

1-2014

THTR 565.01: Graduate Theatre Sound Design II

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COURSE SYLLABUS

THTR 565- SPRING 2014 THEATRE SOUND II

**CLASS SESSIONS : TUESDAY & THURSDAY-11: 10 TO 12: 30
PAR/TV RM 036**

PROFESSOR : Mark Dean
Rm. 193, PAR/T Bldg.
1:00-2:30pm M, W
243-2879
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TEXT : Davis and Jones; The Sound Reinforcement Handbook
ISBN-13: 978-0881889000

It should be clearly understood that the suggested text for this class will serve only as a resource. While much of the lecture material has its parallels in the text, the sequence of the class does not match the book. In addition, the terminology and approach of the professor may differ from the material presented in the text. These factors make class attendance essential if the student wishes to succeed in this class.

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & /Dance Student Handbook. The Handbook is available online at <http://www.umt.edu/theatredance/about/handbook>

GOALS AND PURPOSE :

The purpose of this course is to expand the student's abilities as a Sound Designer. To enable him or her to develop and execute sound designs for a variety of situations. The lectures of this class will seek to expand and refine the basic understanding of theatre sound each student should bring to the class. The projects assigned within the class will aid the student in becoming proficient with sound for various types of productions, under differing conditions, using a variety of equipment. The sound studio will be used to demonstrate particular aspects of sound theory and how to implement those theories with commonly available pieces of equipment. The resources of the Montana Theatre will also be used to allow the each student an understanding of live sound reinforcement.

The work for this class is designed to sequentially develop the student's understanding and skills. Therefore it is of extreme importance that all students complete the assignments according to the class schedule.

OBJECTIVES

To build upon and improve the skills gained in THTR 365
Refine and improve ones individual design process

The ability to understand the evolved concept and communication of the design team for the work being designed

The ability to work collaboratively as a sound designer with the entire design team

The ability to understand and use traditional and non-traditional research methods in order to better evolve a sound design

The ability to define and defend a particular sound design idea, and to execute that idea in many different theatrical spaces

GRADING : Final grades for this course will be based on the following

Project I-"Execution of Justice" Final Plot	75 pts
Project II-"Execution..." Sound Cues	125
Project III- "Crimes of the Heart" Paperwork	75
Project IV- "Crimes " Sound Cues	125
Project V-Musical Paperwork	100
Project VI-Musical Sound Cues	200
Attendance and Participation	100

Total-----800 points

Since the completion of many of these projects is dependent upon the completion of the project which precede them, any project not handed in on the date scheduled will be grade down 5% of its maximum value for every class session that it is late

Extra credit is possible and encouraged by the professor, but the student must receive the instructors permission before starting a project that is to be used for extra credit.

REQUIRED MATERIALS

In order to complete the requirements for this class, each student must obtain a basic set of materials. These will include:

16Gb Flash Storage Drive

PROJECTS AND REQUIREMENTS

- Project I** – Students will refine their THTR 365 sound plot for a theoretical production of the docudrama “Execution of Justice.” The instructor will serve as the productions director. Each student must use industry accepted drafting techniques. Students are encouraged to explore the artistic and technical possibilities of the production. 75 pts
- Project II** – Students will create production quality sound cue recordings for the docudrama “Execution of Justice” and present them to the class. Each student must present a complete recording of the final sound cues, script research, a final cue list and any other pertinent information that would in theory affect the final production product. The instructor will pay particular attention to research, cue content, timings and emotional impact of cue choices. 100 pts
- Project III** – Students will create the sound plot for a production of “Crimes of the Heart.” The instructor will serve as the productions director. Each student must use industry accepted drafting techniques. Students are encouraged to explore the artistic and technical possibilities of the production. 75 pts
- Project IV** - Students will create production quality sound cue recordings for “Crimes of the Heart” and present them to the class. Each student must present a complete recording of the final sound cues, script research, a final cue list and any other pertinent information that would in theory affect the final production product. The instructor will pay particular attention to research, cue content, timings and emotional impact of cue choices. 125 pts
- Project V** - Students will create the sound plot for a theoretical musical theatre project. The instructor will serve as the projects director. Each student must use industry accepted drafting techniques and the inventory currently owned by the department. Students are encouraged to explore the artistic and technical possibilities of the production. The instructor will pay particular attention to research, cue content, timings, equipment choice and emotional impact of cue choices. 100 pts
- Project VI** - Students will create production quality sound cue recordings and implement the live reinforcement needs for the theoretical musical theatre production and present them to the class. Each student must present a complete recording of the final sound cues, script research, a final cue list and any other pertinent information that would in theory affect the final production product. The instructor will pay particular attention to research, cue content, timings, equipment choice and emotional impact of cue choices. 200 pts