

PP312, Sound Design Section (first semester), Spring Semester, 2012

Instructor: Dave Tosti-Lane dtostilane@cornish.edu, 206-726-5044, 425-306-2773(cell)

Learning Outcomes

At the end of the semester the student should be able to:

- understand the role of the sound designer in production,
- develop design concept and preliminary sound collage for a script,
- communicate with directors and other designers about specific design choices for sound,
- prepare basic sound design documents,
- work with digital editors to create and record sound cues,
- specify locations for speakers and live sound sources for a production.

Text: ***Sound And Music For the Theatre 3rd Edition: The Art and Technique of Design***, by Deena Kaye and James LeBrecht – (available from Amazon or other online booksellers).

Tentative Schedule:

Week 1	Thur. 01/19 -9:00a-9:50a	Sound and Dramatic Art. Getting Started: Reading the script. Research for Sound Design. Emotional Response. Reading – Preface & Intro, Ch 1,2 – read or scan Ch 4
Week 2	Thur. 01/26 -9:00a-10:20a Studio	Formulating the concept, communicating the image. Discuss Emotional Responses, Concept Statement. Building the “Tension Curve”. Due: Emotional Response & Scene Breakdown <i>Arcadia</i> . Reading Ch 3,4
Week 3	Thur. 02/02 -9:00a-10:20a Studio	Environment Geography Chart. Building the Sound Plot. Introduction to audio editors. Due: Concept Statement & Tension Curves for <i>Arcadia</i> . Read Chapter 5
Week 4	Thur. 02/09 -9:00a-10:20a Studio	Continue editors, review Sound Plot, review materials for prelim presentations, discuss sound cue ideas. Due: Initial Sound-Plot. Read Ch 7,8.
Week 5	Thur. 02/16 – 9:00a-10:20a Studio	Designer/Director communication – getting your point across and understanding the collaborative process. Loudspeaker layout diagrams. Read Feedback: Directors & Playwrights Forum
Week 6	Thur. 02/23 – 9:00a-10:20a Studio	Workshop presentations for next week - Discuss presentations, Q&A on process.
Week 7	Thur. 03/01 – 9:00a-10:20a Studio	Read Feedback: Designers’ and Composers’ Forum. Discuss how Presentations went, goals and objectives for next show.
Week 8	Thur. 03/08-9:00a-10:20a Studio	Continue Script Discussion for Script 2, Discuss design presentation components for second show. Read Ch 9,10,11
Week 9	Thur. 03/22 -9:00a-10:20a Studio	Sound Editor Clinic – Q&A and review of audio editors.
Week 10	Thur. 03/29	Dave Out of Town (USITT) – BPH LOAD - No Class Meeting
Week 11	Thur. 04/05 – 9:00a-10:20a Studio	Introduction to Sound Playback Software (QLab/SFX)
Week 12	Thur. 04/12 – 9:00a-10:20a Studio	Continue discussion of playback software, review/Q&A as needed
Week 13	Thur. 04/19 – 9:00a-10:20a Studio	Workshop TBD
Week 14	Thur. 04/26 – 9:00a-10:20a Studio	Workshop for Presentations
Week 15	Thur. 05/03	NO CLASS MEETING (Falls After Presentations)

Assignments: As listed in Seminar Schedule; Portrait Gallery, Research, Emotional Response and Initial Design Presentations for *Arcadia* (Stoppard); Research, Emotional Response and Full Design Presentation for *Script 2* (TBD).

Initial Design Presentations to include Scene Breakdown, Tension Chart, Sound Plot/Cue List, Concept Statement, Environment Geography Chart, examples of fx and/or music your research suggests for the show.

Full Design Presentations to include Scene Breakdown, Tension Chart, Sound Plot/Cue List, Concept Statement, Environment Geography Chart, Rough Speaker Layout, Sound Collage, Opening sound sequence, minimum of one additional transition or important cue sequence from show.

