THEA 3915/4915
THEA 395/495
PADP SOUND PROJECT I
(Studio/Lab 1.0 - 5.0 Credit Hours)
Spring 2020

Instructor: Jennifer Jackson
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Hours: By Appointment (Typically available M/W/F mornings)

Course Overview:
Perform role as sound designer (3915 or 4915) or sound engineer (3915) in an assigned University of Utah production in Studio 115, Babcock Theatre, or Marriott Center for Dance, following all guidelines and requirements listed in this document.

General Requirements:
All students assigned to sound design a show are expected to:
– Read the play! Minimum of 3 times.
– Research (time period, location, genres of music, etc.) anything to help support director’s concept.
– Gather, create, and edit all sound effects and music for the show.
– Be on time for all meetings and rehearsals. (On time does not mean getting there right at 5:00 pm if that’s your call time or meeting time. It means being ready to begin work at that time.)
– Attend ALL production meetings.*
– Attend Designer Run(s).*
– Attend all tech rehearsals and previews.* (It is a good practice to also attend opening night.)
– Complete all paperwork on time.
– Load in and fully strike their assigned shows.
– Stay on top of communications with director and stage manager.
Check email twice a day and respond to inquiries for sound within 24 hours.

All students assigned to engineer a show are expected to:
– Attend every tech rehearsal and performance as you are the sole person running and mixing the entire show.
– Read the play!
– Listen to the music several times through. Practicing your show by sitting at the console and mixing the show line for line is also encouraged (many Broadway engineers do this regularly to stay sharp). You should know the music as well or better than the cast, as you will be at the helm of the entire cast and orchestra.
– Be on time for all rehearsals, previews, and performances. (On time does not mean getting there right at 5:00 pm if that’s your call time or meeting time. It means being ready to begin work at that time.)
– Attend Designer Run(s)
– Participate in load in and strike.
*If a sound designer or engineer misses any meeting, mandatory rehearsal, or performance without prior communication to SM and director, grade will drop by 10% for each meeting missed.*

**Design Process**
- Make sure that email and phone numbers used to reach you are correct in order to successfully contact you when necessary.
- Check that you are in fact receiving all emails from the Stage Manager in regard to meetings, contacts, calendars, and reports.
- Program the Stage Manager's number into your phone.
- Save important documents like contact sheets and master calendars, even when they come in emails. You should be able to pull out a calendar with or without an internet connection.
- Keep track of important dates. However you choose to do this (written planner, calendar application on computer/phone), be sure to enter dates such as important deadlines, meetings, design runs, tech, preview, opening, and close/strike.
- After you record important dates, continually check and stay on top of them. Be aware of your time. How much time do you have before a deadline vs. how long will specific tasks take?
- When content is asked for to use in the rehearsal process, material should be given to SM as soon as possible.

**Communication**
- Check email a minimum of twice every day. A good, professional practice is to check email twice daily however, once in the morning and again in the late evening.
- You must read all daily rehearsal/performance reports in a timely manner (within 24 hours).
- Try your best to respond to an email/report the day of or within 24 hours after you receive it.
- Any time a rehearsal report has a sound note, respond to it. A simple “I can do that” or “thank you” is all you need. Give the director and SM confidence that you are on top of these reports. If you have questions about notes in rehearsal reports ask questions immediately. Do not wait until just before tech to clear up any confusion.
- **Tips:** Flag/star as important, any emails that do have sound notes so that you can easily find those emails when you create cue sheets. You can also keep a running document that lists all sound notes given. Copy and paste notes into the document as you receive them, this can save you time later.

**Build Process**
- For material presented to a director or stage manager such as audio research, edited cues, rehearsal music and sound effects, cue lists: Check your media! Only hand over material you have listened to in order to make sure the quality is good, check that track lists have the correct music in the correct order, even check links to things like ubox/Spotify/iTunes to ensure they do in fact point to the right website or files. Be professional, check everything.
- When content is sent to a director, do include any listening instructions you may have. Examples: “These nighttime insects should be listened to at a very low volume” or “This track starts soft and then gets loud.”
- With any listening instructions, it's not a bad practice to also send along your “pitch” to the director. Explain why you chose to send them the material/why it feels right for the show.
– Note: The order in which you present your material can also be important. Think about the progression of your music and sound effects.
– If music is chosen or written for an actor to perform, it must be ready by the first day of rehearsal. If music is late, grade will drop by 5% for each week late. **Important!** Directors need to have heard every piece of audio you intend to have in the show prior to the start of tech rehearsals. Tech is not the place for surprise sound effects and music.

**Required Documentation**
All students will generate the following paperwork by each deadline:

– Ground Plan & Section (GP & SEC)
– Schematic Block Diagram or SBD (USITT guidelines, large size print out)
– Cue Sheet *(SM must have cue sheet no later than the Friday before tech begins, giving them several days to ask questions in advance of tech).*
– Patch Sheet (table listing all patching information for sound system; make sure this document is identical to the information in the SBD).

