# Course Form

**Dept/Program:** School of Theatre & Dance  
**Prefix and Course:** C THTR 565

## Course Title
Graduate Sound Design

### Short Title (max. 26 characters, incl. spaces)
Grad Sound Design

### Summarize the change(s) proposed
Requesting approval to co-convene

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<table>
<thead>
<tr>
<th>Requestor</th>
<th>Mike Monsos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone/email</td>
<td>x5138 <a href="mailto:michael.monsos@umontana.edu">michael.monsos@umontana.edu</a></td>
</tr>
<tr>
<td>Program Chair/Director</td>
<td>Mark Dean <a href="mailto:mark.dean@umontana.edu">mark.dean@umontana.edu</a></td>
</tr>
<tr>
<td>Other affected programs</td>
<td>Dr. Stephen Kalm <a href="mailto:stephen.kalm@umontana.edu">stephen.kalm@umontana.edu</a></td>
</tr>
</tbody>
</table>

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### Are other departments/programs affected by this modification because of:
(a) required courses incl. prerequisites or corequisites,  
(b) perceived overlap in content areas  
(c) cross-listing of coursework

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### Common Course Numbering Review
(Chair/Director Must Initial):  
Does an equivalent course exist elsewhere in the MUS? Check all relevant disciplines if course is interdisciplinary. ([http://mus.edu/transfer/CCN/ccn_default.asp](http://mus.edu/transfer/CCN/ccn_default.asp))  

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
</table>

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If YES: Do the proposed abbreviation, number, title and credits align with existing course(s)? Please indicate equivalent course/campus. ↓

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If NO: Course may be unique, but is subject to common course review. Be sure to include learning outcomes on syllabus or paste below. The course number may be changed at the system level.

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**Exact entry** to appear in the next catalog (Specify course abbreviation, level, number, title, credits, repeatability (if applicable), frequency of offering, prerequisites, and a brief description.) ↓

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**Justification:** How does the course fit with the existing curriculum? Why is it needed?

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**Are there curricular adjustments to accommodate teaching this course?**

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**Complete for UG courses** (UG courses should be assigned a 400 number).  
Describe graduate increment - see procedure 301.30  
[http://umont.edu/facultysenate/committees/grad_council/procedures/default.aspx](http://umont.edu/facultysenate/committees/grad_council/procedures/default.aspx)

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**Complete for Co-convened courses**  
Companion course number, title, and description (include syllabus of companion course in section V)  
New fees and changes to existing fees are only approved once each biennium by the Board of Regents. The coordination of fee submission is administered by Administration and Finance. Fees may be requested only for courses meeting specific conditions according to Policy 940:12-1. Please indicate whether this course will be considered for a fee.

If YES, what is the proposed amount of the fee?

Justification:

<table>
<thead>
<tr>
<th>Deletion</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Number Change</td>
<td>From: Level U, UG, G</td>
</tr>
<tr>
<td></td>
<td>To: Co-convened</td>
</tr>
<tr>
<td>Description Change</td>
<td>X</td>
</tr>
<tr>
<td>Change in Credits</td>
<td>From: Repeatability</td>
</tr>
<tr>
<td></td>
<td>To: Cross Listing</td>
</tr>
<tr>
<td></td>
<td>(primary program initiates form)</td>
</tr>
<tr>
<td>Prerequisites</td>
<td>Is there a fee associated with the course?</td>
</tr>
</tbody>
</table>

1. Current course information at it appears in catalog (http://www.umt.edu/catalog) ↓

G 565 (DRAM 560) Graduate Sound Design 3 cr. (R-12) Offered autumn and spring. Prereq., consent of instr. Development of specific design skills in sound design.

C 565 Graduate Sound Design 3 cr. (R-12) Offered autumn and spring. Prereq., consent of instr. Further advanced study of principles and practices of theatre sound design, especially script analysis and collaboration. Training for position of theatre sound designer or instructor. Principles, practices and equipment used to create sound and music designs for the theatre, dance and related areas. Co-convenes with THTR 465.

2. Full and exact entry (as proposed) ↓

3. If cross-listed course: secondary program & course number

4. If co-convened course: companion course number, title, and description (include syllabus of companion course in section V) See procedure 301.20 http://umt.edu/facultysenate/committees/grad_council/procedures/default.aspx.

