



CURRICULUM GUIDELINES

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

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

If Revision, Section(s) Revised: **G, M, P, R**

Date of Previous Revision: **January 1999**

Date of Current Revision: **January 15, 2003**

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

Subject & Course No.	Descriptive Title	Semester Credits
<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>G: Allocation of Contact Hours to Type of Instruction / Learning Settings</p> <p>Primary Methods of Instructional Delivery and/or Learning Settings:</p> <p>Number of Contact Hours: (per week / semester for each descriptor)</p> <p>LECTURE 18 hrs. per semester SHOP 30 hrs. per semester</p> <p>Number of Weeks per Semester:</p> <p>15</p>	<p>H: Course Prerequisites:</p> <p>STGE 311</p>	
	<p>I: Course Corequisites:</p> <p>None</p>	
	<p>J: Course for which this Course is a Prerequisite</p> <p>None</p>	
	<p>K: Maximum Class Size:</p> <p>25</p>	
<p>L: PLEASE INDICATE:</p> <p><input type="checkbox"/> Non-Credit</p> <p><input type="checkbox"/> College Credit Non-Transfer</p> <p><input checked="" type="checkbox"/> College Credit Transfer: Requested <input type="checkbox"/> Granted <input checked="" type="checkbox"/></p> <p>SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)</p>		

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*. 3rd 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

Dean / Director

Registrar