**Preliminary Paperwork Present** - Five weeks before tech (all paperwork except cue sheet)
**Final Paperwork Present** - Three weeks before tech (all final paperwork)

**Load In**
– With all paperwork completed in advance you will be fully prepared to load in your show.
– Students are in charge of their load in and strike. Clearly communicate your needs to other design team members as well as the head of your load crew (Jennifer Jackson) in regards to time needed/planned in the space.
– Once you have loaded in your system, it is time to make some noise. Trouble shoot as needed. Working out the kinks in the system ahead of time will give you more time to “play” with your cues in the space.
– Towards the end of your load in, schedule quiet time in the space to focus your system. Lights does it, sound should too. This is not the time to trouble shoot your system (at this point that should have been completed). This is for you to set healthy, “ballpark” levels before tech. Smoothing out levels beforehand prevents you from looking ill prepared with levels that are way too loud or too soft. Also, smoothing out things like how cues work and fade times is best done during your quiet time prior to tech. This is also the time where you can “ring out” mics.
– Not knowing a specific detail about a cue(s) for certain is NOT an excuse to put it off until tech. Rough things like this in beforehand and refine them during tech.
– Have ALL known cues programmed and ready to go before the first day of tech. Assuming you will start at the top of the show, and thus do not need to program that last act until tomorrow, is not a good risk to take. Having everything done ahead of time makes adding cues in tech much easier and enjoyable.
– Com will be in place and fully checked two days before the first tech rehearsal unless requested earlier by SM. Getting a tech needs list from the SM several days before this deadline is highly recommended. Double check that that all com needed is listed, if the number seems small, discuss any possible omissions immediately with SM.
**Tech**
- All equipment must be loaded in and checked prior to the beginning of tech rehearsals.
- As stated above, students are required to attend all technical rehearsals and previews.
- Opening night is also highly encouraged.
- Be very clear with cast and crew about how to handle all sound gear, including com. Broken equipment due to carelessness is ultimately your responsibility as sound designer.
- If issues arise during tech that need additional attention outside of yourself or the SM (tech difficulties, especially naughty crew members, etc.), please contact Jennifer.
- Backup your work. Then backup your backup. If it only exists in one place, it doesn't exist.
- Save, save, and save some more!
- Upon opening, sound designers are required to give final paperwork to SM (SBD & Cue Sheet).
- Engineers will be an important point of contact for sound throughout tech and run of show. Please be respectful, polite, helpful, and positive with actors, crew, and stage management. You may find yourself in close contact with actors when helping with microphones, keep in mind that your personal hygiene is important.

**Run of Show**
- Students are “on call” for the entire run of the show. Keep your phone nearby and on vibrate or ring in the event of a technical difficulty that you need to help the SM or sound operator solve.
- You may need to go to the theatre in person to help resolve any technical issues if troubleshooting over the phone is not effective.
- If it will take you some time to reach the theatre, have the SM contact Jennifer Jackson. Alternatively, if you are stumped, call Jennifer. (If home, I am a minimum of 40 minutes out.)
- If you are to be out of town for any portion of the run, please communicate that in advance to SM and Jennifer. Have a backup plan ready in the event of an issue that you cannot be present to solve.
- Engineers will continue to uphold the sound designer’s design. If you are asked to make major changes by a director, SM, etc., or there is a new issue that needs a solution, contact the sound designer immediately before making any changes.

**Strike**
- Student designers will FULLY strike their own shows. This means every piece of equipment must be properly struck and put away where it belongs, including com. If the next show in that space wants to use part of the system, coordinate what gear stays and what will be stored. If you need extra hands, please speak with Jennifer at least one week in advance to coordinate a strike crew.

Work hard, have fun, and schedule meetings with instructor anytime, as needed. By signing below, designer confirms having read this document and fully understanding it in its entirety. Designer also acknowledges that choosing to not adhere to all requirements will result in a lower grade.

Sound Designer/Show: ___________________________ Date: __________
Faculty Advisor: ___________________________ Date: __________
Preparedness (20pts) -

Paperwork: (40pts) –
  - Cue Sheet
  - SBD
  - Patch Sheet
  - Ground Plan
  - Section

Presentation/Sound Design (40 pts) –

Design Feedback:
**Americans With Disabilities Act (ADA)**

The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, (801) 581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability Services.

**Addressing Sexual Misconduct**

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677 (COPS).

**Wellness Statement**

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness at www.wellness.utah.edu or 801-581-7776.

**What is SafeUT Crisis Text & Tip Line?**

The SafeUT Crisis Text and Tip Line is a statewide service that provides real-time crisis intervention to youth through texting and a confidential tip program – right from your smartphone. Licensed clinicians in our 24/7 CrisisLine call center respond to all incoming chats, texts, and calls by providing:
- supportive or crisis counseling,
- suicide prevention,
- and referral services.

We can help anyone with emotional crises, bullying, relationship problems, mental health, or suicide related issues.

**Campus Safety**

The University of Utah values the safety of all campus community members. To report suspicious activity, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.
Student Names & Personal Pronouns

Class rosters are provided to the instructor with the student’s legal name as well as “Preferred first name” (if previously entered by you in the Student Profile section of your CIS account, which managed can be managed at any time). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class or on assignments. Please advise me of any name or pronoun changes so I can help create a learning environment in which you, your name, and your pronoun are respected. If you need any assistance or support, please reach out to the LGBT Resource Center.
https://lgbt.utah.edu/campus/faculty_resources.php

Diversity/Inclusivity

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you.

Undocumented Student Support

Immigration is a complex phenomenon with broad impact—those who are directly affected by it, as well as those who are indirectly affected by their relationships with family members, friends, and loved ones. If your immigration status presents obstacles to engaging in specific activities or fulfilling specific course criteria, confidential arrangements may be requested from the Dream Center. Arrangements with the Dream Center will not jeopardize your student status, your financial aid, or any other part of your residence. The Dream Center offers a wide range of resources to support undocumented students (with and without DACA) as well as students from mixed-status families. To learn more, please contact the Dream Center at 801.213.3697 or visit dream.utah.edu.