



A: Division: INSTRUCTIONAL

Date: JANUARY, 1999

B: Faculty: LANGUAGE, LITERATURE & PERFORMING ARTS

New Course:

Revision of Course X
Information Form:

C: STGE 411

D: AUDIO TECHNIQUES II

E: 2

Subject and Course Number	Descriptive Title	Semester Credit					
<p>F: 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.</p>							
<p>Summary of Revisions: (date & section) 90.09 - H,L,M,O 99.01 -D,F, G, N, O, P, Q, R.</p>							
<p>G: Type of instruction: Hrs per semester</p> <p>Lecture: 15 hrs Laboratory: 30 hrs Seminar: hrs Clinical Experience: hrs Field Experience: hrs Practicum: hrs Shop: hrs Studio: hrs Student Directed Learning: hrs Other (specify) hrs Total: 45 hrs</p>	<p>H: Course Prerequisites STGE 311</p>						
	<p>I: Course Corequisites</p> <p style="text-align: center;">—</p>						
	<p>J: Course for which this Course is a Prerequisite</p> <p style="text-align: center;">—</p>						
	<p>K: Maximum Class Size: 25</p>						
	<table border="1"> <tr> <td rowspan="2">M: Transfer Credit</td> <td>Requested</td> <td></td> </tr> <tr> <td>Granted:</td> <td>X</td> </tr> </table>		M: Transfer Credit	Requested		Granted:	X
	M: Transfer Credit	Requested					
Granted:		X					
<p>L: College Credit Transfer X</p> <p>College Credit Non-Transfer</p> <p>Non-Credit</p>							
<p>Specify Course Equivalents or Unassigned Credit as appropriate:</p> <p>UBC: No Transfer Credit SFU: TECH THTR (1) U Vic: THEA 205 (1.5) Other:</p>							

Course Designer(s)

Faculty Dean

Vice-President

Registrar

N. Textbooks and Materials to be Purchased by Students:

Gillette, Michael. Theatrical Design And Production. 3rd. Ed.
Toronto: Mayfield Publishing, 1997.

O. COURSE OBJECTIVES

Upon completion of the course, the student will:

1. learn and demonstrate safe working procedures when using equipment, tools and materials common to sound in the theatre.
2. learn and demonstrate the use of two and four- track recording techniques in both the analog and digital domain.
3. become familiar with multi-track recording using digital software and digital audio tape , and mini-disc players.
4. become familiar with the role and responsibilities of the sound designer.
5. become familiar with the basic system set-up for sound reinforcement and mixing.

P. 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 Analog on two and four track decks
 - 1.7 Digital on DAT, Mini-Disc, TripleDat Software
 - 1.8 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
 - 3.3 Mixer layout and use for Monitor and FOH control
 - 3.4 Effects equipment (reverb, echo, delay)
 - 3.5 Sound check techniques

Q. METHOD OF INSTRUCTION

Students will receive 1- 11/2 hours of lecture/demonstration followed by 2 1/2-3 hours of laboratory per week that includes independent work and one on one instruction.

R. COURSE EVALUATION

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