

DC215 Sound Design 1
Syllabus Winter 2019
Tuesday and Thursday, 2:40-4:10
Lincoln Park Student Center 331

Rob Steel

General Course Information

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. Prerequisites: None. This is a lecture/lab course.

Course Management Systems/Tools

D2L and Lynda.com ([Logic Pro X Essential Training with Scott Hirsch](#)). Printed materials are available on D2L.

SCA Central

DePaul has an information portal in D2L that looks like a course. If you have any DePaul SCA related questions, the information is available here.

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:

- 1.18.19 is the last day to *drop* this class with no penalty.
- 2.22.19 is the last day to *withdraw* from this class.

Materials/Equipment

DePaul University has an enterprise Box Account. All projects can be stored on Box. More information and login details can be accessed here: <https://offices.depaul.edu/information-services/services/file-storage/Pages/box.aspx>. A hard drive (USB 3, Thunderbolt, SSD or spinner at least at 7200rpm) is also useful. The University cannot guarantee that media or projects left on lab computers will be safely maintained.

Project/Assignment Naming Conventions: DC215lastnamefirstinitialprojectname. Failure to do so will result in a 1-point reduction in the project or assignment grade.

Email

rsteel@cdm.depaul.edu

Advising and Office Hours

By appointment only via Bluestar. If none of these times do not work for you, please let me know. Sometimes the schedule changes and those changes will be noted on Bluestar.

Learning Outcomes

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. Record original sound effects, backgrounds, and voice recordings.
4. Identify the roles and responsibilities of the sound designer on a professional film.
5. Navigate basic editing and mixing functions in a digital audio workstation.
6. Understand the basic physics of sound.

Grading

Attendance/Participation/Behavior/No in-class cell phone usage/No internet usage during class unless authorized: 20 points

Webcam Self-Interview 1: 5 points

Webcam Self-Interview 2: 5 points

Take Home Quiz 1: 10 points

Take Home Quiz 2: 10 points

Pro Tools Narrative Project: 10 points

Music Video Project Early Look 1: 5 Points

Music Video Project Early Look 2: 5 Points

Music Video Project: 30 Points

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.

Class 1, 1.8

Clip(s)

Review syllabus, expectations in class. Please note: this syllabus is subject to change. D2L. What do you hear? Listening and writing. How does sound help tell the story?

Homework Due 1.10 by 2:40pm

Reading: **Behind the Art_Randy Thom, Designing for Sound, Open Letter from Your Sound Department, Rain is Sizzling Bacon, Real Basic Audio Stuff, A Conspiracy of Sound**

Class 2, 1.10

Clip(s)

Pro Tools

Homework Due 1.15 by 2:40pm

Lynda.com: Pro Tools 12 Essential Training with Frank Cook (Introduction, 1. Getting to Know Pro Tools)

Webcam Self-Interview 1: Pick a specific space in your residence (This should take place in your bedroom, living room, kitchen or bathroom. This experience should not take place in a public or common space). Sit there for 30 minutes or so and begin noting what you hear. Record a 2-minute analysis describing what you hear around you and how your perceptions of sound are altered. Please state your name and the project name at the top of the video. Deliver QuickTime Video.

Class 3, 1.15

Clip(s)

Sound Basics

Homework Due 1.17 by 2:40pm

Reading: **11 Great Filmmakers_Sound_Parts 1-2, Sound by Chris Woodford**

Class 4, 1.17

Clip(s)

Pro Tools

Homework Due 1.22 by 2:40pm

Lynda.com: Pro Tools 12 Essential Training with Frank Cook (2. Getting Inside Pro Tools, 3. Creating Your First Session)

Class 5, 1.22

Clip(s)

Defining Space through Sound

Pro Tools and Video

Homework Due 1.24 by 2:40pm

Reading: **10 Things About Sound You May Not Know, 8 Practical Pro Tools Shortcuts, Managing Your Pro Tools Projects, 10 Quick Editing Tips, Behind the Art_Pelayo Gutierrez**

Class 6, 1.24

Clip(s)

Sound Design Step by Step

Pro Tools

Homework Due 1.29 by 2:40pm

Lynda.com: Lynda.com: Pro Tools 12 Essential Training with Frank Cook (5. Importing and Working with Media in a Session, 7. Selecting and Navigating)

Project 1: Pro Tools Narrative Project: Tell a story through sound in 1 minute using Pro Tools. No music, no dialogue allowed. Deliver Wav, 24/48.

