

DC 215: Sound Design I

Course Description

This course is an introduction to the principles of digital audio and the methods employed to create, edit, and deliver sound for film. The course examines the place of sound in film, both artistic and technological. The course will cover the basics of sound in the physical and digital realm, sound effects editing, and sound effects delivery. Lectures, discussions, and videos will be used to examine the art and the process of adding sound to film. Students will learn to edit sound assignments with Pro Tools and current technologies.

Prerequisites: None

Learning Outcomes

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

- Critically analyze a film in terms of aesthetic and technical sound component
- Plan and create 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 basics physics of sound

COURSE INFO

All Assignments must be submitted to D2L

INSTRUCTOR INFO

Derek Katzer
dkatzer@cdm.depaul.edu

OFFICE HOURS

CDM Room 429

Tuesday
10:20 AM to 11:50 AM

Thursday
1:30 PM to 3:30 PM

Course Information

Course Management Systems/Tools

Course information, tutorial videos, and printed materials are all available on D2L:

<https://d2l.depaul.edu>

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.

Materials/Equipment

DePaul University has an enterprise Box Account. All projects can be stored on Box. More information and login details can be accessed at:

<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:

DC215 LastnameFirstinitial Projectname. E.G **DC215 KatzerD Project 1**
Failure to do so will result in a 1-point reduction in the project or assignment grade.

Course Information (Cont.)

Grading

Participation 10%

Papers: 10%

Midterm Project 20%

Final Project 30 %

 Early Look 1: 5 %

 Early Look 2: 5 %

 Final Submitted Project: 20%

Projects 30%

 Project 1: 10%

 Project 2: 15%

 Project 3: 5%

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

Late work is not accepted. In case of illness, please let me know.

Corrupted files and submissions to an incorrect dropbox will result in a zero.

Course Schedule

Week 1

Class 1 - 1/08

Explain Syllabus and class expectations. D2L.
How does sound help tell the story? Listening/Writing Exercise

Reading: Behind the Art: Randy Thom, Designing for Sound, Rain is sizzling Bacon

Class 2 – 1/10

The Four Dimensions of Sound Track
Sound Physics! (Yes, we will go into why $v = \lambda f$)
Pro Tools: Introduction to your new best friend

Homework

Paper 1: Pick a specific location in your residence and listen for 30 minutes. Note what you hear during that time and your reaction to that sound and how your perceptions of sound have changed. **(Due Class 3)**

Reading: Let's Talk About Waveforms!

Week 2

Class 3 – 01/15

Sound Basics

File Formats - OGG, MP3, AIFF, WAV

Pro Tools Basics 1 - The Pro Tools Workspace and Working with Sessions and Video

Class 4 – 01/17

Pro Tools Basics 2 – Working with Tracks and Navigating and Playing Sessions

Pro Tools Basics 3 – Importing Audio, Working with Selections, and Exporting Audio, Editing Audio

Homework

Project 1: One-minute clip of audio design made to tell a story. You may not use music, unless it is diegetic, or dialog that is more than Walla/grunts.

(Due Class 5)

File Requirements:

Sample Rate/Bit Depth: **48khz/24bit**

Compression Type: **Uncompressed WAV**

Sound Field: **Stereo**

Week 3

Class 5 – 01/22

Project 1 Critiques

Pro Tools Basics 4 – Fades, Automation, Plugins, and the Mix Window

Reading: 10 Things About Sound You May Not Know, Managing Your Pro Tools Projects

Class 6 – 01/24

Sound Design Step by Step

Pro Tools Basics 5 – Fades, Automation, Plugins, and the Mix Window

Pro Tools Basics 6– Importing Video

Project 2: Syncing environmental sound effects to a video project. Space and Time are important concepts for this project (**Due Class 7**)

File Requirements:

Video:

QuickTime MOV

Audio:

Sample Rate/Bit Depth: **48khz/24bit**

Compression Type: **Uncompressed WAV**

Sound Field: **Stereo**

Week 4

Class 7 – 01/29

Project 2 Critique

Pro Tools Advanced 1 – EQ, Compression, syncing effects

Introduce Midterm project

Reading: 8 Steps to Better EQ, The Beginner's Guide to Compression, using Playlists

Class 8 – 01/31

Pro Tools Advanced 2 - Busing and Routing within Pro Tools

In Class work on Midterm Project

*** I will be out of class due to work until 2/12**

Reading:

Soundworks Collection - The Sound of Bladerunner 2049

Week 5

Class 9 – 2/05

Practical Midterm Due at End of Class

Paper 2: Choose a 20 to 30-minute sequence from any movie and write a 500-word analysis of the sound design of that clip. Utilize the terminology we've learned about in class to discuss the sound design.

Class 10 – 2/07

Production Sound Basics

Reading: An Introduction to Gathering SFX, 5 Tricks to Record Better Atmospheres, Room Tone Emotional Tone, Designing Sound Backgrounds

Week 6

Class 11 – 2/12

Microphones Part 1- Lecture/Demo

Reading: Using Polar Patterns Effectively, Behind the Art: Nicolas Becker

Class 12 – 02/14

Microphones Part 2 - Lecture/Demo/Recording exercise

Introduce Team Recording Exercises

Project 3: Team Field Recording/SFX recording exercise Details on D2L.
(Due Class 15)

Week 7

Class 13 - 02/19

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**

Reading: Deciphering the film Slate

Class 14 – 02/21

Recording workshop

Introduction of Final Project (Due 3/19 at 1:45 PM)

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**

Week 8

Class 15 – 02/26

Introduction to the Sound Studio (Room 724)

Reading: De-essing, How to use a Parametric Equalizer

Class 16 - 02/28

Recording Exercises in the Sound Studio (Room 724)

What is Timecode?

Week 9

Class 17 – 03/05

Pro Tools: Mixing your final project
In Class work on Final Project

Class 18 – 03/07

Pro Tools: Printing Mixes for Deliverables
In class work on Final Project
Project 3 Early Look Critiques 1 (At least 1 minute of finished, or mostly finished audio)

Week 10

Class 19 - 03/12

In class work on Final Project

Class 20 – 03/14

Project 3 Early Look Critiques 2

Week 11

Final Exam 03/19 11:30 AM – 1:45 PM

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.

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.

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.

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