



## Grading Scale:

Letter grades will be based on the following grading scale:

A = 100-94	B+ = 87-89	C+ = 77-79	D+ = 67-69
A- = 90-93	B = 86-83	C = 73-76	D = 60=66
	B- = 82-80	C- = 70-72	E = <60

Late assignments will be penalized one letter grade for each day that they are late and will not be accepted after 3 days past the due date.

## Attendance:

Attendance is a critical component of this class. Many of the skills and techniques are taught through hands on learning experiences. Makeup of these experiences will not be provided. Accordingly, attendance will be taken at each class. Each absence will reduce the grade in the class by one third of a letter grade (ex. an A will be reduced to A-). Exceptions will be made for medical reasons outlined in a doctor's excuse.

## One Hour individual instruction:

Each student will be required to attend a one hour individual instruction session with the instructor. At this time the student will patch the sound system and create a small sound design using, SFX and Audition. A signup sheet with dates and times will be provided by the instructor.

## Bibliography:

*Basic Live Sound*. Paul White. SMT: London, 2003.

*What's A Mixer?*, William Philbrick. Hal Leonard Corporation: Milwaukee, 2001.

*The Live Sound Manual*. Backbeat Books. London: Outline Press Ltd, 2002,

## Discussion/Participation

Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the dialogue when we hit silences or points of disagreement, and keep the conversation on track. This will help keep the discourse in the class moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual, and group presentations and great lectures, and asking questions and provide feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class section. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading, or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options.

## Participation as critical citizens

In this course I am committed to engaging you as critical citizens who value social and cultural difference, free speech, democracy, and self-reflection. As critical citizens, you are expected to demonstrate integrity, be responsive to the welfare of others, foster positive classroom climate based on trust and mutual responsibility, and exhibit sensitivity to and respect for multiple socio-cultural realities, diversity, and difference including, but not limited to, sexual identity, ability, class, race, gender, ethnicity, and age. This includes using suitable language, mannerisms, and interpersonal skills. Together, we will learn from each other as we build and strengthen our critical skills for understanding the discourse of visual culture in art education.

# Course Calendar

Week	Date	Lesson	Assignments
Week 1		Introduction \ Syllabus review	
		Sound in Entertainment \ Designer and Engineer	
	Lab	Sound Systems Tour \ The Sound Environment	Kaye LeBrecht Chp 1&2 White 1&2
<b>Project 1 - Sit and Listen- Due by beginning of Class [Date]</b>			
Week 2		History of Sound Design	Project 1 Due Collison Chp 2-4
		Basic Sound Generation	Moscal Chp 1&2
	Lab	Basic Sound Generation Continued	
Week 3		Basic Acoustics	
		Basic Acoustics – Continued	
<b>Project 2 - Interpretation Due by beginning of Class [Date]</b>			
	Lab	Electricity and Electromagnetic Forces	Project 2 Due Moscal Chp 3&4
Week 4		Intro to Equipment (Analog) – SMAS	White Chp 5&6
		Digital Sound	
	Lab	Digital Sound Continued	
<b>Project 3 - Tech Week Process</b> – Attend 1 hour of Tech Week for <i>Show Name</i> Date through Date – Due Date			
Week 5		Intro to Equipment (Digital)	White Chp 7
		Intro to Audition and SFX	
	Lab	Basic Plumbing (wiring)	White Chp 10-13
Week 6		Sound Designer and Theatre Companies Time Line of Theatre Sound Design	Choose partners and scenes for <i>Comedy of Errors</i> - Project 5 Kaye LeBrect Chp 3&4&6
<b>Project 4 – Critique Due Date</b> – <i>Show Name</i> Opens – Dates of performances			
		Meeting with the Director \ Collecting Effects and music	
	Lab	Forming the basis for Design\Sound Plot	Kaye LeBrect Chp 5
Week 7		Selection/collection of effects\music Pulling it together	Kaye LeBrect Chp 8
		Build a System \ Recording	White Chp 12
	Lab	Patching and Theatre Setup	
Week 8		Mics and Going Wireless	White Chp 3&4
		Musicians and Monitors	White Chp 11
	Lab	Headsets and Productions Systems	
Week 9		Collect and Modify\Create Playback	Submit Prelim Final project Picture and statement
		Collect and Modify\Create Playback	
	Lab	Collect and Modify\Create Playback	
Week 10		Touring	Project 4- <i>Show Name</i> Critique- Due by beginning of class
		Specifying Sound Systems	
	Lab	Catch up\ Work on Projects	
<b>Project 5: Final – Due Date</b>			

