

Term Information

Effective Term Spring 2018
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

To make the course repeatable up to 9 credits total

What is the rationale for the proposed change(s)?

The course is a topics course. It is offered annually but on a three year cycle its content shifts.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Theatre
Fiscal Unit/Academic Org	Theatre - D0280
College/Academic Group	Arts and Sciences
Level/Career	Graduate, Undergraduate
Course Number/Catalog	5241
Course Title	Topics in Sound Technology
Transcript Abbreviation	Sound Technology
Course Description	An exploration of topics on theatrical sound including audio system form and function, live mix, aesthetics of sound, audio engineering and theatrical sound design.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	Yes
<i>Previous Value</i>	<i>No</i>
Allow Multiple Enrollments in Term	No
Max Credit Hours/Units Allowed	9
Max Completions Allowed	3
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: 3241 or 5212.
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0501
Subsidy Level	Masters Course
Intended Rank	Senior, Masters

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes • To develop an advanced skill set in theatrical sound design, technology, and analysis

Previous Value

Content Topic List

- Sound
- Audio
- Theatre
- Design
- Acoustics

Sought Concurrence Yes

Previous Value **No**

Attachments

- Software Networking Syllabus.docx: syllabus for 1 version of the topics
(Syllabus. Owner: Schlueter, Jennifer E)
- Sound Aesthetics Syllabus Final.docx: syllabus for a 2nd version of the topics
(Syllabus. Owner: Schlueter, Jennifer E)
- Sound Technology Syllabus.docx: syllabus for a 3rd version of the topics
(Syllabus. Owner: Schlueter, Jennifer E)
- Computer Science.pdf: concurrence: sought and no response
(Concurrence. Owner: Schlueter, Jennifer E)
- Music.pdf: concurrence: sought and no final response
(Concurrence. Owner: Schlueter, Jennifer E)

Comments

- Disability statement has the incorrect address (they've moved). Also, has Theatre considered seeking concurrence from the SOM and Engineering/Computer Science given the technology-focus and software-focus of the course? It might come up as the course advances. *(by Heysel,Garett Robert on 05/19/2017 01:42 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Schlueter,Jennifer E	05/19/2017 11:18 AM	Submitted for Approval
Approved	Schlueter,Jennifer E	05/19/2017 11:19 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	05/19/2017 01:42 PM	College Approval
Submitted	Schlueter,Jennifer E	09/28/2017 11:49 AM	Submitted for Approval
Approved	Schlueter,Jennifer E	09/28/2017 11:49 AM	Unit Approval
Approved	Heysel,Garett Robert	09/29/2017 07:32 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	09/29/2017 07:32 PM	ASCCAO Approval



TH 5241: Topics in Sound Technology Audio Networking + Software SYLLABUS

TERM: Spring 2015
CREDITS: 3
LEVEL: U
CLASS TIME: M, W, F 12:45-205
LOCATION: Drake 078

INSTRUCTOR: Jim Knapp
OFFICE: Drake 85B
OFFICE EMAIL: knapp.6@osu.edu
OFFICE PHONE: (614) 292-0906
OFFICE HOURS: By Appointment

COURSE DESCRIPTION: As technology develops at an exponential rate within the sound industry it is becoming increasingly important that you are fluent in the use of the current software and networking devices. Your understanding of the vocabulary used in the field will serve you well. This class aims to familiarize you with the many different software and networking practices so that you fully understand their capabilities and applications. With so few theatres able to employ separate designers and engineers you will often be relied upon to provide both services and to understand the differences between both the designer's and engineer's uses of the components. Our goal by the end of the semester is to ensure that you are informed and well-rounded, capable of the critical thinking and problem solving necessary to be a successful audio professional.

LEARNING OBJECTIVES:

- Learning how and when to use the variety of software used by a Sound Designer and Engineer
- Learning how each networking component works and how to use them to connect large systems
- A thorough understanding of the best way to utilize software to access the maximum amount of potential in the system
- Understanding the importance of the networking components and how to use them to ensure a system works at its best
- How to accomplish a successful design using the software and accomplish a successful system connection by using networks
- How to troubleshoot a failure in the system by addressing the software and networking components

TEACHING METHOD: There will be 3 lectures per week. In addition, some participation time outside of the class may be required. This will be discussed at the beginning of the semester.

