

Theatrical Sound Design
Theatre 349.1
Fall 2017

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If a tree falls in the forest and nobody hears it does the sound designer still get paid?

Course Objectives and Format: This course is designed to introduce the student to the processes and skills of theatrical sound design. The student will investigate the various tasks that fall to the sound designer/technician of a theatrical production and execute those tasks that are possible in a classroom (non-production) situation. This course will be predominately lab with lecture in nature.

Course Learning Outcomes:

The overarching outcome for this course is that the student will be able to function as the sound designer or engineer for a small scale Department of Theatre & Dance production.

At the end of the course the student will be able to:

- Analyze a production for its sound requirements;
- Organize the sound plot for a production;
- Edit sound files for use in production;
- Prepare sound cues for playback using a CD and media player;
- Plan the configuration of a sound system for use in a production;
- Setup a sound system for a simple production or event;
- Patch the Jenkins and Studio Theatre sound systems;
- Program sound cues using computer playback software;
- Reinforce live sound for use in a production;
- Record live sound for use in a production.

Assignments: (some assignments may be repeated)

Editing assignments		Creative assignments	
Music commercial	24	Analyze TV show sound	12
Transition between real and stage worlds	18	Score for dance piece	24
Remix song	18	Show design	48
Battle scene	18		
Altering pitch and time	18	Content assignments	
		Quizzes	6
System set-up assignments		Webquests	12
Jenkins Theatre	12	D2L Discussions of textbook readings	6
Studio Theatre	12		
Portable equipment	12		
Cueing assignments			
Qlab	12		
CD	12		

Grading:

A > 93%	C+ > 77%
A- > 90%	C > 73%
B+ > 87%	C- > 70%
B > 83%	D+ > 66%
B- > 80%	D > 60%

Attendance Policy: Regular attendance is expected. You cannot participate if you are not in class. You are allowed two absences. Your grade will be lowered one step (i.e. B+ to B) for each absence in excess of your two absences. You are responsible for material communicated while you are absent. Late assignments will not be accepted. If you are absent for a compelling reason your assignment may be accepted late. The instructor will determine what constitutes a compelling reason. Contacting the instructor before an absence occurs may encourage him to help you with work missed.

Reading assignments: Textbook: *Sound and Music for the Theatre*. You are required to post your initial comment on each reading assignment by class time on the due date in the appropriate Discussion Topic within D2L for your classmates to review. You will also reply to one of your classmates observations prior to the beginning of the next class after the due date. (i.e. first post due Tuesdays, second post due Thursdays) It might be wise to incorporate these deadlines into your daily planner. They have a tendency to slip one's mind and the points to add up with several misses.

Chapter	Due Date
Prefaces, Introduction and 1 The Evolution of Sound Design	Sept 12
2 The Foundation of Sound Design	Sept 19
3. Developing the Concept and Design	Sept 26
4. Research, Resources, and Selection	Oct 3
5. The Sound Plot	Oct 10
6. Working with the Theatre Company	Oct 17
7. Preparing to Build Cues	Oct 24
8. Recording, Editing, and Refining Cues	Oct 31
9. Rehearsals	Nov 7
10. Running The Show	Nov 14
11. Approaches and Techniques	Nov 21
Feedback: A Director's and Playwrights Forum	Nov 28
More Feedback: A Sound Designers' and Composers Forum	Dec 5
No More Feedback: A Sound Reinforcement Forum	Dec. 12

BFA Design & Technology Program Learning Outcomes to be addressed in THEA 349

- Analyze a script or dance piece for design and technical requirements
- Employ the elements and principals of design to achieve an intended effect
- Create and present a professional resume and portfolio of design and technical work
- Solve creative production challenges efficiently
- Use appropriate materials and techniques to produce theatrical and dance designs

ACADEMIC CONDUCT:

This course is part of the UW-Stevens Point academic community, an academic community that is bound together by the traditions and practice of scholarship. Honest intellectual work – on all assignments is essential to the success of this community of scholars. Using classmates' responses to answer exam questions or disguising words written by others as your own undermines the trust and respect on which our course depends. The work in this course is challenging and will demand a good deal of each of you. I have every confidence that each of you can succeed. Doing your own work will enhance your sense of accomplishment when the semester comes to a close.

Additionally, the classroom environment is a unique opportunity for students to share ideas, opinions, discuss classroom and course content. As each student is entitled to contribute in class, specific expectations are necessary to ensure a thriving classroom environment. Expectations include: arriving to class on time, being prepared for class, no electronic devices, unless authorized to do so, any loud shouting, excessive side conversations, arriving to class under the influence of any alcohol or drugs, profane language, and verbal or physical threats, intimidation of any kind, or any other behavior that may be disruptive to the professor or other students. If any of this behavior is exhibited, you may be asked to leave the class for the day. Any continued disruptive behavior may result in a referral to the Dean of Students Office.

ACCOMMODATIONS:

Any student who anticipates that they may need an accommodation based on the impact of a disability (including mental health, chronic or temporary medical conditions) should contact me privately to discuss specific Needs. Students are strongly encouraged to contact the Disability and Assistive Technology Center (DATC) at 715-346-3365 or at datctr@uwsp.edu to seek further assistance.

EMERGENCY:

“In the event of a medical emergency, call 911 or use red emergency phone located ([list location](#)). Offer assistance if trained and willing to do so. Guide emergency responders to victim.

In the event of a tornado warning, proceed to the lowest level interior room without window exposure at ([list primary location for shelter closest to classroom](#)). See www.uwsp.edu/rmgt/Pages/em/procedures/other/floor-plans for floor plans showing severe weather shelters on campus. Avoid wide-span rooms and buildings.

In the event of a fire alarm, evacuate the building in a calm manner. Meet at ([state logical location to meet 200 yards away from building](#)). Notify instructor or emergency command personnel of any missing individuals.

Active Shooter – Run/Escapes, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of emergency responders.

See UW-Stevens Point Emergency Management Plan at www.uwsp.edu/rmgt for details on all emergency response at UW-Stevens Point.”