

**POST 336/436 – ADVANCED SOUND EFFECTS RECORDING AND EDITING  
SYLLABUS – FALL 2022 – v1**

**Meeting Times:** Thursdays 5:45 – 9:00 PM

- **Location:** CDM 526

**Instructor:** Jeff Kliment [j.kliment@depaul.edu](mailto:j.kliment@depaul.edu)

- **Office Hours:** Thursdays 4:00 – 5:30 PM (by appointment – see BlueStar for details)
- **Location:** CDM 430

## **GENERAL COURSE INFORMATION**

### **Course Description**

This workshop based course offers advanced sound recording and editing techniques. Subjects include voice processing, basic acoustics, room tone matching, sound effects recording, Foley recording, proximity processing, frequency analysis, and mixing. Several projects will be completed throughout the quarter.

**Prerequisite:** POST 224 – Sound Design II

### **Learning Outcomes**

By the end of POST 336, students will be able to:

- Record basic sound effects on a professional level
- Utilize existing editing techniques for sound effects applications
- Interpret the quality of sound effects production
- Create a basic and organized sound effects library that can merge with other students' libraries with minimal challenges
- Produce a polished sound effects mix with techniques developed throughout the course

By the end of POST 436, students will be able to:

- Record complex sound effects on a professional level
- Utilize existing editing techniques and methodologies for sound effects applications
- Assess, distinguish, and critique the quality of sound effects production
- Create an extensive sound effects library that can merge with other students' libraries with minimal challenges
- Produce a professional sound effects mix with techniques developed throughout the course

### **Recommended Readings**

- Course readings and related videos are available on D2L.
- Also recommended: *The Sound Effects Bible* by Ric Viers (ISBN 13: 978-1932907483)

### **Materials**

- A portable hard drive with **at least** 100GB free space - USB **3.0** (not 2.0), or Thunderbolt (preferably 7200 RPM) is recommended.

### **Assignments and Grading**

- Project 1 – Quick Mix                   15%
- Project 2 – Quick Mix                   15%
- Project 3 – Foley for TV Spot       20%
- Film Soundtrack Analysis           20%
- Project 4 – Trailer                      30%

### **Project/File Naming Conventions**

YYMMDD-FirstInitialLastName-ProjectName. (Example: 220915-JKliment-Project1). Incorrect naming will result in a 1-point reduction in the project grade.

## SCA Studio Support

- DePaul has an information portal in D2L called **SCA Central** that looks like a course. If you have any SCA related questions, the information is likely available there.
- If you have any **technical issues** regarding hardware or software please email: [scaavsupport@depaul.edu](mailto:scaavsupport@depaul.edu)
- To access the **SCA Knowledgebase**, please click here: <https://depaulscaavsupport.groovehq.com/help>
- For questions pertaining to **CDM lab reservations** please email: [scasoundstudio@cdm.depaul.edu](mailto:scasoundstudio@cdm.depaul.edu)

## Attendance and Participation

- Attendance is one of the key indicators of student success; therefore everyone is expected to attend each class meeting and to remain for the entire period. Your contribution matters. By arriving punctually each week and actively participating in class activities you are helping yourself and your colleagues. Please stay focused and refrain from distracting others and/or using electronic devices for non-class activities.

## Late Work Policy

- Work can be turned in for full credit before 11:59 PM on the due date (excluding class presentations, see below).
- Score will be reduced by 10% for each day late, for the next three calendar days only.
- Late work after three calendar days will earn zero points.
- If a student presents supporting documentation for an excused absence, the assignment will be due by 11:59 PM on the day of their return. After that, the student will receive zero points.
- If a student discusses a personal issue with the instructor in advance, a new due date may be agreed upon at the instructor's discretion.
- Class presentations will be due at the scheduled time of the presentation.

