

Class Description:

Sound for the stage is an introductory course to live and recorded sound use on the stage. This course will introduce the process and skills necessary to analyze a script for sound needs, locate and capture the sounds, edit the sounds into a usable format, and finally prepare the sounds for playback in a production.

Prerequisites:

Introduction to Production (or permission of professor)
Drafting / CAD for the Stage (or permission of professor)

Class Grading Scale: (There is no curve in this class)

A 1000-900 B 899-800 C 799-710 D 709-650 F 649-0

Text Books:

Sound and Music for the Theatre, 2nd Ed. Deena Kaye

Your grade in this class will be based upon the following criteria:

Lab Projects: (400 Points):

There are four lab projects spaced throughout the semester. Each project will focus on a specific aspect of sound design and reinforcement.

Project #1: System setup. You will setup a simple live playback rig consisting of the following equipment: Microphone, CD Player, Mixer, Amplifier, Speakers. You should be able to playback sound from the input sources.

Project #2: Setup and patch a dynamic, PCC, and wireless microphone on the University Stage and get sound from each microphone through the mains without feedback.

Project #3: Burn a CD-R containing four different sound cues from music, sound effects library, and a live source, using a program such as Pro Tools or Audacity.

Project #4: Create a SFX project containing the four cues from project #3 that increase in volume while playing, cross fade between two cues, and pan between two speakers.

Exams (300 Points):

There are three exams that are spaced throughout the semester to test your understanding and knowledge of the material covered.

Final Project (200 Points):

Develop a sound plot and cue sheet for one of the shows named on page two of the production. You will develop a CD-R set or SFX show project containing the sound cues for the production. The specific cues you will create will be selected by an office meeting between us to help you develop a demo disc for your portfolio.

Analysis Paper (100 Points):

You will attend one of the productions this semester, and write a short two to three page paper critiquing the use of sound within that show. Your paper will focus on the artistic choices made in how sound is used and the effectiveness of communicating emotion and feeling related to the production. The paper should use the terminology we define in the first part of the semester.

A note about time expectations:

This course will require many hours of work outside of class on research and recording source files. The computer lab is an available resource, and you will receive the key code to the door to use the room at your discretion. Please respect the privilege of access to the room. In addition, please do not hesitate to contact me outside of office hours or by email if you have questions about what you are doing, I'll be happy to come in and help.

Attendance policy:

Attendance: Role will be taken at the beginning of class each time the group meets. If you are late, you must meet with the instructor immediately after class in order to be counted present. More than two absences will result in the lowering of the final grade by one letter for each subsequent absence.

There are several deadlines for papers and projects and presentations throughout the semester. If assignments are not turned in on the deadline date, they will be lowered by one letter grade for each class period they are late.

In addition, plagiarism will result in automatic failure and further action as outlined in the University Catalog.

In compliance with the Americans with Disabilities Act (A.D.A.) - Students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca in the Library, Room 175 (297-3880) or in Davie in MOD 1 (236-1222), and follow all OSD procedures.

Approved shows for sound design

Dancing at Lughnasa by Brian Friel
Arsenic and Old Lace by Joseph Kesselring
Noises Off by Michael Frayn
The Foreigner by Larry Shue
A Raisin in the Sun by Lorraine Hansberry
Lend Me a Tenor by Ken Ludwig
A Man for all Seasons by Robert Bolt
Six Degrees of Separation by John Guare
Steel Magnolias by Robert Harling
The Glass Menagerie by Tennessee Williams
Endgame by Samuel Beckett
Fences by August Wilson
The Children's Hour by Lillian Hellman
Proof by David Auburn

- 1. Students with Disabilities:** In compliance with the Americans with Disabilities Act (ADA), students who, due to a disability, require special accommodation to properly execute course work must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1222); in Jupiter, SR 110 (561-799-8010) -- and follow all OSD procedures.

- 2. Attendance Policy of the Department of Theatre & Dance:** Three absences will lower your final grade by one letter. Each subsequent absence will lower your final grade by one letter. Five absences will result in automatic failure. Three tardies equals one absence. If you arrive to class after roll is taken, it is your responsibility to check in at the end of class to make sure your attendance is recorded. See University policies in the *FAU Student Handbook*: www.fau.edu/student/handbook

- 3. University Policy on Absences and Incompletes:** Students will not be penalized for absences due to participation in University-approved activities, but proof of involvement must be provided. Reasonable accommodation will be made for student absences due to religious observance(s). Also, note that grades of Incomplete (“I”) are reserved only for students who are passing the course but have not completed all the required work because of exceptional circumstances. Incompletes should be pre-arranged with the instructor before the end of the term.

- 4. The FAU Code of Academic Integrity:** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations at http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf.

Tentative Class Topics (Subject to Change)

Date	Topic
1/11	Intro to course, Review
1/13	History of sound in theatre
1/18	Types of cues (Framing/underscoring/transitional)
1/20	Types of cues (Specific/spot effects/ambience/voice over)
1/25	Analysis of Scripts
1/27	Analysis of Scripts
2/1	Exam #1 (Design process)
2/3	Sound Electrical Theory
2/8	Sound Theory (How sound works/wave theory)
2/11	Playback Equipment (Tape/CD/PC)
2/15	Mixing Equipment (Mixers/EQ/Effects)
2/17	Microphones (dynamic/PCC/Wireless)
2/22	<i>Project #1: Presentation System Setup</i>
2/24	Exam #2 (Equipment)
3/1	Copyright and Fair Use
3/3	PC Editing (Audacity/Audition)
3/8	Spring Break, no classes
3/10	Spring Break, no classes
3/15	PC Editing (Audacity/Audition)
3/17	Recording Sound to the PC
3/22	Looping sound
3/25	<i>Project #3 Presentation</i>
3/29	Exam #3 (Sound Editing)
3/1	Intro to SFX
4/5	Setting up Digital playback equipment (ASIO)
4/7	Using SFX
4/12	Sound Plots
4/14	Sound Plots
4/19	Creating Sound plots and paperwork
4/21	<i>Project #4 SFX Class Presentations</i>
4/26	Final project presentation and approval
5/1	Final Exam due, 1:15-3:45 PM