UG 465 (DRAM 461) Theatre Sound II 3 cr. Offered spring. Prereq., THTR 365 (DRAM 361) or consent of instr. Advanced study of principles and practices of theatre sound design. Training for position of theatre sound designer. Principles, practices and equipment used to create sound and music designs for the theatre, dance and related areas.

5. Is this a course with MUS Common Course Numbering? http://mus.edu/transfer/CCN/ccn_default.asp

If yes, please explain below whether this change will eliminate the course's common course status.

YES NO

6. Graduate increment if level of course is changed to UG. Reference procedure 301.30: http://umt.edu/facultysenate/committees/grad_council/procedures/default.aspx

(syllabus required in section V)

Have you reviewed the graduate increment guidelines? Please check (X) space provided.

7. Other programs affected by the change

We are requesting approval to co-convene the above-referenced courses.

8. Justification for proposed change
THTR 565
GRADUATE SOUND DESIGN

CLASS SESSIONS: MONDAY & WEDNESDAY 9:10 TO 10:30
RM 036 PARTV

PROFESSOR: Mark A. Dean
Rm. 193, PAR/T Bldg.
1:00-2:30pm M, W
243-2879
mark.dean@umontana.edu

TEXT: Davis and Jones; The Sound Reinforcement Handbook

It should be clearly understood that the suggested text for this class will serve only as a resource. While much of the lecture material has its parallels in the text, the sequence of the class does not match the book. In addition, the terminology and approach of the professor may differ from the material presented in the text. These factors make class attendance essential if the student wishes to succeed in this class.

GOALS AND PURPOSE:
The purpose of this course is to expand the student’s abilities as a Sound Designer. To enable him or her to develop and execute sound designs for a variety of situations. The lectures of this class will seek to expand and refine the advanced understanding of theatre sound each student should bring to the class. Students will also practice sharing their knowledge of sound design in an instructional setting.

The projects assigned within the class will aid the student in becoming proficient with sound for various types of productions, under differing conditions, using a variety of equipment. The sound studio will be used to demonstrate particular aspects of sound theory and how to implement those theories with commonly available pieces of equipment. The resources of the Montana Theatre will also be used to allow the each student an understanding of live sound reinforcement.

The work for this class is designed to sequentially develop the student’s understanding and skills. Therefore it is of extreme importance that all students complete the assignments according to the class schedule.

Each graduate student will assist undergraduate students in THTR 465 analyze, execute, and understand advanced Audio Design theories and processes. Students will also engage in additional cohort interactions both with me on their own.

OBJECTIVES
To build upon and improve the skills gained in THTR 465
Refine and improve one’s individual design process
The ability to understand the evolved concept and communication of the design team for the work being designed
The ability to work collaboratively as a sound designer with the entire design team
The ability to understand and use traditional and non-traditional research methods in order to better evolve a sound design

The ability to define and defend a particular sound design idea, and to execute that idea in many different theatrical spaces

GRADING: Final grades for this course will be based on the following

- Project I- "Execution of Justice" Final Plot 75 pts
- Project II- "Execution..." Sound Cues 125
- Project III- "Crimes of the Heart" Paperwork 75
- Project IV- "Crimes " Sound Cues 125
- Project V-Musical Paperwork 100
- Project VI-Musical Sound Cues 200
- Attendance and Participation 100
- Classroom Presentations/Mentoring,
- Outside Meetings 160

Total--------960 points

Since the completion of many of these projects is dependent upon the completion of the project which precede them, any project not handed in on the date scheduled will be grade down 5% of its maximum value for every class session that it is late.

Extra credit is possible and encouraged by the professor, but the student must receive the instructors permission before starting a project that is to be used for extra credit.