## Grading Scale

A	93-100	Excellent work, shows fine attention to detail
A-	90-92	
B+	87-89	Above average work, shows solid effort
B	83-86	
B-	80-82	
C+	77-79	Satisfactory, meets expectations but needs refinement
C	73-76	
C-	70-72	
D+	67-69	Below average work, does not meet all requirements
D	63-66	
D-	60-62	
F	0-59	Work is unfinished and/or does not demonstrate understanding of objectives

## COURSE CALENDAR

*NOTE: This schedule is subject to change, with notification.*

### Class 1 – September 8

Course overview

The importance of critical listening and awareness of environments

The relationship between critical listening and sound design

Considerations and elements of a sound track:

Focus on dialog and ADR – recording, editing and mixing

Screening examples

**Introduction to Project 1 – Due Class 2 (next week)**

## Class 2 – September 15

- **DUE TODAY: Project 1**  
Field recording equipment  
Microphones and signal flow review
- **Assignment: Project 2 – Due Class 3 (next week)**

## Class 3 – September 22

- **DUE TODAY: Project 2**  
Considerations and elements of a sound track:
  - Focus on SFX and Sound Design – recording, editing and mixing
  - Emotion using sound design / “Worldizing”
  - Screening examples
- **Assignment: Project 3 – Due Class 6**

## Class 4 – September 29

- Layering for added depth and dimension
- Plug-ins and processing
- Compression and equalization
- Automation
- **Assignment: Project 3 – Due Class 6**

## Class 5 – October 6

- Introduce Trailer Project
- Introduce Film Analysis assignment
- Considerations and elements of a sound track:
  - Focus on Foley – recording, editing and mixing
  - Screening examples
- **Assignment: Project 3 – Due Class 6 (next week)**
- **Assignment: Film Analysis – Due Class 8**
- **Assignment: Trailer Project – Due Class 11**

## Class 6 – October 13

- DUE TODAY: Project 3**
- Review and discussion
- **Assignment: Film Analysis – Due Class 8**
- **Assignment: Trailer Project – Due Class 11**

## Class 7 – October 20

- Discuss trailers, screen work in progress
- Considerations and elements of a sound track:
  - Focus on music and its relationship to sound design
  - Definition of the “score”
  - Screening examples
- **Assignment: Film Analysis – Due Class 8 (next week)**
- **Assignment: Trailer Project – Due Class 11**
- **Recommended reading/viewing:**
  - Foley videos and links on D2L

Class 8 – October 27

**DUE TODAY: Film Analysis**

Foley sessions in 724

Advanced mixing techniques

- **Assignment: Trailer Project – Due Class 11**

Class 9 – November 3

Foley sessions in 724

Asset creation and delivery specifications

Loudness and metering reviewed

- **Assignment: Trailer Project – Due Class 11 (next week)**

Class 10 – November 10

**Trailer Project – Screening and critiques in class**

Class 11 – November 17

**DUE TODAY: FINISHED TRAILERS – SCREENING IN CLASS**

## **DEPAUL AND CDM 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.

### **COVID-19 Health and Safety Precautions**

The health and safety of everyone at DePaul depend on the cooperation of all who come to campus. By taking care of yourself, you protect the entire community. DePaul's COVID-19 response plans are based on the latest guidance from the Centers for Disease Control and Prevention, the Chicago Department of Public Health and the university's medical advisor from AMITA Health.

Mandatory protocols must be followed by DePaul students, faculty and staff at all times on both campuses <https://resources.depaul.edu/coronavirus/guidance/health-safety-practices/Pages/default.aspx>.

### **Respect for Diversity and Inclusion at DePaul University as aligned with our Vincentian Values**

At DePaul, our mission calls us to explore "what must be done" in order to respect the inherent dignity and identity of each human person. We value diversity because it is part of our history, our traditions and our future. We see diversity as an asset and a strength that adds to the richness of classroom learning. In my course, I strive to include diverse authors, perspectives and teaching pedagogies. I also encourage open dialogue and spaces for students to express their unique identities and perspectives. I am open to having difficult conversations and I will strive to create an inclusive classroom that values all perspectives. If at any time, the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

### **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. All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity.

More information can be found at <https://resources.depaul.edu/teaching-commons/teaching/academic-integrity/Pages/default.aspx>.

### Posting work on online sites, such as Hero

All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity.

### **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 (312) 362-8002
- Lincoln Park Campus (773) 325-1677
- Email: [csd@depaul.edu](mailto:csd@depaul.edu)

Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gregory 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.