REQUIRED TEXTS:

John Huntington. *Show Networks and Control Systems*. New York City, NY: Zirkon Designs Press, 2012.

You can purchase the textbook at the bookstore or online at <http://controlgeek.net/bookinfo/>

ASSIGNMENTS:

Audition Assignment:

After experimenting with Audition in the classroom you will be given a list of Audition edits. You will choose a piece of music that you will need to use several times to incorporate these 4 Audition edits. (You will make one edit per track, with a total of 4 separate tracks). You will need to ensure that your changes are well executed and that they enhance not detract from the original track. Both the original track and the edited tracks need to be in sequence. You will be expected to explain what you have changed, why and what it was you were hoping to achieve in a brief paragraph to be saved alongside your Audition files. Mix file down into a wav format when completed on USB stick and hand in on due date.

SFX Assignment:

For this assignment you will create a "show file" in SFX. You will be given a scene from a play, and complementary effects and music. You will need to use the effects and music in SFX to demonstrate how you would utilize the software, f.e-moving sound through the space. You will be required to exhibit 3 of the software's capabilities by using 3 different pieces of music or effects; you will need to support your decisions with a brief written paragraph to be saved on your USB and handed in on the due date.

Networking Project:

Networking is becoming increasingly important for audio engineers and designers. Your understanding of the components involved and the necessary connections needed to complete a network are what will be tested here. You will be given 2-3 devices that are used regularly in an audio networking setup. Using these components, create a functional network; you will need to provide a hard copy of your "line signal plot" with all of the relevant information for each device specified clearly. You will need to be able to explain your process, talk through your paperwork and discuss your desired outcome.

Analysis and Equalization:

As a sound designer one of the most important things to understand is the acoustics of any given room. Your ability as a sound designer to analyze a space and to compensate for shortcomings could be the difference between a successful and unsuccessful design. We have many ways of analyzing a space but for this project you will be asked to record the responses of FuzzMeasure, the audio software, to a sound generated in the room. After recording with Fuzz-Measure you will be asked to review and compare the data points that you have collected with those collected through True RTA software, software that allows you to see graphically the behavior of certain frequencies in the room. Using the information you gather from FuzzMeasure and RTA you will be asked to correct for any anomalies, this will be done through the Digital Signal Processor.

GRADING: Grading statement followed by breakdown:

Attendance.....	20%
Audition Assignment.....	15%
SFX Assignment.....	15%
Networking Project.....	20%
<u>Analysis and Equalization.....</u>	<u>30%</u>
Total	100%

Grading Scale:

93 - 100.0	A
90 - 92.9	A-
87 - 89.9	B+
83 - 86.9	B
80 - 82.9	B-
77 - 79.9	C+
73 - 76.9	C
70 - 72.9	C-
67 - 69.9	D+
60 - 66.9	D
0 - 59.9	E

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 letter grade (ex. An A will be reduced to A-). Exceptions will be made for medical reasons outlined in a doctor's excuse, a death in the family or pre-arrange absence for an official university event.

ACADEMIC 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. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>).

STUDENTS WITH DISABILITIES that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

FOR YOUR SAFETY, the OSU Student Safety/Escort Service is available after 7 p.m. by dialing 292-3322.

COURSE SCHEDULE

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

Week 1:

Date	Intro to Audio Software and its uses
Date	The Editing Competitors and what they do-Audition/Audacity/ProTools

Week 2:

Date	Audition in depth
Date	Audition in depth

Week 3:

Date	Sound Playback Competitors and what they do-SFX/QLab
Date	SFX in depth/Audition Assignment due

Week 4:

Date	SFX in depth
Date	QLab

Week 5:

Date	Acoustic Analysis software/What is it used for and how does it work
Date	FuzzMeasure/SFX Assignment due

