

DC315/415 Post Production Sound Design

Fall Syllabus 2018
Kahra Scott-James
Monday 1.30-4.45pm
CDM 526

General Course Information

Course description:

This project-based course expands on topics covered in DC215. The emphasis is on sound editing, design and mixing techniques for moving image. Students will broaden their understanding and skills in sound design and audio post production through the creation of a short film soundtrack.

PREREQUISITE(S): DC 215 (Introduction to Sound Design)

Learning Outcomes

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

1. Critically analyze the aural components of a short film
2. Plan and coordinate audio recording sessions
3. Manage basic audio post-production processes
4. Utilize functions of a DAW
5. Edit, design and mix a short film soundtrack

Course Management Systems:

D2L and Lynda.com

Tutorials and printed resources:

These materials are available on D2L and/or via Dropbox download link.

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 3rd floor of the student center.

Drop dates:

9/18 is the last day to *drop* this class with no penalty.

10/23 is the last day to *withdraw* from this class.

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 computers will be safely maintained.

Project Naming Conventions: DC215lastname_projectname. Failure to do so will result in a 1-point reduction in the project grade.

Instructor Information

Email: kscottja@cdm.depaul.edu

Office Hours

Monday 12-1pm (CDM 476)

Wednesdays 12.30-5.30pm (CDM 476)

Required Texts:

NA

Grading

- **Attendance:** 20 points
- **Quiz:** 10 points
- **Project #1: *Short Film – Critical Analysis*** 15 points
- **Project #2: *Short Film Soundtrack*:** 40 points
- ***Critical Analysis (500 word min):*** 15 Points

- ***Graduate Students: Paper 20 points: 2000-25000 word paper on any sound design topic DUE Week 8. 11/2 5pm***

A = 100-93

A- = 92-90

B+ = 89-88

B = 87-83

B- = 82-80

C+ = 79-78

C = 77-73

C- = 72-70

D+ = 69-68

D = 67-63

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

Topics Covered: Review Syllabus. Select Film, Discuss Project Work.

Group Assignment: Project #1 DUE 9/16 5pm

Short Film Soundtrack - Critical Analysis, Plan for Recording & Re-design

Choose a 3-5 min short film, brainstorm and prepare a 10-15 minute MAX in-class presentation (5 min short or scene screening, and 5-10 min power-point/oral presentation). Debate the existing soundtrack and how your group intends to approach re-designing the films soundtrack. **Brief on D2L**

Deliverables:

Submit to D2L as a Quick time (complete film), or link, and Power Point Presentation.

Individual Assignment: Project #2

Create a soundtrack for your selected short film. This will include dialogue, sound effects (foley, spots, atmos etc) and music if appropriate to the film. You can use the SFX library and any other online resources. Week 3 and 4 are dedicated class recording sessions for dialogue and/or foley. **Brief on D2L**

Week 2

Project #1: In-class presentations

Discuss dialogue, effects, music, silence – how does each soundtrack element contribute to the narrative, aesthetic and emotion of the film? Discuss your plan for re-design – what do you need to record or source?

Reading: *The Sound Designer, Theory and Practice of Film Sound*

Reading: *The Art of Footsteps, Props and Cloth Movement, Practical Art of Motion Picture Sound*

Assignment Work:

Lock Short Film SFX Design/Plan
Recording Next Week

Week 3

Group Recording Session – LOOP CAMPUS CDM724

- Bring USB Drives

Reading: *Sound Effects, Producing Great Sound for Film & Video*

Reading: *Silence the Absence of Sound, Soundscape*

Week 4

Group Recording Session – LOOP CAMPUS CDM724

- **Bring USB Drives**

Reading: Editing: Sound for Film & TV, Chapter 11

BOOK STUDIO TRAINING FOR ADDITIONAL RECORDING SESSIONS

Week 5

Topics Covered: OMF/AIFF, Session Management

Lynda.com: Pro Tools 11 Essential Training with Skye Lewin (2. Learning the Interface 3. Importing 4. Recording Audio, 5. Using the Edit Tools, 6. Editing Audio)

Reading: Cruising with David Lynch Down the Lost Highway, Sound for Picture. The Art of Sound Design

Week 6

Quiz

Project Work Session

Topics Covered: Sound editing, layering, processing, pre-mixing

Reading: Sonic Nostalgia, Drawn to Sound, Animation Film Music & Sonicity

WIP's (Quicktimes) DUE 10/19 5pm

Week 7

WORK IN PROGRESS – SCREENING

Topics Covered: Music Selection/Editing.

Reading: Blade Runners, A Crisis in Voicing Authority, identity and Spectacle, Sound Design & Science Fiction

Week 8

Topics Covered: Mixing Part 1.

Continue Work on Final Projects

Reading: Mixing Filters and Effects, Audio Production and Post Production

Week 9

Topics Covered: Mixing Part 2.

Continue Working on Final Projects

Reading: *The Future of Sound Design, The Expressive Power of Music, Voice and Sound Effects in Cinema*

Week 10

Final Mix Session

FINAL PROJECTS & CRITICAL REFLECTION DUE 11/16 5pm

Week 11

FINAL PROJECTS SCREENED IN CLASS

Course Policies

Late Papers/Projects

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

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 attendance drops 1 point after any unexcused absence. Four absences for any reason, whether excused or not, will constitute failure for the course.

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 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.

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.

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 unobtrusive 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.

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. Students complete the evaluation online in CampusConnect.

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.

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.

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312)362-8002

Fax: (312)362-6544

TTY: (773)325.7296