

THEA 4190-001 SOUND PRODUCTION AND DESIGN FOR THEATRE

Adam Chamberlin
Office: RTFP 212
Office Hours: 3pm-4pm(Tu/Th), and by appt.
Phone: 940.369.7592
E-mail: adam.chamberlin@unt.edu

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Time: (Tu/Th) 12pm-1:20pm
+50 min LAB
Meeting Place: RTFP 137

Course Description

Designing and producing sound support and effects for theatrical applications. Covering live, recorded, engineered and multiple effects. Emphasis on creativity and appropriateness of sound design for special theatrical situations, and operation of such.

Course Objectives

- To have a working knowledge and understanding of the sound design process
- To have the skills and understanding to operate and manipulate a sound system for live sound re-enforcement
- To have the knowledge and understanding to specify components needed for a theatrical sound system
- To have a working knowledge of sound recording and editing
- To gain a foundation of technical knowledge for future studies in the field

Course Requirements

Attendance: This class is meant to be part of your training to enter the theatrical production industry, as such, punctuality is an important aspect. Attendance is mandatory. After the second absence, your final grade will be lowered for each additional absence. Lateness of more than 5 minutes to class or lab will be factored in as half an absence. You will be responsible for missed information.

Lab Attendance: As part of the LAB for this class, you will be required to help maintain and repair the departments audio equipment. In such, Lab time will be used to train you in such repairs. At the end of the semester, you shall have logged a minimum of 22 hours.

Recommended Reading: *Sound & Music for Theatre...* (3rd.)
Kaye
Focal Press, ISBN: 9780240810119

There will be a variety of handouts and other assigned reading that will be provided for you.

The Backstage Handbook
Carter, Paul
Broadway Press

Required Supplies:

Access to computer with sound editing software
Dedicated flash drive

There will be two (2) exams in this course. Exams will be based upon readings from the text, class discussion and lectures, class exercises, homework, and all other material presented. Make-up exams are only allowed if you have a documented university excused absence.

Quizzes:

There will be quizzes throughout the semester. They will relate to assigned readings, previous topics, current topics, and events relevant to the course. These quizzes may be given at any point during the class meeting time. There will be no make-up quizzes, except where there is a documented university excuse. Quizzes will only be accepted from students present at the beginning of the quiz.

Assignments:

- Assigned reading of the text and handouts
- Three (3) sound critiques (2 theatrical productions + 1 professional)
- One (1) major project involving sound design
- One (1) major project involving sound technologies
- Various smaller assignments based on the needs of the class

No late assignments will be accepted. E-mailed assignments must be received before the start of the class due. Written assignments must be typed (except when noted).

Grades:

Grades will be based on the following:

Final Exam		10%	<i>Grading Scale</i>
Lab Hours		10%	
Exams	@ 1	10%	100 - 90 = A
Projects	@ 2	20%	89 - 80 = B
Critiques	@ 3	15%	79 - 70 = C
Quizzes		15%	69 - 65 = D
Homework		15%	Below 65 = F

General Class Room Rules:

- THE USE OF CELL PHONES, MP3 PLAYERS, AND TEXT MESSAGING DEVICES IS PROHIBITED
- WE WILL BE WORKING WITH AND HANDLING VARIOUS TYPES OF PRODUCTION EQUIPMENT. YOU WILL BE GIVEN ADVANCE NOTICE OF THESE DAYS SO YOU MAY COME APPROPRIATELY ATTIRED. NO HEELS, SANDALS, OR OPEN TOED SHOES WILL BE PERMITTED ON THESE DAYS, AND YOU WILL BE MARKED ABSENT.
- LAPTOP COMPUTERS MAY ONLY BE USED FOR NOTE TAKING OR AS PART OF AN IN-CLASS ASSIGNMENT. THE INSTRUCTOR RESERVES THE RIGHT TO DISALLOW LAPTOPS IF MISUSE BECOMES DISRUPTIVE OR UNPRODUCTIVE.
- FOOD AND BEVERAGES ARE NOT ALLOWED IN THE CLASSROOM.
- PLEASE REFER TO THE UNT STUDENT HANDBOOK AND THE DEPARTMENT OF DANCE AND THEATRE HANDBOOK FOR FURTHER POLICIES AND PROCEDURES.

This syllabus is subject to change. Announcements regarding changes in meeting times and/or locations will be made during the previous class period and via your UNT e-mail accounts.

Notices:

Disabilities Accommodation:

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at [940.565.4323](tel:940.565.4323).

Academic Conduct:

You are encouraged to become familiar with the University's Policy for Academic Dishonesty found in the UNT Student Handbook. Academic misconduct will not be tolerated in this course, and is subject to discipline. Cheating, plagiarism, collusion and falsification of academic records or the attempt to do these things constitute scholastic dishonesty. The Code of Student Conduct provides specific penalties faculty members may assign for cheating. For more information – www.vpaa.unt.edu/academic-integrity.htm

Student Behavior in the Classroom:

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr

Tentative Course Schedule

<i>WEEK</i>	<i>DATE</i>	<i>TOPICS</i>
1		Course outline and Introduction Continued
2		ACOUSTICS – The science of sound and hearing Acoustics cont...
3		INPUTS – Mics and choosing the right one Inputs Cont....
4		OUTPUTS – Speakers and choosing the right one Outputs Cont...
5		DISTRIBUTION – Sound Desk (Mixing console) Distribution Cont...
6		MAKING CONNECTIONS – cables, connectors, patch cords Making connections cont....
7		*****TEST#1*****
8		A1 – Setup, connecting, planning A1 – marking up the script for technical rehearsals
9		A1 – Setting up the mixing console for the run A1 Final stuff
10		A2 – Mic tech and other menial tasks Creating a score or effects
11		PROJECTS
12		PROJECTS
13		TBA
14		PROJECTS
15		Presentations

THIS CLASS SCHEDULE IS TENTATIVE.

Sound Critiques

Objective:

To gain an insight into your own aesthetic and style. Critically examining others work will help to give insight into your own aesthetic; and will highlight how practicing designers successfully or unsuccessfully solve artistic and technical problems.

Project:

Write a critical response for each assigned production (*FABULATION*, *CRUCIBLE*, *PROFESSIONAL*). Focus on the technical and artistic elements of the sound and how they related to the story.

examples:

What is the style of Sound? Realistic, non-realistic, Surreal...

Could you hear the sound?

Did the direction the sound came from make sense?

Was the sound appropriate to the production?

Did the sound help guide me?

Did the sound take me someplace the play wasn't going?

Each critical response will be a minimum of 2 pages.