

**POST 224 – SOUND DESIGN II  
SYLLABUS – WINTER 2024 – v3**

**Meeting Times:** Tuesdays 1:30 PM – 4:45 PM

- **Location:** CDM 526

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

- **Office Hours:** By appointment. (I'm usually available before or after class.)
  - Note: **Please see me before booking a meeting online.** Thanks.
- **Office Location:** CDM 430

## **GENERAL COURSE INFORMATION**

### **Course Description**

This course expands on topics covered in Post 124. Emphasis will be on mixing and editing techniques for music and sound effects. Coursework also includes the recording of natural sounds and special effects to reinforce images and the story. The course is intended for advanced students who wish to develop their skills and gain more experience in preparing and mixing sound tracks for traditional as well as interactive narratives.

**Prerequisite:** POST 124 or GAM 250

### **Learning Outcomes**

By the end of POST 224, students will be able to:

1. Perform all basic tasks of the post-production sound process.
2. Identify and troubleshoot all elements of a post-production recording session.
3. Demonstrate an understanding of the requirements necessary to collaborate in a group.
4. Utilize basic functions of a sound studio.
5. Develop a schedule and coordinate sessions for post-production audio work.

### **Required Text**

- *Sound for Film and Television*, Third Edition, by Tomlinson Holman, ISBN-13: 978-0240813301
  - Print or electronic copies available at the DePaul bookstore
- Additional course readings, handouts, and related videos are available on D2L.

### **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 – Sound and Image                    | 15% |
| • Project 2 – Voice Recording/Editing            | 20% |
| • Project 3a – Short Film Dialog Edit and Premix | 20% |
| • Project 3b – Short Film Sound Design and Mix   | 25% |
| • Reading Responses (5 points each x4)           | 20% |

### **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)
- 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.
- Occasionally something may come up that prevents you from coming to school, and of course you should stay home if you are not feeling well. In those cases, **please send an email to let me know what's happening.**

### Late Work Policy

- Your work is due on the dates posted on the D2L assignment pages, in the Content section. Late work can be turned in for partial credit until the assignment's end date.
- Please try to keep up. If you are struggling or need some help, just let me know. Thanks.

### 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 – January 9**

Course overview

Film sound process: Pre-Production, Production, Post-Production

“The willing suspension of disbelief”

Elements of sound for picture

Roles in film sound

Post-production and Pro Tools workflow

#### **Introduction to Project 1**

Team assignments and brainstorming session

- **Assignment: Project 1 – Proposal Due Class 2 (next week)**
- **Reading Assignment:** Holman – preface, introduction, and chapters 1-3
  - Complete online reading response by **Sunday, January 14**

### **Class 2 – January 16**

#### **Project 1 – Proposal presentations and discussion**

Digital audio and computer systems

Efficient use of system resources with Pro Tools

- **Assignment: Project 1 – Finished Video Due Class 3 (next week)**

### **Class 3 – January 23**

#### **DUE TODAY: Project 1 Finished Videos**

Screenings and discussion

**Overview of sound studios**, training and booking procedures

Microphones and signal flow

Team assignments for Project 2

- **Assignment: Project 2 – Due Class 6**
- **Reading Assignment:** Holman, chapters 4-6
  - Complete online reading response by **Sunday, January 28**

### **Class 4 – January 30**

Studio day – teams will be divided into two sections

- **Assignment: Project 2 – Due Class 6**

### **Class 5 – February 6**

Dialog production, post-production, and processing

ADR, narration, voice-overs

Room tone and ambience – editing and looping techniques

Clip gain and volume automation

Master fader and metering

**Assignment: Project 2 – Due Class 6 (next week)**

## Class 6 – February 13

### **DUE TODAY: Project 2**

Review and discussion

Introduction to short film project

Working with OMF/AAF files

EDLs and video files

Offsets and “conforming” to picture edits

Production sound and PFX

Pre-mix, stems, and building to the final mix

- **Assignment: Project 3a – Dialog Premix – Due Class 8**
- **Reading Assignment:** Holman, chapters 10-12
  - Complete online reading response by **Sunday, February 18**

## Class 7 – February 20

Session management and organization

Importance of backups and file management

Time code formats and session settings

2-beeps and their importance

Dialog sync and editing techniques continued

Use of folders for making groups, demonstration and discussion

- **Assignment: Project 3a – Dialog Premix – Due Class 8 (next week)**

## Class 8 – February 27

### **DUE TODAY: Dialog Premix**

“Diegetic” and “non-diegetic” sound

Review of Soundly and gathering SFX

Achieving perspective using plug-ins

Gain structure – review

Balance of mix – metering, listening, and mixing levels

Review of digital audio and signal processing concepts:

- a) Bit depth, dynamic range, and audio compression
- b) Sample rate, frequency response, and equalization

- **Assignment: Project 3b – Sound Design and Mix – Due Class 11**
- **Reading Assignment:** Holman, appendices I-IV
  - Complete online reading response by **Sunday, March 3**

## Class 9 – March 5

Trimming sound effects and spotting to picture

Maintaining focus, using sound to emphasize action

Layering – adding depth and dimension

Building ambiances, setting the mood

Pre-mixing and building toward the final mix

Using plug-ins to add perspective – review

- **Assignment: Project 3b – Sound Design and Mix – Due Class 11**

Class 10 – March 12

- **Assignment: Project 3b – Sound Design and Mix – Due Class 11**

Lab day, screening and critiques in class

Class 11 – March 19

**DUE TODAY: FINISHED FILM MIXES – SCREENING IN CLASS**

Presentations and discussion

Careers in film sound

Course wrap-up

## **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/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.