1. General Information

1a. Submitted by the College of: FINE ARTS

Date Submitted: 5/5/2016

1b. Department/Division: Fine Arts - Theatre Arts

1c. Contact Person

Name: Nelson Fields

Email: nelson.fields@uky.edu

Phone: 7-6459

Responsible Faculty ID (if different from Contact)

Name: Nancy Jones

Email: nancy.jones@uky.edu

Phone: 7-8166

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: TA 369

2c. Full Title: Sound Design for the Theatre

2d. Transcript Title: Sound Design for the Theatre

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: More sophisticated sound systems in movies theatres and home audio-visual systems raise the expectation of an integrated soundscape in theatrical productions. Our use of sound in theatre is rapidly changing and advancing; in the past 20 years we have gone from reel to reel tape recorder technology to iTunes to a fully 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.

2k. Prerequisites, if any: TA 267

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

    If YES, enter the off campus address:

4. Frequency of Course Offering: Fall,

    Will the course be offered every year?: Yes

    If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: Yes

    If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 10-12

7. Anticipated Student Demand

    Will this course serve students primarily within the degree program?: Yes

    Will it be of interest to a significant number of students outside the degree pgm?: No

    If Yes, explain:

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

    If No, explain:

9. Course Relationship to Program(s).

    a. Is this course part of a proposed new program?: No

    If YES, name the proposed new program:

    b. Will this course be a new requirement for ANY program?: No

    If YES, list affected programs:

10. Information to be Placed on Syllabus.

    a. Is the course 400G or 500?: No

    b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1.How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2.How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3.How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4.Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5.How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6.How do course requirements ensure that students make appropriate use of learning resources?

7.Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8.How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (http://www.uky.edu/UKIT/)?

9.Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10.Does the syllabus contain all the required components? NO

11.I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|NCJONE0|Nancy C Jones|TA 369 NEW Dept Review|20150513

SIGNATURE|SOGIN|David W Sogin|TA 369 NEW College Review|20160320

SIGNATURE|JMETT2|Joanie Ett-Mims|TA 369 NEW Undergrad Council Review|20160506

New Course Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

Open in full window to print or save

Attachments:

[Browse...]   Upload File

	ID	Attachment
Delete	6797	TA 369 Sound Design Syllabus revised 05 04 2016.do

[First] 1 [Last]

(*denotes required fields)

1. General Information

a. * Submitted by the College of: FINE ARTS [▼]   Submission Date: 5/5/2016

b. * Department/Division: Fine Arts - Theatre Arts [▼]

c.

    * Contact Person Name: Nelson Fields   Email: nelson.fields@uky.edu   Phone: 7-6459

    * Responsible Faculty ID (if different from Contact) Nancy Jones   Email: nancy.jones@uky.edu   Phone: 7-8166

d. * Requested Effective Date: ⦿ Semester following approval OR ◯ Specific Term/Year [1]

e.

    Should this course be a UK Core Course? ◯ Yes ⦿ No

    If YES, check the areas that apply:

    ☐ Inquiry - Arts & Creativity   ☐ Composition & Communications - II

    ☐ Inquiry - Humanities   ☐ Quantitative Foundations

    ☐ Inquiry - Nat/Math/Phys Sci   ☐ Statistical Inferential Reasoning

    ☐ Inquiry - Social Sciences   ☐ U.S. Citizenship, Community, Diversity

    ☐ Composition & Communications - I   ☐ Global Dynamics

2. Designation and Description of Proposed Course.

a. * Will this course also be offered through Distance Learning? ◯ Yes [4] ⦿ No

b. * Prefix and Number: TA 369

c. * Full Title: Sound Design for the Theatre

d. Transcript Title (if full title is more than 40 characters): Sound Design for the Theatre

e. To be Cross-Listed [2] with (Prefix and Number):

f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours[3] for each meeting pattern type.