Class 7, 1.29

Clip(s)

Project 1 Critiques

Microphones Part 1 - Lecture/Demo

Homework Due 1.31 by 2:40pm

Reading: **Behind the Art_Nicholas Becker, Behind the Art_Tim Prebble, Using Microphone Polar Patterns Effectively, 9 Sound Design Tricks To Hack Your Listener's Ears**

Class 8, 1.31

Clip(s)

Microphones Part 2- Lecture/Demo/Recording exercise

Homework Due 20.5 by 2:40pm

Lynda.com: Pro Tools 12 Essential Training with Frank Cook (8. Basic Editing Techniques)

Class 9, 2.5

Clip(s)

Production Sound Basics Part 1

Homework Due 2.7 by 2:40pm

Reading: **5 Tricks to Record Better Atmospheres, An Introduction to Gathering SFX, Designing Sound_Backgrounds, How To Record Your Own Foley Tracks at Home, Quick Tip_Using Markers, Room Tone_Emotional Tone, The Sonic Playground_Hollywood Cinema and its Listeners**

Webcam Self-Interview 2: Choose 20 to 30-minute sequence from any movie and record a 3-minute analysis of the use of sound- how does sound help tell the story? Please state your name and the project name at the top of the video. Deliver QuickTime Video.

Class 10, 2.7

Clip(s)

Production Sound Basics Part 2

Homework Due 2.12 by 2:40pm

Take-home Quiz 1

Project 2: Team Field-recording project. Details on D2L. (Due 2.21 by 2:40pm)

Class 11 2.12

Recording workshop

Each team needs to bring the following gear: Sound Devices recorder, Boom pole, Headphones, MKH50/416/ME66/Me67/Rode NTG 2 or 3, shock mount and an xlr cable. Please test all of the equipment

Homework Due 2.21 by 2:40pm

Project 2: Team Field-recording project. Details on D2L. (Due 2.21 by 2:40pm)

Class 12, 2.14

Recording workshop

Each team needs to bring the following gear: Sound Devices recorder, Boom pole, Headphones, MKH50/416/ME66/Me67/Rode NTG 2 or 3, shock mount and an xlr cable. Please test all of the equipment

Homework Due 2.19 by 2:40pm

Reading: **8 Steps to Better EQ, The Beginner's Guide to Compression, Using Playlists, Karen Baker Landers and Per Hallberg_Supervising Sound Editors**

Lynda.com: Pro Tools 12 Essential Training with Frank Cook (9. Basic Mixing Techniques)

Project 2: Team Field-recording project. Details on D2L. (Due 2.21 by 2:40pm)

Class 13, 2.19

Audio Post Production

Homework Due 2.21 by 2:40pm

Reading: **Deciphering the Film Slate**

Project 2: Team Field-recording project. Details on D2L. (Due 2.21 by 2:40pm)

Class 14, 2.21

Team Field-recording critiques

Sync and Timecode

Project 3 introduction

Homework Due 2.26 by 2:40pm

Video: Demystifying Timecode for Film and Video Parts 1-2

Lynda.com: Pro Tools 12 Essential Training with Frank Cook (4. Making Your First Audio Recording, 10. Finishing Your Work)

Project 3: Sound effects editing/mixing project. Details on D2L. (Due 3.19. Early Look 1 due 3.12. Early Look 2 due 3.14)

Class 15, 2.26 (Meet in CDM 724)

Introduction to the Sound Studio

Homework Due 2.28 by 2:40pm

Reading: **De-essing, How to Use a Parametric Equalizer**

Project 3: Sound effects editing/mixing project. Details on D2L. (Due 3.19. Early Look 1 due 3.12. Early Look 2 due 3.14)

Class 16, 2.28 (Meet in CDM 724)

Recording Exercises in the Sound Studio

Homework Due 3.5 by 2:40pm

Project 3: Sound effects editing/mixing project. Details on D2L. (Due 3.19. Early Look 1 due 3.12. Early Look 2 due 3.14)

Class 17, 3.5

DSP and Signal Flow

Pro Tools

Homework Due 3.7 by 2:40pm

Reading: **Pro Tools OMF's and the Audio Post Workflow, Using Automation in Pro Tools**

Project 3: Sound effects editing/mixing project. Details on D2L. (Due 3.19. Early Look 1 due 3.12. Early Look 2 due 3.14)

Class 18, 3.7

Mixing

Pro Tools

Homework Due 3.12 by 2:30pm

Take-home Quiz 2

Project 3: Sound effects editing/mixing project. Details on D2L. (Due 3.19. Early Look 1 due 3.12. Early Look 2 due 3.14)

Class 19, 3.12

Project 3 Early Look Critiques 1

Provide one completed minute of Project 3

Homework Due 3.14 by 2:40pm

Project 3: Sound effects editing/mixing project. Details on D2L. (Due 3.19. Early Look 2 due 3.14)

Class 20, 3.14

Project 3 Early Look Critiques 2

Provide a second iteration [post critique] of one completed minute of Project 3)

Homework Due 3.19 by 2:30pm

Project 3: Sound effects editing/mixing project. Details on D2L

Course Policies

Electronic Devices

There is a no tolerance policy on electronic device usage in the classroom. Cell phone/tablet usage and/or internet usage during class will result in 0 attendance points for the day. It is distracting to others around you. You may take notes on a computer using word or text edit (do not browse the internet) but not on a cellphone/tablet. 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.

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. **Eight 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.

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 [Campus Connect](#).

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.

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