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Submission Date: _____
Action-Date: App 1/24/95
Senate - App 3/14/95

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Barbara Blackledge Phone 357-4450

Department Theater

II. PROPOSAL TYPE (Check All Appropriate Lines)

³
TH 320 COURSE Sound Design
Suggested 20 character title

XXX New Course* ³
TH 320 Sound Design
Course Number and Full Title

____ Course Revision _____
Course Number and Full Title

____ Liberal Studies Approval + _____
for new or existing course Course Number and Full Title

____ Course Deletion _____
Course Number and Full Title

____ Number and/or Title Change _____
Old Number and/or Full Old Title

____ _____
New Number and/or Full New Title

____ Course or Catalog Description Change _____
Course Number and Full Title

____ PROGRAM: _____ Major _____ Minor _____ Track

____ New Program* _____
Program Name

____ Program Revision* _____
Program Name

____ Program Deletion* _____
Program Name

____ Title Change _____
Old Program Name

III. Approvals (signatures and date)

Barbara Blackledge 10/14/94
Department Curriculum Committee

[Signature]
College Curriculum Committee

Annie Laurie Wheat 10/14/94
Department Chair

Thayne E. Arnett 10/17/94
College Dean

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

Syllabus of Record

I. Catalog Description

TH 323 Sound Design 3 credits
 3 lecture hours
 (3c-01-3sh)

Prerequisites: None

Covers the basic principles and theories of designing sound for the theater. Through demonstration and practical application, the course will cover the following principle areas: basic electronics, recording techniques and equipment; musical and effects integration, theater acoustics, designing sound, and sound reinforcement.

II. Course Objectives

1. Students will become familiar with the operation and maintenance of basic audio equipment used in the theater.
2. Students will know the basic history of theater music and the use of sound on-stage.
3. Students will develop a system for selection, designing and integrating music and effects for a play.
4. Students will understand the procedures and goals of theater sound reinforcement.

III. Course Outline

COURSE SYLLABUS

A. INTRODUCTION (3 hours)

The Fourth Designer
 What is Sound? Sound in Nature

B. SOUND REPRODUCTION (9 hours)

Formats:

Types of Reproduction: HIFI, Stereo, Quad, Monaural, Binaural, Acoustical, Electrical, Magnetic, Digital

Power Sources and Signal Control:

Amplifiers, preamps, mixers, processors

Transducers

The human ear, microphones, speakers, monitors

Signal Sources:

Turntables, decks, players, DAT, keyboards, samplers.

Recording Techniques

C. SOUND REINFORCEMENT (6 hours)

Introduction and a note on theater acoustics

Sound Plotting

Microphone techniques

Speaker Placement, Equalization, and digital delay

D. FUNDAMENTAL SOUND DESIGN (18 hours)

Theory and Elements

Music and the Play: Musical Components in a drama

Script Analysis and Preparing the Design

Finding the "Sound" of a Play: Methods of integration

Theater Music -- An Historical Overview:

Aeschylus to Moliere
 Melodrama to the Modern Era
 Meeting the Director
Sound Effects -- Creation and Integration
 Inventing sounds from scratch
Re-Creating the Design
 Editing Techniques
 Preparing the design
 Running the show - set-up, cuing, control position

E. SOUND DESIGN PROJECTS (6 hours)
 Student Presentations

IV. Evaluation Methods

- 30% Design Project. A full sound design for a play chosen by the student.
- 30% Final Exam. A comprehensive exam on all aspects of the course. Contains multiple choice, true-false, matching, and short answer questions.
- 15% Quiz, involving identification of basic terms relative to electronics and audio equipment.
- 15% Music Assignment in which students present a demonstration tape containing potential musical examples to be used in the production of a specific play.
- 10% Class Participation evaluates the successful completion of hands-on opportunities in design and sound reinforcement.

A grade scale will be provided by the individual instructor.

V. Required Textbooks, supplemental books, and readings:

TEXTBOOK: Clifford, Martin. Modern Audio Technology: A Handbook for Technicians and Engineers. Englewood Cliffs, NJ: Prentice Hall, 1992.