3	Lecture		Laboratory[1]		Recitation	Discussion
	Indep. Study		Clinical		Colloquium	Practicum
	Research		Residency		Seminar	Studio
	Other		If Other, Please explain:			

g. * Identify a grading system:
    ⦿ Letter (A, B, C, etc.)
    ◯ Pass/Fail
    ◯ Medicine Numeric Grade (Non-medical students will receive a letter grade)
    ◯ Graduate School Grade Scale

h. * Number of credits: 3

i. * Is this course repeatable for additional credit? ◯ Yes ⦿ No
    If YES: Maximum number of credit hours:
    If YES: Will this course allow multiple registrations during the same semester? ◯ Yes ◯ No

j. * Course Description for Bulletin:

More sophisticated sound systems in movies theatres and home audio-visual systems raise the expectation of an integrated soundscape in theatrical productions. Our use of sound in theatre is rapidly changing and advancing; in the past 20 years we have gone from reel to reel tape recorder technology to iTunes to a fully 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.

k. Prerequisites, if any:

TA 267

l. Supplementary teaching component, if any: ○ Community-Based Experience ○ Service Learning ○ Both

3. * Will this course be taught off campus? ○ Yes ◉ No

If YES, enter the off campus address:

4. Frequency of Course Offering.

   a. * Course will be offered (check all that apply): ☑ Fall   ☐ Spring   ☐ Summer   ☐ Winter

   b. * Will the course be offered every year? ◉ Yes ○ No

      If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? ◉ Yes ○ No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 10-12

7. Anticipated Student Demand.

   a. * Will this course serve students primarily within the degree program? ◉ Yes ○ No

   b. * Will it be of interest to a significant number of students outside the degree pgm? ○ Yes ◉ No

      If YES, explain:

8. * Check the category most applicable to this course:

   ☐ Traditional – Offered in Corresponding Departments at Universities Elsewhere
   ☑ Relatively New – Now Being Widely Established
   ☐ Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

   a. * Is this course part of a proposed new program? ○ Yes ◉ No

      If YES, name the proposed new program:

   b. * Will this course be a new requirement [5] for ANY program? ○ Yes ◉ No

      If YES [5], list affected programs::

10. Information to be Placed on Syllabus.

   a. * Is the course 400G or 500? ○ Yes ◉ No
      If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identi additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

   b. ☑ * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if appl 10.a above) are attached.

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[1] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
[2] The chair of the cross-listing department must sign off on the Signature Routing Log.

[1] In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, re
two hours per week for a semester for one credit hour. (from SR 5.2.1)
[4] You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
[5] In order to change a program, a program change form must also be submitted.

Rev 8/09

Sound Design for the Theatre - TA 369-001
Fall 2016

Instructor: Tony Hardin   Office: 116A Fine Arts
                   Office #: 257-9250   Hours: MWF 10:00am-Noon
                   tony.hardin@uky.edu

Class Meeting Time: MWF – 9:00 – 9:50

Course Description: More sophisticated sound systems in movies theatres and home audio-visual systems raise the expectation of an integrated soundscape in theatrical productions. Our use of sound in theatre is rapidly changing and advancing; in the past 20 years we have gone from reel to reel tape recorder technology to iTunes to a fully 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.

Prerequisite: TA 267 – Lighting and Sound Technology

Suggested Texts:

The Sound of Theatre, David Collison 1st Ed, Professional Lighting and Sound Association: London, 2008.

Sound and Music for the Theatre. Deena Kaye & James LeBrecht. 2nd Ed. Backstage Books: New York, 1999.

Additional Supplies: (Course dedicated) 16 gigabyte (minimum) USB drive.

Course Objectives: Upon completion of this course, students will be able to:
- Recognize how sound has impacted the entertainment industry, particularly live theatre.
- Distinguish between the myriad sound environments we live in.
- Explain the fundamental physical properties of sound.
- Apply basic acoustic theories in a theatrical setting.

Student Learning Outcomes: Upon completion of this course, student will:
- Demonstrate the basic types of sound equipment available including recording, editing, playback,
  monitoring, mixing, public address, and production communication.
- Learn to operate the UK Theatre & Dance sound system including editing, mixing and patching, establishing a working knowledge of a variety of sound software available in the theatre.
- Compose a basic sound design for a theatrical production including artistic process, paperwork, and implementation.

Grading:

Project 1	Sit and Listen	100pts
Project 2	Image Interpretation	150pts
Project 3	Poetic Sound	150pts
Project 4	Children's Book	150pts
Project 5	Production Sound Critique	150pts
Project 6	Final Project	200pts
Participation		100pts

Grading Scale:

A=900-1000   B=800-899   C=700-799   D=600-699   E=599-0

Late assignments will be penalized one letter grade for each day that they are late and will not be accepted after 3 days past the due date except in the case of a documented excused absence.