**Statement of Disability:** If you have any condition, such as a physical or mental disability, which will make it difficult for you to carry out the work as outlined on this syllabus or which will require extra time on examination or in class work, please notify the instructor during the first two weeks of the course so that we may make appropriate accommodations. To register a documented disability, please call the Office of Disability Services (located in 150 Pomerene Hall) at 292-3307; or 292-0901 TDD.

**Statement of Academic Misconduct:** Academic Misconduct (rule 3335-31-02) is defined as “any activity which tends to compromise the academic integrity of the institution, or subvert the educational process”. Please refer to rule 3335-31-02 in the student code of conduct for examples of misconduct. It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-487). For additional information see: <http://oaa.osu.edu/coam/home.html>

Student Escort Service is available by calling the following phone number 292-3322.

## **Project I: Sit and Listen**

Our day to day lives are full of sounds that inform us of our surroundings, keep us safe and give us added context to our environment. This project is designed to sharpening your ear, pushing you to listen and distinguish the variety of sounds that occur, creating an aural environment. These sounds will have directionality, meaning and cause reaction in others. As a sound designer you must understand the environment you are trying to create. Sound is a separate and artistic unit of design that works with the other designs as well as with the performers.

For this project, you must choose a location where you can sit comfortably, quietly and un-obtrusively. Using the provided spread sheet you will record all environmental sounds that you hear for one hour. You are encouraged to ignore conversations but still record all other human and environmentally generated sound. For each sound give:

- Sound – description
- Source – description
- Direction – using clock designations
- Meaning – what does the sound tell you about the environment
- The reaction of other people.

Do not tell anyone in the class where you were stationed. Places with a lot of foot traffic, auto traffic or environment noises are good (ex Banks, Malls, Construction sites, Offices). Classes that you are attending are not acceptable. The sheets need to be legibly hand written (no laptop or other computers allowed).

In class on the day it is due the instructor will exchange papers and the student who receives your paper will try to determine where you were sitting. Grading will be based on the choice of location and the completeness of the assignment.

## **Project #2: Interpretation**

How we interpret the environment we are in is based in part on the sounds around us but also in part by our other senses. How do we understand sound out of this context?

The instructor will provide a CD with a sound clip from a movie. This clip will have no dialog and no other means to identify the action taking place. You will need to identify (list) all of the sounds and then make up a story which supports the sounds that you hear. This story must incorporate all of the sounds. The story that you compose must be able to be performed on stage (no aliens or other corporeal entities).

**DO NOT DISCUSS YOUR STORY WITH OTHER MEMBERS OF THE CLASS!!!**

You should develop a two paragraph introduction, and then describe the action that is happening to create the noises. You may add dialog to the script if you wish. Your response must be type written, no longer than two pages.

After you have turned in your papers the instructor will play the DVD for the class.

The paper will be graded on creativity and how completely it uses all of the sounds available on tell the story.

## **Project 3: Tech Week Process- *Show Name and dates***

An important part of the Theatre design process is knowing how to interact with the director, other designers and the production run crew. Nowhere is this more evident than in the tech week process. During the tech and dress rehearsal process all areas of production need to interact smoothly to produce a complete and coherent production.

