

## **Digital Design 208: Sound Design In Context**

Meets: TBA  
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### **Course description:**

This course exposes students to more hands on experience with sound design and digital audio technologies by means of a number of projects meant to enhance their contextual understanding of production methodologies. The course focuses on dealing with concepts and procedures related to designing sound for animation, film, and multimedia applications. It will provide students with greater experience using digital recording tools including microphones, dynamic processors and effects units, as well as techniques for recording and editing with various popular audio outboard gear and computer software packages, mixing, editing, etc.

### **Course objectives:**

The course will provide students with:

- A greater appreciation for sound design
- Wider experience with digital sound recording equipment
- Wider experience with digital sound editing and mixing
- A greater understanding of sound and video issues
- A better working knowledge of ProTools
- A better working knowledge of MIDI
- A better working knowledge of Sound Processing
- A better working knowledge of sound mixing & mastering
- An wider appreciation for how sound is incorporated into other media

### **Credit Hours:**

3 hours

### **Pre-requisites:**

- DD101: Introduction to the Digital Toolbox
- DD108: Introduction to Sound Design
- DD113: Introduction to Motion Graphics

### **Required readings:**

*Pro Tools for Video, Film, & Multimedia* by Ashley Shepherd  
*Sound Design for Interactive Media* by Joseph Cancellaro  
*Sound Design* by David Sonnenschein

### **Strongly suggested:**

While this class has not been designated as 'web-enhanced,' it is strongly urged that students wishing to take full advantage of the class have:

- Some familiarity with the Internet;
- Access to the Internet from home or elsewhere
- An active email account.

### **Necessary Materials:**

- Portable memory solution such as portable hard drive or flash drive with at least 500mb available for transporting work to and from class
- Blank CD-R(s) or DVD-R for final deliverable

### **Due dates:**

Late assignments will not be accepted without a physician or counselor's note.

**Grading:**

Projects	50
Reaction Paper (10)	20
Final Project & Presentation	20
Participation	10
<b>Total</b>	<b>100</b>

**Grades:**

90-100	A
80-89	B
70-79	C
60-69	D
0-50	F

There is no R grade in this course.

**Sound Design In Context (SCT) assignments:**

This course will be an organic mix of lecture and practice with the professor working to explain the concepts, give examples, and also oversee how well students grasp the concepts discussed as they work on assigned projects. 10% of the grade will be based on engagement and consistent attendance, while the balance of the grade will be determined by students work on three projects over the course of fifteen weeks.

Assignment	Type	Date	Graded Points
Radio Drama Project	Take-home / In class	P1	25
Area 51 Project	Take-home / In class	P2	25
Final Project	Take-home / In class	P3	35
<b>Total</b>			<b>85</b>

**Notes on the grading criteria:**

Work will be evaluated according to the following criteria:

- Understanding, interpretation, communication of course concepts
- Critical thinking
- Design Process
- Research and Analysis of related issues
- Contribution to in-class discussion

**The SND Projects:**

What follows are brief descriptions of the USE assignments students will be doing over the course of the term. Detailed instructions will be provided in-class. Without a physician or counselor's note, late assignments will not be accepted and so will receive a grade of 0.

**Radio Drama:**

Before television came along folks sat around listening to the radio with complete absorption. As an entertainment medium listeners were very satisfied to create imagery in their heads that went along with the sounds and voices coming in over the airwaves. So successful was the experience of this medium that few early radio shows made the transition to television successfully. Folks just didn't like the real scenes as much as the ones they had already imagined (a similar complaint is often made between books and the films that are made based upon them).

For this project, students will form into groups of three or four students each and to create a radio drama 5-7 minutes in length. The drama may be based on an existing play or novel, or created completely from scratch. All sound effects, voices, and music are to be created by team.

**The SND Projects continued:****Area 51:**

Often cited by UFO conspiracy buffs as the ultimate Man-Meets-Martian event, Area 51 is believed to have been the location of a crash landing by a UFO in the early 1950's. If you believe what the voices inside your head keep telling you, then you know that the bodies of the pilot and co-pilot of the spacecraft were recovered and super secret autopsies were performed. Having seen forensic science in prime time cop shows on television you also know that ALL autopsies are recorded on a little pocket recorder. But no one has ever recovered the Area 51 autopsy recording.

For this project each student will create a hoax recording of the Area 51 autopsy. It should be between 2 and 5 minutes in length and be packed with sound effects and high drama.

**Final Project:**

Must be defined by student and presented with an artist statement at the beginning of class 9 for review and critique.

**Participation:**

A student's participation grade is based primarily on their attendance and participation in class. Every student begins the term with 10 participation points. Attendance is mandatory for every single scheduled class. For each class missed, 3 participation points will be deducted. Tardy students will have 2 participation points deducted. More than three absences will amount to a failure, as a student may not earn less than 0 participation points.

**Academic policies (from Catalogue):**

Hostos Community College believes that developing student's abilities to think through issues and problems by themselves is central to the educational process. Since the Hostos College degree signifies that the student knows the material s/he has studied, and the practice of academic dishonesty results in grades or scores that do not reflect how much or how well the student has learned, understood, or mastered the material, the College will investigate any form of academic dishonesty brought to its attention. If the charge of academic dishonesty is proved, the College will impose sanctions. The three most common forms of academic dishonesty are cheating, plagiarism, and bribery.

