POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

PROFESSOR

Carlo Pasquesi

EMAIL

Gpasque1@depaul.edu

OFFICE HOURS

By appointment only via **Bluestar**. 3pm – 6pm Monday/Wednesday

ZOOM:

https://depaul.zoom.us/j/3841558477

TEXTBOOK: None **PREREQUISITES:** None

Location: CDM 922

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.

LEARNING OUTCOMES

POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

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. Layer sounds for detail and impact
4. Use contrast in Sound Design to enhance tension or drama
5. Identify the roles and responsibilities of the sound designer on a professional film.
6. Navigate basic editing and mixing functions in a digital audio workstation.
7. Understand the basic physics of sound.
8. Consider the emotional context of a moment and design an appropriate sonic atmosphere.

COURSE MANAGEMENT SYSTEMS/TOOLS

D2L and Lynda.com (Pro Tools 12 Essential Training with Frank Cook). Printed materials are available on D2L.
All assignments and grades will be listed on our course **D2L** page.

WINTER QUARTER 2021 DROP DATES

https://academics.depaul.edu/calendar/Pages/default.aspx?term=winter

GRADE BREAKDOWN

5pts Attendance / Participation / Behavior
10pts Response/ Paper #1: Listening to your room
20pts SFX Asset Pack
10pts Critical Analysis of Sound in Film (written)
15pts Project 1: Sound Re-Design
20pts Project 2: Environmental (Collaborative)
20pts Project 3: Short Film Soundtrack (Collaborative)

100pts Final Grade

GRADING SCALE

DEPAUL UNIVERSITY CDM 922

POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

Application and Demonstration of Comprehension in Course Topics and Techniques

A 100-93
A- 92-90
B+ 89-97
B 86-83
B- 82-80
C+ 79-77
C 76-73 **Satisfactory C-** 72-70

D+ 69-67 **D** 66-63 **D-** 62-60 **F** 61-0

ONLINE RESOURCES

SoundWorks Collection

http://soundworkscollection.com https://itunes.apple.com/us/podcast/
soundworks-collection/id685229051?mt=2

Designing Sound

http://designingsound.org

Film Sound

http://filmsound.org

Pro Tools 12 Essential Training: Lynda.com

https://www.lynda.com/Pro-Tools-tutorials/Pro-Tools-12-Essential-Training/
385356-2.html

POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

EVALUATION CRITERIA

ASSIGNMENTS / PROJECTS:

Conceptual Thinking
Visual Composition
Use Of Sound And Music
Deadlines And Checkpoints
Effort / Refinement
Following Instructions
Technical Craft And Polish
Punctuality

READINGS, LECTURES, RESPONSES:

Critical Analysis
Organization Of Ideas
Sentence Structure
Spelling/Grammar
Punctuality

PROJECT NAMING CONVENTIONS

POST124_LastnameFirstname_ProjectName.ext

Example: **POST124_PasquesiCarlo_Project2.mov**

Failure to follow this format will result in an automatic 1 point deduction.

LATE PAPERS/ PROJECTS

Late papers and projects are not accepted.
If there is an emergency, proper documentation is required <u>before</u> the deadline of the assignment.

SOFTWARE

POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

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 3rd floor of the student center.

MATERIALS/EQUIPMENT

Never trust that your work is safe on a lab computer.

A **hard drive** (USB 3, Thunderbolt, SSD or spinner at least at 7200rpm) is also strongly suggested. The University cannot guarantee that media or projects left on lab computers will be safely maintained.

PROJECT / FILE SUBMISSIONS ON D2L

Use Apple Pro Res or Mp4 Compression for Video Files
Project submissions with files that are larger than 450MB will automatically lose up to 2pts. All projects will be submitted for in-progress critiques.

Final versions of projects need to be turned in as **.mov** or **.mp4** (Movies)
and **Adobe PDF** (Frames, Static Art) to the appropriate **Submissions** folder on D2L.

Submission folders have due dates and lock times.
Work not submitted on time will not be allowed to be uploaded or submitted for grading.

POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

WEEK 1 /

AGENDA
Review syllabus, projects, expectations
Introduction: What is Sound Design?
How does sound help tell the story?