Week 6:	
Date	FuzzMeasure
Date	How to read and use the information collected
Week 7:	
Date	Introduction to Networking/Digital Signal Processing
Date	How to physically set up a network/Devices involved
Week 8:	
Date	How to program devices to speak to one another
Date	IP Addresses/SubNets etc
Week 9:	
Date	Networking
Date	Networking/Networking Assignment due
Week 10:	
Date	Spring Break
Date	Spring Break
Week 11:	
Date	Digital Signal Processing-components and networks
Date	Digital Signal Processing-components and networks
Week 12:	
Date	SymNet Composer
Date	SymNet Composer
Week 13:	
Date	RTA/ How to use data to equalize/Lab time
Date	Equalizing in SymNet/Lab Time
Week 14:	
Date	Audio Networking Systems
Date	Audio Networking Systems
Week 15:	
Date	Video/AV Software (Wings)
Date	Video/AV Software (Watchout)
Final Exam:	
Date	Analysis and Equalization Project Due



Theatre 5241: Topics in Sound Technology: Theatrical Sound Aesthetics SYLLABUS

TERM: Spring 2015
CREDITS: 3
LEVEL: U
CLASS TIME: M, W, F 12:45-205
LOCATION: Drake 078

INSTRUCTOR: Jim Knapp
OFFICE: Drake 85B
OFFICE EMAIL: knapp.6@osu.edu
OFFICE PHONE: (614) 292-0906
OFFICE HOURS: By Appointment

COURSE DESCRIPTION: This class will examine sound effect selection and the integration of effects into a production. We will also explore the integration of these effects into a physical facility, discussing the influence a space can have on sound. With the advent of more sophisticated sound systems both in movie theatres and at home, an audience's expectation has increased drastically. By developing an understanding of how effect selection impacts the nature of the production and influences the audience's understanding of the performance, you will be armed with the tools necessary to engage and entertain today's audience through the medium of sound.

LEARNING OBJECTIVES:

- To develop an understanding of how sound effects and music are integrated into the entertainment we enjoy every day
- To develop a critical and analytical ear, allowing for a deeper understanding of how sound impacts an audience
- To understand the ways a sound designer is incorporated into the production process
- To establish an awareness of the techniques used to impact a production
- To develop the ability to create a comprehensive sound design and to produce the necessary associated paperwork

TEACHING METHOD: There will be three lectures per week. In addition, some participation time outside of the class will be required.

RECOMMENDED TEXTS:

Deena Kaye & James LeBrecht. *Sound and Music for the Theatre*. New York, NY: Backstage Books, 1999.
David Collison. *The Sound of Theatre*. London, UK: Professional Lighting and Sound Association, 2008.
Slaton. *Mixing a Musical*. Waltham, MA: Focal Press, 2011

Textbooks can be purchased at the bookstore or online at Amazon.com

ASSIGNMENTS:

Projects 1+2:

Our day to day lives are filled with sounds that inform us of our surroundings, keep us safe and give context to our surroundings; whether it's the vibration of a cellphone or the honk of a car horn, these sounds help guide our attention. As sound designers we use these sounds to create engaging environments, providing support for the physical locations and the emotional needs of a scene.

For these projects you will study short video clips, analyzing the clip for location information, emotional impact and any other notable sound effects that have the potential to impact the audience. We will provide worksheets for 4 video clips, each worksheet will require you to think more independently about the emotional elements of the clip and detail the sound design choices for specific moments. You may discover that certain aspects of the sound design supported the clip while others did not; you are encouraged to address these in the appropriate section of the worksheet.

Project 3:

Sound design is only one aspect of any given production; in order to create a truly effective design sound must work with and complement all other elements. In this project you will need to analyze an episode of ***** and discuss in depth whether the soundscape has been successful in supporting the story and has it provided for the audience a deeper understanding of the themes at play. Your critique should be in depth; this asks that you watch the episode several times. This is a critique, an opinion paper; you are encouraged to express your opinion freely.

Your critique should follow the outline below:

- A clear statement of your thesis
- A brief statement of the theme, not plot, of the production
- An in depth explanation of why you believe your stated thesis. Cite examples
- Conclusion

Project 4:

As a sound designer you are responsible for imagining and creating an aural environment. On occasion a director may encourage you to pursue one direction or another but often you will be required to choose what is and is not appropriate for the project. Being able to develop a mature design takes practice, and time spent experimenting with sounds. In this project you will create an aural soundscape to capture what you believe to be the essence and action happening within the world of the moving image, f.e underscoring music and a ticking clock. While sounds can come and go within the piece you will be required to present at the very least 4 different elements that tie together to create a cohesive piece of design. Be prepared to support your choices as you present to the class.

