COURSE DESCRIPTION: With the advent of sophisticated sound systems in movies, theatres and home audiovisual systems as well as personal audio systems our audiences have come to expect an integrated soundscape in our theatrical production, the use of sound as a design element in theatre is rapidly changing and advancing. In the past 15 years we have gone from reel to reel tape recorder technology to a fully integrated digital design process. In this class you will learn how we develop and implement a sound design for a theatre production. This class will cover reading a script for sound, choice and acquisition of sound effects and music, recording and playback systems and integration of sound in the production process.

LEARNING OBJECTIVES:

• To develop an understanding of how current sound technology has impacted the entertainment industry.
• To create an understanding/appreciation of the Sound Environment we live in.
• Learn the fundamental physical properties of sound.
• Introduce basic acoustic theories.
• Become familiar with basic types of sound equipment available including recording, editing, playback, monitoring, mixing, public address, and production communication.
• Learn to operate the OSU theatre sound system including editing, mixing and patching, establishing a working knowledge of a variety of sound software available in the OSU theatres.
• Create a basic foundation for understanding sound design including artistic process, paperwork, and implementation.

TEACHING METHOD: There will be three lectures per week. In addition, some lab time outside of the class will be required. Evaluation will be based on the completion of the projects listed below.

RECOMMENDED TEXTS:

ASSIGMENTS: See assignment breakdown including information about the length and format of all assignments, production viewing, papers, and final portfolio later in the syllabus. Due dates can be found in the weekly breakdown and on CARMEN.

Cancellation Policy: In the unlikely event of class cancellation due to emergency, I will contact you via e-mail and request that a note on be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.
**GRADING:** Grading statement followed by breakdown:

- Project 1 Sit and Listen.............................. 15%
- Project 2 Interpretations.......................... 15%
- Project 3 Tech Week Process..................... 15%
- Project 4 Sound Design Critiques.............. 20%
- Project 5 Final Project ............................ 35%

**Total** 100%

**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 to this policy fall into three categories:

1. Absences as a result of illness (a doctor’s note must be provided within one week of return to class);
2. Absences as a result of a death in the family;
3. Absences as a result of major religious holidays or required university events.

Any project due date missed due to an excused absence must be made up at the next regular class the student attends unless special arrangements have been made with instructor.

**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; 098 Baker Hall, 113 W. 12th Ave; telephone 614-292-3307, VRS 614-292-1334; [http://slds.osu.edu/](http://slds.osu.edu/)

**FOR YOUR SAFETY,** the OSU Student Safety/Escort Service is available 7 pm – 3 am 7 days a week by dialing 292-3322.

**COURSE SCHEDULE:** University calendar: [http://registrar.osu.edu/staff/bigcalsem.asp](http://registrar.osu.edu/staff/bigcalsem.asp)

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<thead>
<tr>
<th>Week 1</th>
<th>Topics</th>
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<tr>
<td>Wed 8/22</td>
<td>Syllabus review \ Introduction \ Sound Vs Noise</td>
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<tr>
<td>Fri 8/24</td>
<td>Sound in Entertainment \ Designer and Engineer</td>
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<th>Week 2</th>
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<tr>
<td>Mon 8/27</td>
<td>History of Sound Design \ How so we interpret (ignore) sound in our environment</td>
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<tr>
<td>Wed 8/29</td>
<td>The Sound Environment \ Basic Sound Generation</td>
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<tr>
<td>Fri 8/31</td>
<td>Time Line of Theatre Sound Design</td>
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**Project 1 – Sit and Listen- Due by beginning of Class [8/31]**
**Week 3:**
- **Mon 9/3** NO CLASS – Labor Day
- **Wed 9/5** Forming the basis for Design\Sound Plot - Design Philosophy
- **Fri 9/7** Design Philosophy – Script – Director’s Concept

**Week 4:**
- **Mon 9/10** Design Philosophy – Aesthetic – Through Line
- **Wed 9/12** Design Philosophy – The Theatre - Directionality
- **Fri 9/14** Design Philosophy – The Sound System
  - Project 2 – Interpretation Due by beginning of Class [9/14]

**Week 5:**
- **Mon 9/17** Electricity and Electromagnetic Forces
- **Wed 9/19** Electro Magnetic forces – continued \ Intro to Equipment (Analog) \ SMAS
- **Fri 9/21** Intro to Equipment – Continued Sound System Tour