You will, need to attend 1 two hour long tech or dress rehearsal. Headsets will be provided so that you can listen in on the production process. You will not in any way interfere with the process. You will be responsible to take notes about:

- 1) What were the successful interactions between the director and designers?
- 2) What was the roll of the sound designer?
- 3) What was the roll of the sound board operator?
- 4) What was the roll of the stage manager?
- 5) Was any time wasted during this process? If so why?

You will write a two page critique summarizing these observations and making suggestions about how to improve the process. These critiques will be discussed in class.

## **Project 4: Sound Critique of *Show Name***

Sound design is only one aspect of a production. In order to create a truly affective sound design it must be coordinated with all other aspects of the production. At the same time it must provide a Soundscape that provides the audience with an understanding of the environment of the production.

How affectively did the sound design support its production? Remember to pay close attention to the environment created by all aspects of design as well as the dialog of the script.

A critique is an opinion paper. You are encouraged to express your opinion freely. Don't be concerned about the critique while you are watching the production, but take several moments after the show to jot down your impressions. **DO NOT** wait to long to write your critique, most people write best while the show is still fresh in their mind. You can always revise it at a later time.

(Sound Critique – continued)

Your critique should follow the outline below:

1. A clear statement of your thesis (did the sound design support or not support the production). 1 Paragraph
2. A brief statement of the theme (not plot) of the production. 1 Paragraph
3. A point by point explanation of why you believe the thesis you stated above. Site specific examples of what did or didn't make the sound design work. 2 pages.
4. Conclusion 1 paragraph

You may discover that certain aspects of the sound design supported the production while others did not. If that is the case, you should determine the overall supportiveness of the design and state that in the opening paragraph. Still give specific examples of which aspect of the sound design supported the production and which did not.

Grading will be based on the clarity of your writing and the strength of the examples cited in the body of the critique.

## Project 5: Final

As a Sound Designer (or Assistant Sound Designer) you are often required to discuss your design as a concept rather than as a completed production. This ability allows you to communicate with other designers, the actors and the director. In addition, you will need to communicate clearly with potential employers who will not see the production or even see the facility that it was produced in.

Your final project is to create the sound design for a selected scene from *Comedy of Errors*. The project will culminate in a design presentation to the entire class. This project will be done in groups of two. You may choose your partners and together you will choose the Act and Scene that will be your focus. This must be a finished portfolio quality presentation. The instructor reserves the right to re-assign Acts and scenes, to ensure successful completion of the project.

You will function as your own director. You can set the production in any time or location that you believe is appropriate. Once you have chosen a time and place you must find a representative picture. This picture along with a preliminary concept statement of at least 2 pages must be submitted to the instructor on Tuesday Feb. 26th.

As you approach the design you need to consider environmental and direct effects, as well as music. These must support the time, place, and mood that you are trying to create. The picture that you choose will help provide clues about the environment.

For the final presentation you must provide a:

- Full copy of the script with all appropriate cueing (just as a Stage Manager would).
- A complete sound plot.
- Any research materials you used in developing your concept.
- A concept statement of at least 2 pages.
- A visual image that expresses your concept of the aural world of the play.
- A CD containing all finished effects as well as a file containing all of the effects in order. This CD must be playable in any portable CD player.

Examples of all these materials will be provided by the faculty member. If there are difficulties with the equipment you should meet with the faculty member to resolve them (office hours are listed above). Your final presentation will be made to the entire class as if you are having a job interview.

### Graduate Student Requirement:

Assume that the director has asked to re-enforce all of the performers with body mics. You are working in Thurber theatre, where we have a house mixer and support system. Include an estimate for the rental/purchase of an appropriate number of body mics (get real estimates). Plus all other expenses this may entail (perishables: batteries, tape, alcohol wipes etc.). A draft of the wireless project will be submitted on the Friday of week nine of the quarter. A review of the draft with the faculty member will be scheduled during the 10<sup>th</sup> week of the quarter.

Submit this in the form of a bit proposal (examples will be distributed).