Final Project:

The ability to create a sound environment that not only supports but enhances a performance is a critical part of a Sound Designer's job. These environments provide the audience with context and keep them engaged in the world of the play.

The class will be divided into 2 person teams for this project. Each team will pick a children’s fairytale and gather a series of pictures that tell that story; you are to create a story board with these images. The team will then need to develop a soundscape that supports the fairytale which they have chosen; this soundscape needs to be a fully realized sound environment.

The final will be presented in Bowen Theatre. There will be a standard speaker arrangement for all teams and a system for playback. There will also be a projector and a means to play your story board presentation. Each presentation will need to be a minimum of 5 minutes in length and must incorporate music as well as effects.

GRADING: Grading statement followed by breakdown:

Attendance.....	10%
Project 1-Sound Analysis.....	15%
Project 2-Sound Analysis Pt 2	15%
Project 3-Critique Paper.....	15%
Project 4	15%
<u>Final Project</u>	<u>30%</u>
Total	100%

Grading Scale:	
93 - 100.0	A
90 - 92.9	A-
87 - 89.9	B+
83 - 86.9	B
80 - 82.9	B-
77 - 79.9	C+
73 - 76.9	C
70 - 72.9	C-
67 - 69.9	D+
60 - 66.9	D
0 - 59.9	E

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, a death in the family and a pre-arranged absence for an official university event.

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Students with documented disabilities who have registered with the **Office of Student Life Disability Services** will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 098 Baker Hall, 113 W. 12th Ave; Tel.: 614-292-3307; VRS: 614-429-1334; Email: slds@osu.edu; Web: slds.osu.edu

FOR YOUR SAFETY, the OSU Escort Service is available after 7 p.m. by dialing 292-3322.

COURSE SCHEDULE

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

Week 1:

Jan 12th Introduction/Video Clip Analysis
Jan 14th Acoustic Basics Review

Week 2:

Date Physiology of how we hear
Date Explore Psychology of Hearing

Week 3:

Date Exploration of Emotional Range
Date Continual Exploration of Emotional Range

Week 4:

Date Impact of Sound
Date Script Analysis/ Project 1 due

Week 5:

Date Continue Script Analysis
Date Script Analysis with emotional range applied

Week 6:

Date Sound Effect Selection
Date Sound Effect Selection Continued

Week 7:

Date Music Periods and Characteristics
Date How sound is stored

Week 8:

Date Sound Manipulation
Date Sound Manipulation Continued/Audition/Project 2 due

Week 9:

Date Audition Continued
Date Microphones

Week 10:

Date Spring Break
Date Spring Break

Week 11:

Date Using microphones to record
Date How to use SFX to control sound

Week 12:

Date SFX continued/ Project 3 due
Date Motion and Directionality of Sound

Week 13:

Date The Types of Physical Spaces
Date Use of Sound equipment in the space

Week 14:

Date Room Acoustics / Project 4 due
Date Ways to overcome space limitations with equipment

Week 15:

Date Discussion of Sound in Film
Date Discussion of Sound in Video Games

Final Exam: TBD



Theatre 5241: Topics in Sound Technology

Venue Sound Engineering and Analysis

SYLLABUS

TERM:	Spring 2015	INSTRUCTOR:	Jim Knapp
CREDITS:	3	OFFICE:	Drake 85b
LEVEL:	U	OFFICE EMAIL:	knapp.6@osu.edu
CLASS TIME:	M, W, F 12:45-2:05	OFFICE PHONE:	(614) 292-0906
LOCATION:	Drake 78	OFFICE HOURS:	By Appointment

COURSE DESCRIPTION: Sound is one of many components within a theatre production, and while sound effects and music selection play a big part, without the right equipment that design work becomes futile. The engineering of sound equipment and an understanding of the surrounding physical environment where it will be used plays a big role in the overall quality of a sound system. It is critical for us as theatre practitioners to understand what factors affect what is of utmost importance, the audience's experience. In this class we will look at what components are needed to produce the highest possible quality of sound and how the selection of these components affects the quality of sound at any given venue. Ultimately, the goal of this class is to allow you to create a positive, memorable experience for the audience.