**Cheating (from Catalogue):**

In the collegiate setting, cheating is defined as the purposeful misrepresentation of another's work as one's own. Faculty and students alike are responsible for upholding the integrity of this institution by not participating either directly or indirectly in act of cheating and by discouraging others from doing so.

**Plagiarism (from Catalogue):**

Plagiarism is a form of cheating which occurs when persons, even if unintentionally, fail to acknowledge appropriately the sources for the ideas, language, concepts, inventions, etc. referred to in their own work. Thus, any attempt to claim another's intellectual or artistic work as one's own constitutes an act of plagiarism.

**Bribery (from Catalogue):**

In the collegiate setting, bribery involves the offering, promising, or giving of items of value, such as money or gifts, to a person in a position of authority, such as a teacher, administrator, or staff member, so as to influence his/her judgment or conduct in favor of the student. The offering of sexual favors in exchange for a grade, test score, or other academic favor, shall be considered attempted bribery. The matter of sexual favors, either requested or offered, in exchange for a grade, test score or other academic favor, shall also be handled as per the Sexual Harassment procedures of the College.

**College attendance policy (from Catalogue):**

Students are expected to attend all class meetings in the courses for which they are registered. Classes begin at the times indicated in the official schedule of classes. Arrival in class after the scheduled starting time constitutes lateness.

The maximum number of absences is limited to 15% of the number of scheduled class hours per semester and a student absent more than the indicated 15% is deemed excessively absent. Attendance is monitored from the first official day of classes. In the case of excessive absences or lateness, the instructor has the right to lower the grade, assign a failing grade, or assign additional written work or readings.

Absences due to late registration, the instructor will consider change of program, or extenuating circumstances on an individual basis. Each department and program may specify in writing a different attendance policy. Instructors are required to keep an official record of student attendance and inform each class of the College's or department attendance policy.

**NOTE:**

- Any work missed during any period of absence must be made up by the student.
- To meet financial aid criteria, a student must attend class at least once in the first three weeks and once in either the fourth or fifth week of class.

**Course schedule:**

Readings must be completed for each class. Not all assigned texts will be discussed in class or covered in the class lectures.

Week	Project Due	ROOM	TOPIC	READ, VIEW, OR LISTEN TO FOR TODAY
1		TBA	Discussion: Class Introduction Project One Introduced	No reading
2		TBA	Discussion: The Creation of a Sound Designer Pro Tools Review	Read: Shepherd's <i>Pro Tools</i> Chapter 1: Film, Video, & Multimedia Technology Cancellaro's <i>Sound Design for Interactive Media</i> Chapter 1: Acoustics From the Beginning & Chapter 2: Analog Recording & Reproduction Listen to: Prairie Home Companion Radio Show on NPR (especially the work of Tom Keith)
3		TBA	Discussion: The Microphone as medium Placement in Context	Read: Shepherd's <i>Pro Tools</i> Chapter 2: Audio for Film, Video, & Multimedia Cancellaro's <i>Sound Design for Interactive Media</i> Chapter 3: Digital Audio Fundamentals & Chapter 4: The Computer & Audio Also read: <a href="http://news.nationalgeographic.com/news/2005/06/0617_050617_warworlds.html">http://news.nationalgeographic.com/news/2005/06/0617_050617_warworlds.html</a>
4		TBA	Discussion: Signal Path Sound Processing	Cancellaro's <i>Sound Design for Interactive Media</i> Chapter 5: Music Theory for Sound Designers

5	P1	TBA	Discussion: Project Review Project 2 Introduction	Cancellaro's <b>Sound Design for Interactive Media</b> Chapter 6: Principles of Sound Design
6		TBA	Discussion: Ambient & Foley Foraging for Sound	Sonnenschein's <b>Sound Design</b> Chapter 1: Creating the Sound Design Step-by-Step
7		TBA	Discussion: Editing Sound for the imagination	Sonnenschein's <b>Sound Design</b> Chapter 2: Tapping Into the Dreamscape
8	P2	TBA	Discussion: Project 2 Review Project 3 Introduced	No Reading
9		TBA	Discussion: Project 3 Concept Review	Sonnenschein's <b>Sound Design</b> Chapter 3: From Vibrations to Sensations
10		TBA	Discussion: Sound Physics Synchronization MIDI	Sonnenschein's <b>Sound Design</b> Chapter 4: From Sensation to Perception Shepherd's <b>Pro Tools</b> Chapter 3: Synchronization and SMPTE Time Code
11		TBA	Discussion: Processing Sound MIDI	Sonnenschein's <b>Sound Design</b> Chapter 5: Music to Our Ears Shepherd's <b>Pro Tools</b> Chapter 6: Editing to Picture
12		TBA	Discussion: Project 3 Update The Mix	Shepherd's <b>Pro Tools</b> Chapter 7: Processing Audio Using Audiosuite Plug-ins
13		TBA	Discussion: One-on-One conferences	Shepherd's <b>Pro Tools</b> Chapter 8: Mixing to Picture in Pro Tools
14		TBA	Work Day	Shepherd's <b>Pro Tools</b> Chapter 9: Delivery of Master Recordings
15	P3	TBA	Final Project Presentations & Critiques	No reading

COURSE ID	-
PASSWORD	-