Grading and Evaluation:

10 % Seminar attendance & participation

10 % Sound Section attendance & participation

40 % *Arcadia* (10% Research, emotional response, concept; 20% Initial Design components; 5% presentation)

40 % *Script 2* (10% Research and Concept, 10 % Sounds, 20 % final design, paperwork, & presentation)

Performance Production Departmental Syllabus Addendum

Special Accommodations Statement

If you have a psychological, physical, or learning disability, and you require special accommodations, you must schedule an appointment with the Director of Student Affairs (726-5111) as soon as possible. No special accommodations can be made without a written request from the Student Affairs office.

Attendance Policy for ALL In-Major Classes

THE INEVITABLE CONSEQUENCES OF BEING ABSENT

Two (2) absences allowed per semester:

- 1) Three absences and your final grade drops by one half letter (e.g. "A" becomes "A-")
- 2) Each successive absence causes final grade to drop another 1/2 letter grade.
- 3) Missed assignments and tests will be graded as "F" work, and will be counted in the final class grade determination.
- 4) You can FAIL a class due to repeated absences, at which point you will no longer be allowed to attend that class.

In the event of serious illness, injury, or other genuinely difficult circumstances in your life, the above *may* be amended on a case by case basis. See your instructor, or call the Performance Production Department Chair (726-5044).

Performance Production faculty may have some variations on the above policy. Check your syllabus for details. The department considers it the students' responsibility to know and understand the specific policies for each class, ignorance of policy does not excuse failure to comply.

Responsibilities of the Student When Absent

- 1) As a courtesy to your instructors and your classmates, please call the Performance Production Office at 726-5044 as soon as you know you will be absent.
- 2) Communicate immediately with your instructor upon your return, or in advance if you know you will be absent.
- 3) Communicate with classmates to secure notes and materials pertinent to the missed classes.

Take active responsibility for your own circumstances, and communicate with your instructors.

Performance Production Department

Grading Criteria

Specific criteria for assignment of grades in each class is determined by the faculty member(s) teaching that class. The presumption in the administration of grades at Cornish College of the Arts is that the instructor alone is qualified to evaluate the academic work of students in her or his courses and to assign grades to that work. Once a grade has been recorded in the Registrar's office, a grade may be changed only if the instructor agrees that an error has occurred. The following general guidelines for assignment of passing grades are in use by the Performance Production Department.

Grade of "A":

The Performance Production Department considers the grade of "A" to be reserved for work that is exceptional in every way. To receive an "A" grade, a student must fully achieve all goals set forth in an assignment, demonstrate thorough and complete understanding of the concepts involved, and perform all work on the project or assignment to a consistently excellent standard.

Grade of "B":

The Department considers the grade of "B" appropriate for work that is above average in execution and meets all goals set forth in the assignment or project. A student receiving a "B" on a project has performed to a high standard, completing work on a timely basis, achieving the primary goals of the project, and demonstrating good understanding of the concepts involved.

Grade of "C":

The Department considers the grade of "C" to represent work that is average in execution, meeting some of the goals set forth in the assignment or project, but not demonstrating thorough understanding of the concepts involved. A student receiving a "C" on a project has completed the work involved, but has not worked to a high standard. A grade of "C" or lower is not considered satisfactory performance by the Department.

Grade of "D":

The Department considers the grade of "D" to represent work that is unacceptable on most levels, but that demonstrates a small degree of understanding of the concepts involved, or that shows some potential for improvement. "D" work is considered highly unsatisfactory performance, only a shade above failing.

Additional Criteria for Evaluation:

In addition to grades received for individual class work, students overall progress in the department will be observed and evaluated by the faculty. Particular attention is paid to the students' potential ability to work in the field, including ability to communicate, degree of organizational skills, development of professional conduct, and development of specific skills related to the student's concentration of study. Specific Student Learning Outcomes for Performance Production are published on the college website, in the catalog, and in the Performance Production Student Handbook.