REQUIRED MATERIALS:
In order to complete the requirements for this class, each student must obtain a basic set of materials. These will include:

- T-Square (36" Minimum) or a Drafting Parallel Rule (42" Minimum)
- 3 Triangles- 30-60-90 (8" suggested)
- 45-45-90 (8" suggested)
- Adjustable (10" or larger suggested)
- Architect's Scale Ruler (not an Engineer's ruler)
- Drafting paper - 24"x36" minimum - 100% rag drafting vellum
- Mechanical Pencils or Lead Holders- H, 2H, and 4H
- Eraser and Eraser Shield
- Drafting Tape

PROJECTS AND REQUIREMENTS

Project I – Students will refine their DRAM 361 sound plot for a theoretical production of the docudrama “Execution of Justice.” The instructor will serve as the productions director. Each student must use industry accepted drafting techniques. Students are encouraged to explore the artistic and technical possibilities of the production. 75 pts

Project II – Students will create production quality sound cue recordings for the docudrama “Execution of Justice” and present them to the class. Each student must present a complete recording of the final sound cues, script research, a final cue list and any other pertinent information that would in theory affect the final production product. The instructor will pay particular attention to research, cue content, timings and emotional impact of cue choices. 125 pts

Project III – Students will create the sound plot for a production of “Crimes of the Heart.” The
instructor will serve as the productions director. Each student must use industry accepted
drafting techniques. Students are encouraged to explore the artistic and technical
possibilities of the production. 75 pts

Project IV - Students will create production quality sound cue recordings for “Crimes of the
Heart” and present them to the class. Each student must present a complete recording of
the final sound cues, script research, a final cue list and any other pertinent information that
would in theory affect the final production product. The instructor will pay particular
attention to research, cue content, timings and emotional impact of cue choices. 125 pts

Project V - Students will create the sound plot for a theoretical musical theatre project. The
instructor will serve as the projects director. Each student must use industry accepted
drafting techniques and the inventory currently owned by the department. Students are
encouraged to explore the artistic and technical possibilities of the production. The
instructor will pay particular attention to research, cue content, timings, equipment choice
and emotional impact of cue choices. 100 pts

Project VI - Students will create production quality sound cue recordings and implement the
live reinforcement needs for the theoretical musical theatre production and present them to
the class. Each student must present a complete recording of the final sound cues, script
research, a final cue list and any other pertinent information that would in theory affect the
final production product. The instructor will pay particular attention to research, cue
content, timings, equipment choice and emotional impact of cue choices. 200 pts

Academic Misconduct and the Student Conduct Code
All students must practice academic honesty. Academic misconduct is subject to an academic
penalty by the course instructor and/or disciplinary sanction by the University. All students need
to be familiar with the Student Conduct Code. The Code is available for review online at
All Theatre & Dance students must have an in-depth knowledge of the practices and procedures
outlined in the School of Theatre & Dance Student Handbook. The Handbook is available online at
http://www.umt.edu/theatredance/about/handbook.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in
nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of
your personal safety and the safety of others. Students participating in
class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at no point during a student’s time spent in class or serving on a
production (in any capacity) should non-enrolled persons be guests of that student without my
consent. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area
will negatively affect a student’s grade.

Students with disabilities may request reasonable modifications by contacting me. The University
of Montana assures equal access to instruction through collaboration between students with
disabilities, instructors, and Disability Services for Students (DSS). “Reasonable” means the
University permits no fundamental alterations of academic standards or retroactive
modifications. For more information, please consult http://life.umt.edu/dss/.

COURSE SYLLABUS

THTR 465
THEATRE SOUND II
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RM 036 PARTV

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| Project IV- "Crimes " Sound Cues | 125 |
| Project V-Musical Paperwork | 100 |
Since the completion of many of these projects is dependent upon the completion of the project which precede them, any project not handed in on the date scheduled will be grade down 5% of its maximum value for every class session that it is late.

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**Project V** - Students will create the sound plot for a theoretical musical theatre project. The instructor will serve as the projects director. Each student must use industry accepted drafting techniques and the inventory currently owned by the department. Students are encouraged to explore the artistic and technical possibilities of the production. The instructor will pay particular attention to research, cue content, timings, equipment choice...
and emotional impact of cue choices. 100 pts

Project VI - Students will create production quality sound cue recordings and implement the live reinforcement needs for the theoretical musical theatre production and present them to the class. Each student must present a complete recording of the final sound cues, script research, a final cue list and any other pertinent information that would in theory affect the final production product. The instructor will pay particular attention to research, cue content, timings, equipment choice and emotional impact of cue choices. 200 pts

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VI. Information (Note: all documents or several forms are submitted in a separate document list course numbers and instructor names with 2 copies to the Dean of Students.

VII. Certification (Note: students should not sign unless they have submitted original and copy summary of plan/abstract in office of the Dean of Students Office, 2210 Ella Bloor, document number 1.102)

Revised 5-4-11