01

Class 17 **One on One Project Critiques**
3/01 **Early Look 1 Critiques**

Homework

None

Class 18 **Pro Tools Advanced 4**
3/03 **In-Class Exercise**

Homework

Due Date

Final Project: Early Look 2 Due

3/10

Class 17 **Lab: In Class work on Final**
3/08

Homework

None

Class 18 **One on One Critiques – Early Look 2**
3/10 **Lab: In class work on Final**

Homework

Due Date

Final Project Exam Period: 8:30 AM – 10:45 AM

3/17

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 in D2L and sent via email.

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. Please see <https://resources.depaul.edu/teaching-commons/teaching/Pages/online-teaching-evaluations.aspx> for additional information.

Academic Integrity and Plagiarism

This course will be subject to the university's academic integrity policy. More information can be found at <https://resources.depaul.edu/teaching-commons/teaching/academic-integrity/Pages/default.aspx>.

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: <http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx>

Incomplete Grades

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. Information about the Incomplete Grades policy can be found at <http://www.cdm.depaul.edu/Current%20Students/Pages/Grading-Policies.aspx>

Preferred Name & Gender Pronouns

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at <http://policies.depaul.edu/policy/policy.aspx?pid=332>

Students with Disabilities

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling them to access accommodations and support services to assist with their success. There are two office locations:

- Loop Campus – Lewis Center #1420 – (312) 362-8002
- Lincoln Park Campus – Student Center #370 – (773) 325-1677

Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gergory Moorhead, Director of the Center, privately to discuss how he may assist in facilitating the accommodations to be used in a course. This is best done early in the term. The conversation will remain confidential to the extent possible.

Please see <https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx> for Services and Contact Information.