DC 215 Introduction to Sound Design
Winter 2015
Monday - 5:45 PM - 9:00 PM in DPAUL C106C

Instructor: Travis Duffield
Email: tduffiel@cdm.depaul.edu
Office Hours: Mondays 5:15PM - 5:45PM | 9:00PM - 10:00PM - DPAUL C106C

Studio Manager for CDM 600A & CDM 724
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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 analog-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.

Prerequisites: None

Course Management
D2L will be used for class documents, announcements, homework, etc.
Lynda.com will be utilized for in class projects, homework, etc.

Software
Pro Tools will be the main software used in this class. Labs that have Pro Tools are:

•CDM 526
•CDM 922
•CDM 9th Floor iMacs (iLoks available from the Cage)

•C106C
•Depaul Center Basement Editing Suite
•Student Center Mac Lab - 3rd Floor

Drop Dates
January 16th, 2015 - Last Day to *drop* without penalty or change grade to pass/fail
February 20th, 2015 - Last day to *withdraw* from Winter Quarter 2015 Classes

Required Texts
None

Grade Breakdown

Attendance - 10pts
Analysis Paper 1 - 5pts
Analysis Paper 2 - 5 pts
Project 1 - 15 pts
Project 2 - 15 pts

Project 3 - 15 pts
Project 4 - 10 pts
Midterm Exam - 10 pts
Final Exam - 15 pts

Grading Scale

A   100-93 Excellent work
A- 92-90
B+ 89-97
B   86-83 Above satisfactory work
B- 82-80
C+ 79-77

C   76-73 Satisfactory/good work
C- 72-70
D+ 69-67
D   66-63 Unsatisfactory work
D- 62-60
F   61-0 Substantially unsatisfactory work

Learning Outcomes

By the end of DC215, students will be able to:

- Critically analyze a film in terms of its aesthetic and technical sound components
- Plan and create an original sound design for a short film
- Record original sound effects, backgrounds, and voice recordings
- Identify the roles and responsibilities of the sound designer on a professional film
- Navigate basic editing and mixing functions in a digital audio workstation
- Understand the basic physics of sound

Materials

Hard Drive with at **least** 100GB free space - Firewire 400/800 , USB **3.0** (not 2.0), or Thunderbolt (Preferably 7200RPM) is recommended.

Project Naming Conventions

Class_LastName_FirstName_ProjectName_Version

Example: DC215_Duffield_Travis_ProToolsProject1_v3

Failure to follow this format will result in an automatic 1 point deduction on the project

Course Outline

Week 1 - 1/5

Topics Covered
Review Syllabus and class expectations. D2L. Listening. Pro Tools.

Reading
Designing for Sound - Randy Thom
Real Basic Audio Stuff - Peter Perry
Open Letter from Your Sound Department

Lynda.com
Pro Tools 11 Essential Training - Introduction
Pro Tools 11 Essential Training - 1. Getting Started

Assignment
<u>Paper 1</u> **-** 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 (yes, 30 minutes at least) or so and begin noting what you hear. Write a 500-word analysis or record a 2 minute video (can be webcam/ iDevice quality) of yourself describing what you hear around you and how you your perceptions of sound were altered. Double spaced, 12-point font. No PDF's. Word or Pages only. Quicktime delivery for videos.
Due 1/12 by 5:45 Uploaded to D2L- No late assignments accepted

Week 2 - 1/12

Topics Covered
Sound Basics. Pro Tools Basics Pt. 1. Editing.

Reading
Behind the Art - Randy Thom

Lynda.com
Pro Tools 11 Essential Training - 2. Learning the Interface

Week 3 - 1/19

Topics Covered
The Four Dimensions. Pro Tools Basics Pt. 2. Editing.

Reading
8 Practical Pro Tools Shortcuts
Managing Your Pro Tools Projects
10 Quick Editing Tips

Lynda.com
Pro Tools 11 Essential Training - 3. Importing

Assignment
<u>**Project 1**</u> - Tell a story through sound. 1 minute - you must use Pro Tools. No music, no dialogue allowed. Details on D2L. **DUE 1/26**

Week 4 - 1/26

Topics Covered
Microphones. Recording Basics.

Reading
Behind the Art - Nicholas Becker

Lynda.com
Pro Tools 11 Essential Training - 4. Recording Audio

Assignment
<u>**Paper 2**</u> - Choose a 20-30 minute sequence from *any* movie and write a 1000 word analysis or record a 3 minute video of yourself discussing the use of sound. How does the sound help tell the story? Double spaced, 12 point font. No PDF's. Word or Pages only. Quicktime delivery for videos. Upload to D2L. **DUE 2/2**

Week 5 - 2/2

Topics Covered
Production Sound Basics. Recording Exercises. Discuss Midterm.

Reading
5 Tricks to Record Better Atmospheres
An Introduction to Gathering Sound Effects
Designing Sound - Backgrounds
Room Tone = Emotional Tone
How To Record Your Own Foley Tracks at Home

Lynda.com
Pro Tools 11 Essential Training - 5. Using the Edit Tools

Assignment
Project 2 - Team field recording project. Details on D2L. **DUE 2/16**

Week 6 - 2/9 - MIDTERM

Topics Covered
Midterm Exam - based on readings, lecture clips, and in class labs. The midterm will include a Pro Tools Practical section.

Reading
8 Steps to Better EQ
Compression & Limiting
Beginner's Guide to Compression

Lynda.com
Pro Tools 11 Essential Training - 6. Editing Audio

Assignment
Project 2 - Team field recording project. Details on D2L. **DUE 2/16**

Week 7 - 2/16

Topics Covered
Audio Post Production. Timecode. Team Field Recording Screenings and Critique.

Reading
Deciphering the Film Slate

Lynda.com
Pro Tools 11 Essential Training - 7. Arranging a Session

Assignment
Project 3 - Sound Effects Editing & Mixing Project. Details on D2L. **DUE 3/9**

Week 8 - 2/23 - CLASS WILL MEET IN CDM 724

Topics Covered
Introduction to the Sound Studio.

Reading
De-essers
How to Use a Parametric Equalizer
EQ: How and When to Use It

Lynda.com
Pro Tools 11 Essential Training - 11. Automation

Assignment
Project 3 - Sound Effects Editing & Mixing Project. Details on D2L. **DUE 3/9**

Week 9 - 3/2

Topics Covered
DSP. Signal Flow. Mixing. Discuss Final Exam.

Reading
Pro Tools, OMF's and the Audio Post Workflow

Lynda.com
Pro Tools 11 Essential Training - 12. Mixing and Mastering
Pro Tools 11 Essential Training - 13. Working with Video
Assignment
Project 3 - Sound Effects Editing & Mixing Project. Details on D2L. **DUE 3/9**

Week 10 - 3/9

Topics Covered
Project 3 Screening and Critiques. **Project 4** - IN CLASS - Working on a Deadline.

Week 11 - 3/16

Topics Covered

Final Exam - based on readings, lecture clips, and in class labs. The final will include a Pro Tools Practical section.

Course 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 on 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 can complete the evaluation online in CampusConnect or alternatively, the instructor may select to provide in-class time for students to complete the evaluations.

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

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 undisruptive 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.

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. Three absences for any reason, whether excused or not, may constitute failure for the course.