

Fall 9-1-2017

THTR 365.01: Theatre Sound I

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COURSE SYLLABUS

THTR 365- FALL 2017
THEATRE SOUND I-3cr

CLASS SESSIONS: TUESDAY, THURSDAY - 11:00 TO 12:20
McGill 213 & PAR/TV RM. 036

PROFESSOR:

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OFFICE HOURS:

1:00p to 2:30p on T and TR M, W, 9:00a-11:00a

These office hours are scheduled weekly except when work on University productions or other School commitments prohibits. Please feel free to make appointments or stop by at other times.

TEXT:

QLab 3-Show Control, Jeromy Hopgood
ISBN-13: 978-0415857574-paperback version
ISBN-10: 0415857570-Kindle version

MATERIALS:

- USB Flash Drive - 32g minimum (The bigger the better and have a fast seek time)
- Digital Performer (DP) & QLab video tutorials (Links will be provided in Moodle).
- A personal set of high quality headphones or Ear-buds (if active sound canceling). Headphones will need to have the ability to transition from 1/4" to 1/8" stereo.

It should be clearly understood that the assigned texts for this class will serve as a resource for basic sound system understanding and QLab operations. The material in this text will be found on the course exams. While much of the lecture material has its parallels in the texts, the sequence of the class does not match the books. In addition, the terminology and approach of the professor differ from the material presented in the texts. These factors make class attendance essential if the student wishes to succeed in this class.

GOALS AND OBJECTIVES:

The purpose of this course is to introduce the student to the art of Digital Sound Design. Students will be asked to analyze sound for its emotional impact, determine the qualities of sound which impart these effects, and discover how these ideas can be enlarged upon and transferred to the stage.

Strong computer skills are necessary to effectively work the course material. One of the primary objectives of this course is to impart principles by which sound design may be implemented in the digital domain. Consequently, while the use of specific computer programs are necessary for instructional purposes, it is not the aim of this course to teach these programs themselves. It is the instructor's goal to educate students on the ability to adapt to various and differing types of digital audio software to disparate audio environments.

The class will discuss the role of sound in theatrical productions, how a script is to be analyzed for audio needs, and the creation and control of audio in production situations. In addition to the

lecture material that will be covered, the class will undertake design projects, and critique two of the departmental productions during the semester.

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.

Students should:

- Have the ability to understand and use the course objectives of THTR 103, and THTR 202.
- Have excellent computer skills.
- Demonstrate the ability to build soundscapes within the DP environment including video.
- Demonstrate the ability to build sound cues within the QLab environment including video.
- Demonstrate the ability to research audio and video from web resources and import them into an audio project.
- Demonstrate the ability to route and record audio within the digital environment.

GRADING:

Final grades for this course are rooted in the objectives stated above and will be based on the following:

- Student's ability to meet all deadlines and requirements for the course.
- Preparation for class as evidenced by knowledge gained from previous assignments, assigned readings, organization of work, and timely execution of sound projects.
- Increased skill in sound design using digital audio software.
- Student's ability to approach work with increased independence, efficiency, and creative thinking.

Note: The highest level of success is based on a student's ability to demonstrate, through process and product, a significant level of understanding of all theories; and an ability to utilize them effectively, appropriately, and aesthetically in the creation of sound design projects.

10/12	Project I-Basic Soundscape	150
10/19	1st Examination	150
10/24	Critique - "As You Like It"	75
11/19	Project II Soundscape with Video I	150
12/5	Critique - "Peter and the Starcatcher"	75
12/12	2nd Examination	150
12/18	Final Project -Soundscape with Video II	150
	Attendance and Participation	100
	Total	1000 points

Since the completion of many of these projects is dependent upon the completion of the project which precede them, **projects turned in to the professor after the due date will not be accepted for grading.**

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

PROJECTS AND REQUIREMENTS

- Project I** - Using materials provided, create simple soundscape using DP. Projects will be graded on creativity, satisfying the requirements of the assignment, and editing conciseness in DP. 150 Pts
- Project II** - Using materials provided, analyze and create a soundscape, with sound cues, to one of five videos, and build playback in DP and Q Labs. Projects will be graded using the same criteria as Project I with the addition of QLab. 150 Pts
- Final Project** – Research, record, and build a soundscape for video in DP and QLab. Projects will be graded using the same criteria as Project I and II with the addition of research creativity. 150 Pts

PROJECTS AND REQUIREMENTS (CONT.)

Two Critiques - Each student will prepare typewritten criticisms of two of the productions during the Fall 2017 semester. The plays to be critiqued are "As You Like It", and "Peter and the Starcatcher." Each Critique should be 600 to 800 words in length and should discuss the role of the sound in the production, and how it supported the style and mood of the production. No discussion of plot or character should be included. 75 Pts each

Examination #1 - This exam will cover material presented in class and based on chapter 1 of the QLab textbook. There will be an in-class build component to this exam. 150 Pts

Examination #2 - This exam will cover some of the material of chapter one in the QLab textbook. Additionally, the exam will cover definitions of terms used in DP and QLab. There will be an in-class build component to this exam. 150 Pts

School of Theatre & Dance Policies

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 [Student Handbook](http://www.umt.edu/umarts/theatredance/About/default.php) is available online at "<http://www.umt.edu/umarts/theatredance/About/default.php>"

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at no point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student without my consent. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will affect negatively a student's grade.

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the [Student Conduct Code](#). The policy is available at the following web address "http://www.umt.edu/vpsa/policies/student_conduct.php"

Students with Special Needs

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation. For more information, please consult the [Disability Services for Students](http://life.umt.edu/dss/) website. "<http://life.umt.edu/dss/>"

**TENTATIVE SCHEDULE OF CLASSES-THTR 365-THEATE SOUND I-FALL
2017**

<u>DATE</u>	<u>CLASS TOPIC</u>
8/31	Introduction
9/5	Audio Signal Flow Basics
9/7	Introduction to Soundscapes and DP
9/12	DP Cont.
9/14	Editing Techniques
9/19	Editing Techniques (lab)
9/21	Bouncing down projects from DP
9/26	Bouncing down projects from DP (lab)
9/28	Introduction to QLab
10/3	Building shows in QLab
10/5	Putting it all together – Working from DP and QLab
10/10	Putting it all together (lab)
10/12	Presentations of Project I 1 st Soundscape in DP
10/17	Review for 1 st Examination
10/19	1 st Examination
10/24	Critique of "Chorus Line"
10/26	Working with Video in DP – Introduction to Project II
10/31	DP Video (lab)
11/2	Effects and EQ in DP
11/7	Effects and EQ in DP (lab)
11/9	Automation DP
11/14	Automation DP (lab)
11/16	Video in QLab
11/21	Video in QLab (lab)
11/24	Holiday - Thanksgiving
11/28	Project II (lab)
11/30	Presentation Of Project II
12/5	Critique of "Treasure Island"
12/7	Review for 2 nd Examination
12/12	2 nd Examination
12/18	Presentation of Project III- 10:10am to 12:10pm