A Glossary and Outline for Sound Design. (Class Packet)

VI. Special Resource Requirements

Each student is expected to supply their own cassette recording tape.

VII. Bibliography

Appell, Willi, ed. The Harvard Dictionary of Music, rev. Boston: Harvard University Press, 1993.

Bracewell, John L. Sound Design in the Theatre. Englewood Cliffs: Prentice-Hall, 1993.

Burris-Meyer, Harold, Vincent Mallory, & Lewis S. Goodfriend. Sound in the Theater, revised. New York: Theatre Arts Books, 1979.

Collison, David. Stage Sound, 2d Edition. London: Cassell, 1982.

Course Analysis Questionnaire

A. Details of the Course

- A1. This course is an elective for students in the Theater Curriculum and other students interested in the topic. The course is not intended for inclusion in the Liberal Studies program.
- A2. This course does not require changes in any other courses or programs in the department.
- A3. This course was previously offered on a rotating basis as part of TH 489 Technical Theater Problems. The course has been taught five times since 1985. It has consistently had good subscription, not only from theater majors, but some from communications media as well.
- A4. This course is not intended to be dual-level.
- A5. The course is not to be taken for variable credit.
- A6. Similar courses are offered at these institutions:
 Ithaca College: Sound Design in the Theater
 Florida State University: Theater Sound
 Southwest Texas State University: Sound Design for the Theater

B. Interdisciplinary Implications

- B1. The course will be taught by one instructor.
- B2. There are two courses in Communications Media covering "Audio Recording Techniques," CM 449 and CM 450. These courses cover the technology in much greater detail and address such techniques within the context of media production; i.e. radio, television, film, and media presentation. Live theater, per se, lies outside their scope. Recording techniques and the basics of audio only account for about one-fourth of the present course. Communications Media students who have taken both the CM and TH courses have found them mutually exclusive with regard to focus and emphasis although they also add that the two inform each other well. I encourage theater students with an active interest in sound for the theater to inquire about the CM courses when they are available.
- B3. Due to limited space availability, no seats are reserved for students in the School of Continuing Education.

C. Implementation

- C1. No new faculty are needed to teach this course. Since the course, under its old heading, has been taught in the past, it technically is already a part of the department's course rotation and, thus far, has not affected the ability of the department to offer other courses.
- C2. Other resources.
- a. Current space allocations are adequate to offer this course, although it does require a maximum enrollment per section of ten.
 - b. In addition to departmental facilities, students also make use of audio mixing facilities in the library.

- c. The department budget is sufficient to purchase supplies for this course: consumable items such as recording tape, leader tape, splicing supplies.
 - d. Although literature in this field is limited, library holdings at present are adequate.
 - e. No travel funds are required for this course.
- C3. No grant funds are associated with this course.
- C4. Under normal conditions, this course will be offered once every two years, usually in the spring semester when the yearly musical, produced by the departments of music and theater, is usually presented, thus affording practical experience in sound reinforcement.
- C5. One section will be offered at a time.
- C6. Ten students can be accommodated in this course. Space limitations in the sound control area as well as the nature of the practical activities of the course restrict the enrollment to this number.
- C7. The National Association of Schools of Theater, which includes the study of audio technology and sound design as an "essential competency," states that quotas may be established to insure the quality of instruction in both performance and technical courses. No specific number, however, is recommended.
- D. Miscellaneous**
- No additional information is necessary.

94-62 b.

TH 323

MAIL

#179 10-FEB-1995 14:25:45.75

From: GROVE::KDU DT
To: ALWHEAT
CC:
Subj: sound design

I,ve talked with Charles Kanyarusoke about this matter. Charles teaches our audio production course and he and I agree there seems to be no problem from our end if theater teaches the proposed course.

MAIL>

Esc-chr: ^] help: ^]? port:1 speed: 9600 parity:none echo:rem VT320

NO RUSH. AN HOUR AGO IS FINE.

2-24

Marvin -

This note of support should be
attached to 94-62-b TH 323.

Marvin.

John W. Wenzel

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