LEARNING OBJECTIVES:

- Learning how to look critically at a venue and discover the most effective physical arrangement of a sound system
- A thorough understanding of how to specify a system based on acoustic analysis
- Understanding the effect your choices have on the quality of the sound and the user's experience
- How to accomplish one of the biggest challenges for a designer, the clear movement of sound through a venue
- Analyzing the audience's experience
- How to ensure safe use of the system for the long term

TEACHING METHOD: There will be three lectures per week. In addition, some participation time outside of the class will be required.

REQUIRED TEXTS:

Slaton, *Mixing a Musical Broadway Theatrical Sound Techniques*, Waltham MA, Focal Press, 2011

RECOMMENDED TEXTS:

Bob McCarthy, *Sound Systems: Design and Optimization*, 2nd Edition, Burlington MA, 2010
Leo L. Beranek, *Acoustics*, American Institute of Physics, 1986

ASSIGNMENTS: Project 1: Acoustic Attribute Presentation

After reading the 18 attributes of acoustic quality (page 186 in the System Design and Optimization textbook), you will be assigned/asked to pick 4 of those qualities and present extensively on them in front of the class. You may use whatever medium you think best to present (PowerPoint/handouts etc.) We will be evaluating your understanding of the attributes and your understanding of how to control for them and gain the best sound.

Project 2: Acoustic Analysis Project

Using the acoustic analysis software and your growing understanding of acoustics, analyze the Mount Hall/ New Works Lab space and present to the class your analysis of the acoustic properties of the room. You will also need to apply your knowledge and present to us how you would combat the acoustic challenges present in the space and create an optimal sound environment.

Project 3: Final Specification Project

Utilizing all of the information you have learned over the course of the class, present your specification of a full system designed to address the needs of Mount Hall/ New Works Lab as determined by you in your previous Acoustic Analysis Project. You must include a foreword detailing the project and the history of the space (to include the previous uses of the space and likely uses in future), a breakdown of the current system and its problems, and your proposal for a new system including specification sheets, accompanied by any and all drawings of the space.

GRADING: Grading of projects will be based on the completeness, clarity and presentation. Projects 2 and 3 are designed to be conducted as a group. Each member of the group is expected to participate fully in each project.

Attendance.....	20%
Acoustics Project.....	20%
Specification Project	25%
<u>Final Project</u>	<u>35%</u>
Total	100%

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COURSE SCHEDULE

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

Week 1:

Class Outline\Introduction-What are sound systems, how are they used?
Review of System\Who is the client\What are the uses
What is the primary concern when specifying a new system? Natural vs Amplified

Week 2:

No Class (MLK Day)
Evaluate the house system vs. production needs\Time line of a project
Basic Acoustics

Week 3:

Subjective Attributes of musical\acoustic quality (our goals) (discussion of list from book)
Discussion of specific elements\considerations in a space (pg. 197-200, McCarthy book)
Analog vs. Digital

Week 4:

SMAS Review\ Power\Clean Signal
Sources
Mixers-Analog

Week 5:

Presentation for Project 1
Mixers-Digital
Amplifiers

Week 6:

Speakers-powered vs unpowered
Speakers in a space-MAPP
Wiring\Assembly of Speakers

Week 7:

Determine Specification Groups/ Visit Space (Mount Hall or New Works)
Predictions for a space
Acoustic Analysis Software

Week 8:
Diffusion\Diffraction\Resonance
Absorption Materials\Tactics
Lab Time

Week 9:
Lab Time
Lab Time
Presentations Project 2

Week 10:
Spring Break
Spring Break
Spring Break

Week 11:
Connectors
Connectors continued
Lab Time

Week 12:
Wiring
Wiring diagram
Lab Time

Week 13:
Microphones
Microphones continued
Lab Time

Week 14:
Communication Systems
Communication continued
Lab Time

Week 15:
Monitor Systems
Video Systems
Lab Time

Final Exam:
Date
Project 3 Presentations

Subject: curricular concurrence sought: Theatre 5241
Date: Tuesday, May 23, 2017 at 12:18:47 PM Eastern Daylight Time
From: Schlueter, Jennifer
To: Lyons, Zanetta, Reeves, Kathryn
CC: Knapp, James
Attachments: 5241 Venue and Production Syllabus.docx, 5241 Software Networking Syllabus.docx, 5241 Sound Aesthetics Syllabus Final.docx, Concurrence_Form_Theatre 5241 Music.pdf

Dear Ms. Lyons and Ms. Reeves:

I am writing to seek concurrence from the Department of Computer Science and Engineering for a course change to Theatre 5241. This course, entitled Topics in Sound Technology, is already on the books. We are seeking to make it repeatable to 9 credits (instead of capped at 3 credits, where it currently sits).