**Week 6:**
- **Mon 9/24** Basic Plumbing (wiring)
- **Wed 9/26** Patching and Theatre Setup
- **Fri 9/28** Build a System

**Week 7:**
- **Mon 10/1** Basic Acoustics
- **Wed 10/3** More Basic Acoustics \ Digital Sound
- **Fri 10/5** Digital Sound - Continued

**Week 8:**
- **Mon 10/8** Digital Sound - Continued
- **Wed 10/10** Intro to Equipment (Digital)
- **Fri 10/12** NO CLASS – Autumn Break

**Week 9:**
- **Mon 10/15** Microphones
- **Wed 10/17** Microphones \ Going Wireless
- **Fri 10/19** Adobe Audition

**Week 10:**
- **Mon 10/22** Adobe Audition
- **Wed 10/24** Adobe Audition\SFX
- **Fri 10/26** SFX

**Week 11:**
- **[Attend 2 Hours of Tech Rehearsal between 6:30 and 10:00 this week 10/30 – 11/5]**
- **Mon 10/29** Sound Designer and Theatre Companies Meeting with the Director \ Collecting Effects and music \ Paperwork -
- **Wed 10/31** House of Blue Leaves In class project
- **Fri 11/2** House of Blue Leaves In class project
  - Project 4A – *Michael von Seibenberg Melts Through the Floor* - Critique Due [10/29]

**Week 12:**
- **Mon 11/5** House of Blue Leaves In class project
- **Wed 11/7** House of Blue Leaves In class Project
- **Fri 11/9** House of Blue Leaves In class Project
  - Project 3 – Tech Week Due by beginning of Class [11/7]
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<tr>
<th>Week 13:</th>
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<tbody>
<tr>
<td>Mon 11/12</td>
<td>NO CLASS – Veterans Day</td>
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<tr>
<td>Wed 11/14</td>
<td>Specifying a Sound System</td>
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<td>Fri 11/16</td>
<td>Networks</td>
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<th>Week 14:</th>
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<tbody>
<tr>
<td>Mon 11/19</td>
<td>Touring</td>
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<tr>
<td>Wed 11/21</td>
<td>No Class</td>
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<tr>
<td>Fri 11/23</td>
<td>THANKSGIVING Break</td>
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Project 4B – *Legally Blond* Critique Due [11/19]

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<tbody>
<tr>
<td>Mon 11/26</td>
<td>Catch Up</td>
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<tr>
<td>Wed 11/28</td>
<td>Catch Up</td>
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<tr>
<td>Fri 11/30</td>
<td>Final Project In-Class Work Day</td>
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<th>Week 16:</th>
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<tbody>
<tr>
<td>Mon 12/3</td>
<td>Final Project In-Class Work Day</td>
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<tr>
<td>Wed 12/5</td>
<td>Final Project In-Class Work Day</td>
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Final Project:

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<tr>
<th>Thurs 12/13</th>
<th>Project 5 - Final Design Presentation</th>
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<td>2:00pm-3:45pm</td>
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**Project I: Sit and Listen**

Our day to day lives are full of sounds that inform us of our surroundings, keep us safe and give us added context about our environment. This project is designed to sharpening your ear, pushing you to listen and distinguish the variety of sounds that occur, creating an aural environment. These sounds will have directionality, meaning and cause reaction in others. As a sound designer you must understand the environment you are trying to create. Sound is a separate and artistic unit of design that works with the other designs as well as with the performers.

For this project, you must choose a location where you can sit comfortably, quietly and un-obtrusively. Using the provided spread sheet you will record all environmental sounds that you hear for one hour. You are encouraged to ignore conversations but still record all other human and environmentally generated sound. For each sound give:

- Sound – description
- Source – description
- Direction – using clock designations
- Meaning – what does the sound tell you about the environment
- The reaction of other people.

Do not tell anyone in the class where you were stationed. Places with a lot of foot traffic, auto traffic or environment noises are good (ex. Banks, Malls, Construction sites, Offices). Classes that you are attending are not acceptable. The sheets need to be legibly hand written (no laptop or other computers allowed).

In class on the day it is due the instructor will exchange papers and the student who receives your paper will try to determine where you were sitting. Grading will be based on the choice of location and the completeness of the assignment.
**Project #2: Interpretation**

How we interpret our environment is in part based on the sounds around us but also in part by our other senses. How do we understand sound out of this context?

