

EFFECTIVE: SEPTEMBER 2004 CURRICULUM GUIDELINES

Α.	Division:	INSTRUCTIONAL	Ef	fective Date:		September 2004		
B.	Department / Program Area:	LANGUAGE, LITERATURE AND PERFORMING ARTS	Re	evision	X	New Course		
C:	STGE 2411	D: AUDIO TEO	Re Da Da	Revision, Section(s) evised: ate of Previous Revision ate of Current Revision QUES II		C, H January 15, 2003 September 2004 E: 2		
	Subject & Cour	rse No. Descript	tive Ti					
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.							
G:	Allocation of Contact Hours to Type of Instruction / Learning Settings Primary Methods of Instructional Delivery and/or		Н:	Course Prerequisites: STGE 2311				
		Learning Settings: Number of Contact Hours: (per week / semester for each descriptor) LECTURE 18 hrs. per semester SHOP 30 hrs. per semester Number of Weeks per Semester:		I: Course Corequisites:				
				None				
	SHOP Number of Wee			J: Course for which this Course is a Prerequisite None				
	15		K:	Maximum Class Size	ð:			
L:	PLEASE INDICATE: Non-Credit College Credit Non-Transfer X College Credit Transfer: Requested Granted X SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)							

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)		

TOTAL 100%

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R:	Prior Learning Assessment and Recognition: specify whether course is open for PLAR					
	Yes.					
Cours	se Designer(s)	Education Council / Curriculum Committee Representative				
Dean	/ Director	Registrar				

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