I'm attaching a concurrence form here, as well as 3 syllabi, which represent the 3 3-credit versions of the Topics that may be taught.

In sum, these three courses are advanced-level sound design and technology courses that focus on aesthetics of sound design, the nature and function of audio equipment, and audio delivery systems.

We would like a response by June 15.

Thanks so much, and all best,
Jen

Jennifer Schlueter, PhD

Associate Chair, Department of Theatre
Associate Professor | Lab Series Coordinator | Editor, Theatre/Practice
1103 Drake Center, 1849 Cannon Dr, Columbus, OH 43210
614-292-5821

Subject: Re: curricular concurrence sought: Theatre 5241
Date: Friday, June 2, 2017 at 12:51:08 PM Eastern Daylight Time
From: Schlueter, Jennifer
To: Bruenger, David
CC: Knapp, James

Dear David:

Thanks for this. Yes, these courses are open to those who wish to take them. I'm cc'ing in Jim Knapp, who teaches them, so he's aware of your interest in including them as electives in the MME minor and the tech track of the BS. That's a very exciting development!

As a quick reminder: Theatre 5241 is already an approved course. We're currently seeking to make it repeatable to 9 credits.

Best,
Jen

From: "Bruenger, David" <bruenger.1@osu.edu>
Date: Thursday, June 1, 2017 at 5:06 PM
To: "Schlueter, Jennifer" <schlueter.10@osu.edu>
Subject: Fwd: curricular concurrence sought: Theatre 5241

Jennifer,

I'm writing not as Interim Director of the School of Music but in my role as Director of the Music, Media, and Enterprise program. While I see some overlap with existing SOM courses, I am not particularly concerned--though others may have questions...and we've already reached out to solicit input from Mark Rubinstein and Marc Ainger.

My question is, however, will these courses be open to non-Theater majors? I'd like to see them as possible electives for the technology side of the MME minor and the tech track in our forthcoming BS degree.

David Bruenger
School of Music

Begin forwarded message:

From: "Edwards, Jan" <edwards.689@osu.edu>
Date: June 1, 2017 at 3:41:43 PM EDT
To: "Ainger, Marc" <mainger@accad.osu.edu>, "Rubinstein, Mark" <rubinstein.11@osu.edu>, "Bruenger, David" <bruenger.1@osu.edu>
Subject: FW: curricular concurrence sought: Theatre 5241

Good afternoon,

I received the following request for which I am prepared to provide a statement of support for the courses, but I want to check with the three of you to be sure you do not see any issues with the course offerings. In fact, is it possible that one or more course could be used as an elective in the BS degree program?

~Jan

From: Schlueter, Jennifer
Sent: Tuesday, May 23, 2017 12:16 PM
To: Fulton, Savenda
Cc: Knapp, James
Subject: curricular concurrence sought: Theatre 5241

Dear Savenda:

I am writing to seek concurrence from the School of Music for a course change to Theatre 5241. This course, entitled Topics in Sound Technology, is already on the books. We are seeking to make it repeatable to 9 credits (instead of capped at 3 credits, where it currently sits).

I'm attaching a concurrence form here, as well as 3 syllabi, which represent the 3 3-credit versions of the Topics that may be taught.

In sum, these three courses are advanced-level sound design and technology courses that focus on aesthetics of sound design, the nature and function of audio equipment, and audio delivery systems.

We would like a response by June 15.

Thanks so much, and hope you're well!
Jen

Jennifer Schlueter, PhD

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Associate Professor | Lab Series Coordinator | Editor, Theatre/Practice
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614-292-5821

<5241 Venue and Production Syllabus.docx>
<5241 Software Networking Syllabus.docx>
<5241 Sound Aesthetics Syllabus Final.docx>
<Concurrence_Form_Theatre 5241 Music.pdf>