The instructor will provide an audio clip with a sound clip from a movie. This clip will have no dialog and no other means to identify the action taking place. You will need to identify (list) all of the sounds and then make up a story which supports the sounds that you hear. This story must incorporate all of the sounds. The story that you compose must be able to be performed on stage (no aliens or other corporeal entities).

DO NOT DISCUSS YOUR STORY WITH OTHER MEMBERS OF THE CLASS!!!

You should develop a two paragraph introduction, and then describe the action that is happening to create the noises. You may add dialog to the script if you wish. Your response must be no longer then two pages.

After you have turned in your papers the instructor will play the movie segment for the class.

The paper will be graded on creativity and how completely it uses all of the sounds available on tell the story.

**Project 3: Tech Week Process- Legally Blond**

An important part of the theatre design process is knowing how to interact with the director, other designers and the production run crew. Nowhere is this more evident than in the tech week process. During the tech and dress rehearsal process all areas of production need to interact smoothly to produce a complete and coherent production.

You will need to attend 1, two hour long tech or dress rehearsal (10/30 – 11/5). Headsets will be provided so that you can listen in on the production process. You will not in any way interfere with the process. You will be responsible to take notes about:

1) What were the successful interactions between the director and designers?
2) What was the role of the sound designer?
3) What was the roll of the sound board operator?
4) What was the roll of the stage manager?
5) Was any time wasted during this process? If so why?

You will write a two page critique summarizing these observations and making suggestions about how to improve the process. These critiques will be discussed in class.

**Project 4 A&B: Michael von Siebenberg and Legally Blond**

Sound design is only one aspect of a production. In order to create a truly effective sound design it must be coordinated with all other aspects of the production. At the same time it must create a Soundscape that provides the audience with an understanding of the environment of the production.

How effectively did the sound design support its production? Remember to pay close attention to the environment created by all aspects of design as well as the dialog of the script.

A critique is an opinion paper. You are encouraged to express your opinion freely. Don't be concerned about the critique while you are watching the production, but take several moments after the show to jot down your impressions. DO NOT wait too long to write your critique, most people write best while the show is still fresh in their mind. You can always revise it at a later time.

Your critique should follow the outline below:

1) A clear statement of your thesis (did the sound design support or not support the production). 1 Paragraph
2) A brief statement of the theme (not plot) of the production. 1 Paragraph
3) A point by point explanation of why you believe the thesis you stated above. Site specific examples of what did or didn’t make the sound design work. 2 pages.
4) Conclusion 1 paragraph

You may discover that certain aspects of the sound design supported the production while others did not. If that is the case, you should determine the overall supportiveness of the design and state that in the opening paragraph. Still give specific examples of which aspect of the sound design supported the production and which did not.

Grading will be based on the clarity of your writing and the strength of the examples cited in the body of the critique.
Project 5: Final Design

As a Sound Designer (or Assistant Sound Designer) you are often required to discuss your design as a concept rather than as a completed production. This ability allows you to communicate with other designers, the actors and the director. In addition, you will need to communicate clearly with potential employers who will not see the production or even see the facility that it was produced in.

Your final project is to create the sound design for a selected scene of your choice from *Comedy of Errors* or *A Midsummer Night’s Dream*. The project will culminate in a design presentation to the entire class. This must be a finished portfolio quality presentation. The instructor reserves the right to re-assign Acts and Scenes, to ensure successful completion of the project.

You will function as your own director. You can set the production in any time or location that you believe is appropriate. Once you have chosen a time and place you must find a representative/inspirational picture.

As you approach the design you need to consider environmental effects, direct effects, music and preshow/post show sound considerations. These must support the time, place, and mood that you are trying to create. The picture that you choose will help provide clues about the environment.

For the final presentation you must provide a Power Point that contains:

- Cover Page with Inspirational Image.
- A brief Director’s concept statement of 1 page maximum.
- Visual research that supports your effect and music selections.
- A complete sound plot.
- Preshow and post show music selections.
- All sound for playback.
- A Magic Sheet and a Line Signal plot.

Examples of all these materials will be provided by the instructor. If there are difficulties with the equipment you should meet with the instructor to resolve them (office hours are listed above). Your final presentation will be made to the entire class as if you are having a job interview. This project must contain a minimum of 15 cues.

The work days for the final project are days that must be spent in the lab working on your project. Attendance is not optional, the attendance policy still applies for these days and you will be penalized for any unexcused absences.