Thinking Modular
Listening/Writing Exercises

ASSIGNMENTS

Paper 1: Listening to your Room Week 1 due Jan 7th by 11:59pm

Lynda.com - Pro Tools - Introduction

Reference Viewing

DUNE SOUND DESIGN: https://youtu.be/_L2MzJKWAuQ?t=270

WEEK2 /

AGENDA
Relationship between visuals and sound
Style Guides and Creative Direction

Pro Tools Basics 1 - The Pro Tools Workspace and Working with Sessions and Video

ASSIGNMENTS
Project 1: Sound Re-Design (Preproduction/Documentation) Preliminary/
Conceptual (PDF)
(Timeline, SFX Cue Sheet, Emotional Target, Creative References/Examples) due
Jan 18th by 1:00pm Details on D2L

READINGS

Designing for Sound, Randy Thom Rain is Sizzling Bacon

POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

WEEK 3 /

AGENDA
Session Organization best practices
  Atmosphere
  Foley
  SFX

Pro Tools Basics 2 – Working with Tracks and Navigating and Playing Sessions, SFX Libraries,
Pro Tools Basics 3 – Importing Audio, Working with Selections, and Exporting Audio

ASSIGNMENTS
Project 1: Sound Re-Design (Production) (Editing, Design, and basic Mixing) due Jan 25th by 1:00pm Details on D2L

READINGS

8 Practical Pro Tools Shortcuts
Recording Foley

WEEK 4 /

AGENDA
Project 1 Critiques
Examples of Effective Sound Design
Layering/IMPACT

Pro Tools Basics 4: Editing/Layering Audio, Clip Gain & Volume Automation

ASSIGNMENTS
ASSET PACK: Deliver 10 variations of one Spot Sound Effect due Jan 27th by 11:59pm (details on D2L)

Lynda.com: Pro Tools 12 Essential Training with Frank Cook (Sections 2, 3, 4)

READINGS

POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

The Sound of Star Wars
9 Sound Design Tricks To Hack Your Listener's Ears

WEEK 5 /

AGENDA
Contrast
Silence
Project 1 Critiques
-
Pro Tools: Designing for Video Editing/Layering Clip Gain & Volume Automation
Project 2: work session

ASSIGNMENTS
Project #2: Designing Environmental Sound (Collaborative) pre-production
(Timeline, SFX Cue Sheet, Emotional Target, Creative References/Examples) due
Feb 3rd by 1:00pm

WEEK6 /

AGENDA
Applying Effects processing (Compression, EQ, Time Based FX)
Project 2: Production

MIDTERM: Project 2 post production and finishing

ASSIGNMENTS
Project #2: Designing Environmental Sound **(first look must be uploaded by
11:59pm on Feb 10th)**

Research Paper Assigned: Critical Reflection (due Week 11)

WEEK 7 /

AGENDA
Project 2 Critiques
Sound Physics
Sound Fundamentals: Pitch/Frequency, Loudness/ Amplitude, Timbre & Envelope
Project 3 Introduction (pre-production)

POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

ASSIGNMENTS
Project #2: Designing Environmental Sound **(Final Cut Due, Feb 15th 11:59pm)**
Project 3: Short Film Soundtrack Collaboration (intro/ pre-production)

READINGS

Behind the Art Nicolas Becker
The Sonic Playground/Hollywood Cinema and its Listeners

WEEK 8 /

AGENDA
Sonic Signatures and Motifs
Work on Project 3 Production

Panning (Left to Right and Front to Back)

ASSIGNMENTS DUE:
Project 3: Short Film Soundtrack (pre-production materials due Feb 22nd by 1:00pm)

WEEK 9 /

Template refinement
FX Throws
Audiosuite

Project 3 Production

WEEK 10 /

AGENDA

Mixing your Final Project Work in Class

ASSIGNMENTS DUE:

Project 3: Rough Cut Due by March 10th at 5:00pm for critique

---

POST 124-501: SOUND DESIGN 1

WEEK 11 /(Final Exam class period)

AGENDA
Project 3: Final Presentations

DUE:
Project 3: Final Cut / Delivery is due **March 15th, 2:00pm**

Final Presentations are on **March 15th, 2:30pm**

Critical Analysis Paper Due March 15th by 11:59pm

COURSE POLICIES

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. The overall grade for participation drops one-third after any absence. **Three absences for any reason, whether excused or not, can constitute failure for the course.**

CLASS DISCUSSION: Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading papers. Secondly, students

will be called upon by the instructor to offer comments related to the reading assignments. Students must keep up with the reading to participate in class discussion.

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 us- ing 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.

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 News and 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 in- structor 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. https://resources.depaul.edu/ teaching-commons/teaching/Pages/online-teaching-evaluations.aspx

POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

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: https://www.cdm.depaul.edu/Student-Resources/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 https://www.cdm.depaul.edu/Student-Resources/Pages/Grading-Policies.aspx

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**

• **Email - csd@depaul.edu**

POST 124-501: SOUND DESIGN 1

TUESDAY/THURSDAY: 10:10- 11:40AM

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.

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