

# **DC317/417 SOUND MIXING I, WINTER 2018**

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## **Class Hours**

Tuesday 5.45-9pm **CDM526**

## **Office Hours**

Tuesday 1-2.30 pm **STDCT**

Thursdays 1-2.30pm **STDCT**

## **Advising**

Thursdays 9-12PM **CDM476**

## **COURSE DESCRIPTION**

This course focuses on audio post and re-recording mixing for moving image projects using the stereo sound field. Subjects include mixing philosophies, techniques, digital signal processing and monitoring. A history of sound mixing will be covered.

## **Learning Objectives:**

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

1. Identify and manage audio post requirements
2. Utilize basic routing techniques in a DAW
3. Automate digital signal processes
4. Understand the different stage of re-recording mixing
5. Isolate and address deficiencies in a mix
6. Understand various audio deliverables

## **Requirements:**

Each student is required to attend class on time, stay for the duration of class, to give full attention to screenings and lectures in class, to produce assignments demonstrating their grasp of technical concepts and ability to think creatively, to participate in discussion and critiques, and to have a respectful, positive, hard-working attitude throughout the quarter.

## **Grading:**

The majority of your grade for each assignment will be based on whether or not you actually completed the work. Work that has been thrown together thoughtlessly or is incomplete will earn you a C or D. Work that is completed will be given a B or A. Your actual grade within that range will depend upon the quality of your work.

## **Late work:**

Because the majority of the grade for each assignment is based off completeness and critiques, any late assignments will be an automatic F for that assignment.

**Course Management Systems:**

D2L and Lynda.com (for Pro Tools tutorials).

**Lynda** <https://offices.depaul.edu/information-services/services/technology-training/Pages/online-training.aspx>

**Project briefs, marking criteria and resources:**

These materials are available on D2L. If anything is unclear, question it, and ask for help, getting help does not impact on your grade.

**Software:**

Pro Tools is 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. Recording and Final Mixes will be conducted in CDM724/600A.

For a complete list of computer lab hours, locations, and machine availability:

<http://www.cdm.depaul.edu/Current Students/Pages/Labs.aspx>

**Materials/Equipment:**

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 or studio computers will be safely maintained. Always back up your work! Lost work is not an excuse for an incomplete assignment. Online File Storage Site Account to backup work if you forget your USB/External Hard Drive (Box.net, Dropbox.com)

## **ATTENDANCE POLICY**

Absences will be excused with a doctor's note, or in the case of family emergency, upon consultation between your advisor and myself. More than two absences will automatically result in a one-letter grade reduction for the course. Any student missing four or more classes will receive an "F" for the quarter. Contact me before class if you are unable to attend. Being late to class two times counts as one absence.

You are responsible for any missed lectures and assignments. If you miss a class, it is still your responsibility to turn in the assignment on time.

No incompletes will be given without documented proof of circumstances beyond your control. You may not miss the final class date. Doing so will equal an automatic two letter grade reduction of your final grade. If you cannot make our final you must contact me BEFORE the class. Excuses given after the fact will not be accepted.

A professional 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 any issues.

## STUDENT RESPONSIBILITIES

Each student is responsible for their own time management and for meeting course. The instructor is not responsible for reminding students of assignment deadlines in class. In the event of an absence, you are still responsible for completing the assignment on time.

### **Deadlines:**

Working in the media and entertainment industries requires strict adherence to deadlines, therefore late assignments will not be accepted for grading. You will NOT be eligible for an A in the class unless you turn in all assignments on time.

### **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).

### **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/>

### **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

### **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 addressed during class.

### **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 CampusConnect.

## **COURSE POLICIES**

In addition to DePaul University course policies (see student handbook), the following special policies will apply to this course:

**Class/Studio Rules** - there will be NO net surfing, phone calls, email checking, text messaging, or IMing during class at any time, except when I give you permission to do so. 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. Class Participation is encouraged and students will be graded on the extent to which they are involved throughout the quarter.

**Class Exam** - Attendance is mandatory. Students who do not show up will get their final grade reduced by 2 letter grades. If for some reason you cannot attend, contact the instructor before the final class. Excuses after the class will not be accepted.

**Project Naming Conventions:** DC317lastname\_projectname. **Failure to do so will result in a 1-point reduction in the project grade.**

## **GRADING BREAKDOWN**

<b>Attendance</b>	<b>20</b>
<b>Assignment #1: <i>Critical Analysis - Presentation</i></b>	<b>20</b>
<b>Assignment #2: <i>Mix Project</i></b>	
WIP - work in progress	<b>10</b>
Theatrical Mix	<b>20</b>
Broadcast Safe Mix	<b>5</b>
Web Mix	<b>5</b>
<b>Critical Reflection (500 word)</b>	<b>10</b>
<b>Exam</b>	<b>10</b>

**# Graduate Students will submit a paper (20 points) on a subject of their choice (2500 words) DUE 3/9 5pm (Week 10)**

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

### WEEK-BY-WEEK OUTLINE

#### Week 1, 1/2:

**Topics Covered:** Intro to Class, Syllabus Review, Project Discussion, Historical Perspectives

#### Reading:

*lynda.com: Audio for Film and Video with Pro Tools with Scott Hirsch*

**The Innovation of Re-Recording in the Hollywood Studios**

**Sound Affects: Post-production Sound, Soundscapes and Sound Design in Hollywood's Studio Era**

**Sounds of Cinema – What do we really hear?**

#### **Assignment #1 - Critical Analysis, in-class presentations:** 20 points

Choose a 3 - 5 min short film or scene from any movie and prepare a 10 to 15 minute mix analysis in-class presentation (5 min scene, 5 min presentation). Submit to D2L as a Quick Time Video (film/scene) and Power Point Presentation.