Mid-term Grade: Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (http://www.uky.edu/registrar/content/academic-calendar)

Attendance: Due to the nature of the material presented, students are expected to attend class. The material cannot be learned through reading the text. Students must notify the instructor in advance if a class is to be missed. If the absence is due to a College-sponsored activity, the instructor must have a written excuse in advance. Absences due to illness require the instructor to be notified via e-mail or voice mail as soon as possible. If these procedures are not followed, students absent on days of quizzes or exams will be given half credit for that particular quiz or exam. No make-ups will be given for unexcused absences.

In accordance with the University catalog, a student's grade may be lowered by one letter grade if 10% of the classes are missed. (3 classes) Additionally, the grade of "E" will be assigned when a student has missed 25% of the classes. (7 classes) This is regardless of whether the absences were excused or not excused.

Excused Absences
Students need to notify the professor of absences prior to class when possible. *Senate Rules 5.2.4.2* defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Two weeks prior to the absence is reasonable, but should not be given any later. Information regarding major religious holidays may be obtained through the Ombud (859-257-3737, http://www.uky.edu/Ombud/ForStudents_ExcusedAbsences.php.

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused) per University policy.

Per *Senate Rule 5.2.4.2*, students missing any graded work due to an excused absence are responsible: for informing the Instructor of Record about their excused absence within one week following the period of the excused absence (except where prior notification is required); and for making up the missed work. The professor must give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so, if feasible, during the semester in which the absence occurred.

Verification of Absences
Students may be asked to verify their absences in order for them to be considered excused. *Senate Rule 5.2.4.2* states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness, or death in the family. Appropriate notification of absences due to University-related trips is required prior to the absence when feasible and in no case more than one week after the absence.

Academic Integrity

Per University policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the University may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: http://www.uky.edu/Ombud. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Senate Rules 6.3.1 (see http://www.uky.edu/Faculty/Senate/ for the current set of *Senate Rules*) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording, or content from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work (including, but not limited to a published article, a book, a website, computer code, or a paper from a friend) without clear attribution. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work, which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content, and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas, which are so generally and freely circulated as to be a part of the public domain.

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Accommodations due to disability

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (DRC). The DRC coordinates campus disability services available to

students with disabilities. It is located on the corner of Rose Street and Huguelet Drive in the Multidisciplinary Science Building, Suite 407. You can reach them via phone at (859) 257-2754 and via email at drc@uky.edu. Their web address is http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/.

One Hour individual instruction:

Each student will be required to attend a one hour individual instruction session with the instructor. At this time the student will patch the sound system in the Guignol Theatre. A signup sheet with dates and times will be provided by the instructor.

Tentative Course Calendar

Week	Date	Lesson	Assignments
Week 1		Introduction \ Syllabus review	
		Sound in Entertainment \ Designer and Engineer	
		Sound Systems Tour \ The Sound Environment	Kaye LeBrecht Chp 1&2 White 1&2
Project 1 - Sit and Listen- Due by beginning of Class [8-31]			
Week 2		History of Sound Design	Project 1 Due Collison Chp 2-4
		Basic Sound Generation	Moscal Chp 1&2
		Basic Sound Generation Continued	
Week 3		Basic Acoustics	
		Basic Acoustics – Continued	
Week 4		Crash Course in Audacity	
		Audacity and Digital Sound	
		Audacity Digital Sound Continued	
Project 2 – Image Interpretation Due by beginning of Class [9-25]			
Week 5		Intro to Equipment (Digital)	White Chp 7
		Qlab and SFX refresher	
		Basic Plumbing (wiring)	White Chp 10-13
Week 6		Qlab & SFX continued	
		Audacity refresher	
		Audacity continued	
Week 7		Sound Designer and Theatre Companies Time Line of Theatre Sound Design	Choose partners and scenes for *Macbeth*- Project 5 Kaye LeBrect Chp 3&4&6
Project 3 – Poetic Sound			
		Meeting with the Director \ Collecting Effects and music	
		Forming the basis for Design\Sound Plot	Kaye LeBrect Chp 5
Week 8		Selection/collection of effects\music Pulling it together	Kaye LeBrect Chp 8
		Build a System \ Recording	White Chp 12

