



## CURRICULUM GUIDELINES

A. Division: **INSTRUCTIONAL** Effective Date: **January 2004**

B. Department / **LANGUAGE, LITERATURE** Revision **X** New CourseX  
 Program Area: **AND PERFORMING ARTS**

C: **STGE 411** D: **AUDIO TECHNIQUES II** E: **2**

Subject & Course No.	Descriptive Title	Semester Credits
<b>F:</b> Calendar Description: Students will develop a working knowledge of the sound design process for the performing arts. Emphasis will be on developing a sound plot through script analysis and design meetings for an assigned play. Students will also be introduced to multi-track digital and analog recording techniques and live sound reinforcement.		
<b>G:</b> Allocation of Contact Hours to Type of Instruction / Learning Settings  Primary Methods of Instructional Delivery and/or Learning Settings:     Number of Weeks per Semester:  <b>15</b>	<b>H:</b> Course Prerequisites:  <b>STGE 311</b>	
	<b>I:</b> Course Corequisites:  <b>None</b>	
	<b>J:</b> Course for which this Course is a Prerequisite  <b>None</b>	

**M:** Course Objectives / Learning Outcomes

Upon completion of the course, the successful student should be able to:

1. Learn and demonstrate safe working procedures when using equipment, tools and materials common to sound in the theatre.
2. Understand multi-track recording using digital software and digital audio tape, and mini-disc players.
3. Understand the role and responsibilities of the sound designer.
4. Understand the basic system set-up for sound reinforcement and mixing.

**N:** Course Content:

1. Recording techniques
  - 1.1 Microphone techniques
  - 1.2 Mixing techniques
  - 1.3 Dubbing techniques
  - 1.4 Editing techniques
  - 1.5 Using pre-recorded and live effects
  - 1.6 Digital on DAT, Mini-Disc, Triple Dat Software
  - 1.7 Portable DAT as a field recorder
2. Role and responsibilities of the sound designer including script analysis, play chart, sound plot, design meetings, and levels sessions.
3. Live Reinforcement: Set-up, connection, and running audio equipment
  - 3.1 Equipment list and Stage Plot for musical and theatrical reinforcement
  - 3.2 Microphone choice and placement for acoustic and amplified sources
  - 3.3 Monitor and FOH speaker placement
  - 3.4 Mixer layout and use for Monitor and FOH control
  - 3.5 Effects equipment (reverb, echo, delay)
  - 3.6 Sound check techniques

**O:** Methods of Instruction

Students will receive 1 to 1 ½ hours of lecture/demonstration followed by 2 ½ to 3 hours of laboratory per week.

**P:** Textbooks and Materials to be Purchased by Students

A list of recommended textbooks and materials is provided on the Instructor's Course Outline, which is available to students at the beginning of each semester.

Example: Gillette, Michael. *Theatrical Design and Production*. 3<sup>rd</sup> ed. Toronto: Mayfield Publishing, 1997

**Q:** Means of Assessment

Recording Assignment X 2	20%
Playback Assignment	10%
Sound Design Meetings x 2	20%
Sound plot	20%
Sound Design Practicum (equipment set-up, show tapes, Q sheets, Levels session)	<u>30%</u>
TOTAL	100%

**R:** Prior Learning Assessment and Recognition: specify whether course is open for PLAR

Yes.

\_\_\_\_\_  
Course Designer(s)

\_\_\_\_\_  
Education Council / Curriculum Committee Representative

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Dean / Director

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Registrar