\* **Review Project1 Mix Analysis Rubric on D2L for Marking Criteria**

**Due Week 3, 1/15 5pm**

#### **Assignment #2 – Mix Project:** 50 points

Complete any sound design requirements and mix a film project; including a theatrical, web and broadcast safe mixes:

**Option A:** Select one of the faculty projects submitted to class

**Option B:** Secure a project yourself, which can be from another class or an external project

**Option C:** Select a pre-existing short film, 3-7mins, re-create and mix the soundtrack.

*You can work individually (on short projects, under 7 mins) or as a team (long format and more complex projects). As per the industry most films require additional recording, and sound design to get a project to the mixing phase. Make sure this is taken into account when scheduling your time during the Quarter. \* **Review Project2 Mix Assessment Rubric on D2L for Marking Criteria***

**WIP's DUE 2/5 5pm (Week 6)**

**FINAL MIXES, CRITICAL REFLECTION, GRAD PAPERS DUE 3/9 5pm (Week 10)**

**Week 2, 1/9:**

**Topics Covered:** Contemporary Perspectives, The Elements of a Mix, Workflows

**Reading:**

**lynda.com:** *Pro Tools Mixing and Mastering with Brian Lee White (Introduction, 1. Preparing to Mix)*

**Audio: Mixing Web Series**

**Rerecording Mixers vs Sound Designers**

**Mixing Sound for Film – Audio Post Production, An Overview**

**The Rerecording Stage: Chapter 19 – Pre-dubbing & The Final Mix**

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**Week 3, 1/16:**

**ASSIGNMENT #1 - SCENE ANALYSIS PRESENTATIONS DUE IN CLASS**

**LOCK ASSIGNMENT #2**

**Reading:**

**lynda.com:** *Pro Tools Mixing and Mastering with Brian Lee White (2. Working with the Pro Tools Mixer, 3. Mixing Tools and Strategies)*

**Audio Production & Post Production: Chapter 14 - Mixing, Filters and Effects**

**Understanding Your Audio Deliverables**

**Audio Splits & Stems**

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**Week 4, 1/23:**

**CDM724/600A**

**Topics Covered:** Processing Part 1: Reverb & Time-Based Effects

**Reading:**

**lynda.com:** *Pro Tools Mixing and Mastering with Brian Lee White (6. Mixing with Reverb, Delay, and Other Time-Based Effects)*

**5 Pro Tips on Using Reverbs in Movie Sound**

**How Tim Nielsen & Team Made 'Moana' Sound So Good/ | A Sound Effect**

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**Week 5, 1/30:**

**CDM724/600A**

**Topics Covered:** Mix Strategies, Audio Repair, Processing Part 2: Levels & Equalization, Compression & Limiting

**Reading:**

**lynda.com:** *Pro Tools Mixing and Mastering with Brian Lee White (4. Understanding and Using EQ, 5. Understanding and Using Dynamics Processors)*

**Euphonix MC Control**

**Artist\_Mix\_User\_Guide**

iZotope insight help  
iZotope Audio Repair & Enhancement-Guide  
Using VCA Masters  
A Simple Trick That Will Make Your Dialogue Sound Better & Stand Out in the Mix

Week 6, 2/6:

CDM724/600A

**Assignment: Project #2 – WIP PRESENTATIONS DUE - IN CLASS**

**Reading:**

*lynda.com: Pro Tools Mixing and Mastering with Brian Lee White (8. Automating the Mix)*

*lynda.com: Pro Tools Mixing and Mastering with Brian Lee White (9. Putting it all together, 11. Additional Topics, 12. Pro Tools 11 Addendum)*

**Loudness Explained**

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Week 7, 2/13:

CDM724/600A

**Topics Covered:** Metering & Monitoring, Delivery, Loudness Specs

**Reading:**

**Techniques for Establishing and Maintaining Audio Loudness for Digital Television**

**The Changing Deliverables of Broadcast Audio**

**All About Audio Metadata**

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Week 8, 2/20:

CDM724/600A

**WORK SESSION/REVIEW**

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Week 9, 2/17:

CDM724/600A

**WORK SESSION/REVIEW**

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Week 10, 3/6:

CDM724/600A

**EXAM**

**FINAL WORK SESSION – ALL MATERIALS DUE 3/9 5PM**  
**GRADUATE ESSAYS DUE 3/9 5PM**

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**Week 11, 3/13:**

**FINALS - PROJECTS SCREENED IN CLASS**  
6:00 PM to 8:15 PM

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