		Patching and Theatre Setup	
Week 9		The Foley Artist	
		Foley challenge	In class exercise
		Foley challenge continued	
Week 10		Mics and Going Wireless	White Chp 3&4 GUEST ARTIST
		Musicians and Monitors	White Chp 11
		Headsets and Productions Systems	
			Project 4 – Children's Storybook
Week 11		Troubleshooting Sound Equipment	GUEST ARTSIT
		Troubleshooting in the production environment	
		Troubleshooting continued	
Week 12		Collect and Modify\Create Playback	Submit Prelim Final project Picture and statement
		Collect and Modify\Create Playback	
		Collect and Modify\Create Playback	
Week 13		Touring	Project 5- *Show Name* Critique- Due by beginning of class
		Specifying Sound Systems	
		Multi-Channel Mixers	
Week 14		Compression	
		Thanksgiving (Fall Break)	
		Thanksgiving (Fall Break)	
Week 15		Opera House tour	
		How to EQ a space	Moscal Chp 6 GUEST ARTIST
		EQ continued	
Week 16		Work on Project in class	
		Work on Project in class	
		Work on Project in class	
			Project 5: Final – Due Date

Withdrawal policy: Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Incompletes: Incompletes will only be given under extreme circumstances. No student who currently has a grade of 'E' will be given an incomplete.

Cellphone, tablet, and computer policy: Cellphone use in class is strictly prohibited. Tablets and computers may only be used to take notes, class related web searches, or sound editing software. Violators will lose technology privileges for the course.

Alcohol and Drug policy: Do not come to class under the influence of, or in possession of alcohol or any illegal substance. Anyone caught doing so will be denied access to class. This would count as an unexcused absence. It may also result in further disciplinary action.

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 to our environment. This project is designed to sharpen your ear, push you to listen and distinguish the variety of sounds that occur in order to create 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?

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 (e.g. 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: Image Interpretation

How we interpret the environment we are in is based in part 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 a picture. 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.

PLEASE DO NOT DISCUSS YOUR STORY WITH OTHER MEMBERS OF THE CLASS UNTIL IT IS TIME TO SHARE!

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 type written, no longer then two pages.

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

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

Project 3: Poetic Sound

Choose one of the poems from the Youtube playlist listed below. Using Qlab, design the sound for the selected poem. Pay careful attention to not only what you design, but when your cues come in during the poem.

https://www.youtube.com/playlist?list=PLvrpMUrjr37ggy17vM9H5pYfL1ZY5Ycsq

Rip the audio from youtube.com and convert it from an .mp3 to a .wav to use it in Qlab effectively. Things to consider carefully: theme, mood, underscoring, spot effects, voice alteration, rhythm, variation.

Project 4: Sound for a Children's book

An important part of designing sound is reinforcing and enhancing the story as it exists. Some of the best stories told are children's stories. You will design the sound and soundscape for a children's book. It must withstand the rigors of a child's attention span. Sometimes kids like to linger on one sound while flying through others...

You will select an appropriate story based on the examples provided by the instructor. You will need to record, create, and manipulate the sounds needed to reinforce the story. For example, if the book says George ran through the jungle, we need to hear something running and hear a jungle... You will not plagiarize soundscapes from cartoons or movies.

Your critique will consist of reading the story along with playing your sounds in class. As a class, we will provide the necessary feedback. You will also write a one page self-evaluation of your work.

Project 5: Sound Critique of *The Importance of Being Earnest*

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

How affectively 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 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 sited in the body of the critique.

Project 6: Final Project

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 from *Macbeth*. The project will culminate in a design presentation to the entire class. This project will be done in groups of two. You may choose your partners and together you will choose the Act and Scene that will be your focus. 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 picture. This picture along with a preliminary concept statement of at least 2 pages must be submitted to the instructor on a date TBD.

As you approach the design you need to consider environmental and direct effects, as well as music. 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:
- A physical copy of the Act and scene (cut script) with all appropriate cueing (just as a Stage Manager would).
- A complete sound plot.
- Any research materials you used in developing your concept.
- A concept statement of at least 2 pages.
- A visual image that expresses your concept of the aural world of the play.
- A USB drive containing all finished effects as well as a file containing the Qlab file.

Examples of all these materials will be provided by the faculty member. If there are difficulties with the equipment you should meet with the faculty member 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.

Selected Bibliography:
Basic Live Sound. Paul White. SMT: London, 2003.

What's A Mixer? William Philbrick. Hal Leonard Corporation: Milwaukee, 2001.

The Live Sound Manual. Backbeat Books. London: Outline Press Ltd, 2002,