

THEATER 72

Lighting Design Intensive

Mon-Sun 9:40a-12:40p, 2p-5p, 6p-9p

Freud Theatre

Instructor:

Yelena Babinskaya (she/her)

yelena.babinskaya@gmail.com

(970)402-0272

Office Hours are available by request in person or digitally. Please allow a 24-hour notice to schedule office hours.

Course Description

The UCLA Design Summer Institute in Lighting Design is a two-week, UC credit-bearing intensive for students interested in theatre. Students will learn the technical components of breaking down a script and the art of collaboration while gaining hands-on experience in curating research, communicating ideas, and expressing creative intent.

Learning Outcomes

- ❖ Ability to present design ideas both orally and visually
- ❖ Ability to translate design concepts into recorded cues and realized work
- ❖ Ability to critically analyse the work of others and collaborate to create a common good

At the end of the course, the Learner will be able to

- ❖ Analyze a script from the standpoint of a lighting designer and understand the placement of lighting fixtures based on the needs of the show
- ❖ Obtain knowledge of different lighting fixtures utilized in the lighting industry
- ❖ Create and communicate design ideas visually using collages, digital presentations, and physical drawings
- ❖ Communicate the emotional impact both verbally and visually
- ❖ Have introductory knowledge of standard paperwork in the lighting industry

About the course

This course is split into Three Major Projects:

Postcard Project: Lab I- Lab IV

Pipeline Project: Lab V-Lab VIII

Music Cueing Project: Lab IX - Lab X

Required Materials:

- ☐ A Mac or PC Computer capable of running any presentation software (most commonly Google Slides) with wi-fi capabilities and the ability to download free software
- ☐ USB Drive at least 8GB to store backup versions of all files
- ☐ A pair of headphones (wired or wireless)
- ☐ A sketchbook (analog or digital)
- ☐ Color Pencils (can be as simple as a 12-pack of Crayola or digital)
- ☐ Close-toed shoes
- ☐ A device with the ability to take and upload photos and videos with sound

Required Text:

Pipeline by Dominique Morisseau

*Available at the Library

**provided as a PDF in Required Readings

Point Breakdown

Total: 200pts

- Postcard Project - 40pts
- *Pipeline* Project - 80pts
- Music Project - 40pts
- Participation - 15pts
- Attendance - 25pts
- Extra Credit - 5pts

Late Work

- **The Labs are designed to be cumulative, so late work will delay moving on to the next lab and be disruptive to your fellow learners.**
- Any assignment turned in late will cause its point grading to be discounted **2pts** for each day it is late.
- Extensions are available at the discretion of the instructor. Email or speak with the instructor if your circumstances require an extension, make-up, absence excuse, or extra credit.
- You will have an opportunity to revise the *Pipeline* project. The revision due dates are listed on the calendar and in CANVAS.

Grade Breakdown

A (91-100) – Execution of the assignment with extra detail or component

B (81-90) – Clear execution of the assignment

C (71-80) – Adequate attempt at execution of the assignment

D (61-70) – Limited attempt at execution of the assignment

F (< 60) – Failure to attempt execution of the assignment

Attendance Policy

The course relies heavily on your daily attendance and participation. Your cohort also depends on you to be fully present and available for feedback and collaboration. Please make every effort to be in class and on time. If for any reason you are unable to attend class, please contact me as soon as possible to make arrangements.

The following policy will be enforced at all times:

Students must adhere to the current UCLA directives related to COVID-19 mitigation.

Any refusal to do so may result in the student being asked to leave the classroom and also referred to Student Conduct.

All unexcused absences will drop your grade by **2pts** every time. **2 tardies** will count as an absence.

Academic Integrity Policy

Academic Integrity: Plagiarism and other forms of academic dishonesty will not be tolerated in this class and may constitute grounds for failing the course. For questions, see:

[http:// www.deanofstudents.ucla.edu/Academic-Integrity](http://www.deanofstudents.ucla.edu/Academic-Integrity)

Content Warning

Some of the content discussed in this course can become activating and triggering. Please be aware that I will try to list all warnings beforehand, but I may not know your particular needs.

Content warnings may include harsh language, discussions of sexual relations, incarceration, death, and racist speech and behavior.

Requesting Accommodations

Students needing academic accommodations based on a disability should contact:

The Center for Accessible Education (CAE)

(310) 825-1501

Murphy Hall A255

www.cae.ucla.edu

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<https://it.ucla.edu/news/microsoft-office-prop>

[https://equity.ucla.edu/know/freedom-of-speech/free-speech-faq/Writing Center](https://equity.ucla.edu/know/freedom-of-speech/free-speech-faq/Writing%20Center)

Statement on the Unceded Indigenous Land on which UCLA now resides

The Design Innovation Summer Institute at UCLA acknowledges the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and the South Channel Islands).

As a land grant institution, we pay our respects to the Honuukvetam (Ancestors), 'Ahihirom (Elders), and 'Eyoohiinkem (our relatives/relations) past, present, and emerging.

Moreover, we work to recognize the ways that UCLA and all members of the community can become increasingly aware of how our institution and its members can become better neighbors and operate with less harmful impact on our neighbors and the land.

Community

Our goal as a learning community is to create a safe environment that fosters open and honest dialogue, where we see learning from the perspectives of our differing backgrounds and beliefs as powerful resources and strengths. To build this environment, all present must contribute to creating a respectful, welcoming, and inclusive environment. In week one, we will work together to draft community agreements.

In addition to inclusion that welcomes all genders, sexualities, races, cultures, nationalities, and belief systems, the specific pressures on those caring for loved ones or juggling health and wellness play a role in learning. This means that we need to work together to make space for the pressures that life throws at us. So, for example, if your child needs to come to class, if you occasionally need to leave your phone handy for emergencies, or if you need different seating, lighting, or other changes to enable full and comfortable participation, please let me know or simply take action to keep yourself well.

Accessibility

I am committed to creating a climate of mutual respect and full participation, which requires dedicated and continual growth. My goal is to create learning environments that are usable, equitable, inclusive, and welcoming. If you encounter aspects of the instruction or design of this course that result in barriers to your inclusion, please let me know right away so that we can seek adjustments or accommodations to help overcome the limitations of the design. I intend to present materials and activities that respect 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 student groups, if you have the bandwidth to do so.

A note

This syllabus is a written contract between all of you and me. This syllabus may need to be changed as we move through the Intensive. I will always notify you of the changes. If a deadline or project is unclear, please reach out. Like you, I am sometimes not at my best, so in those moments, I ask for grace and promise to grant it to you in return.

Schedule			
Date	Time	In Class	On CANVAS
Monday 6/23	10:40a-12:40p	Introductions to the course and each other	<ul style="list-style-type: none"> Post your nametag
Monday 6/23	2:00p-5:00p	Postcard - Lab I	<ul style="list-style-type: none"> Intensity, Form, and Direction Critique
Tuesday 6/24	9:40a-12:40p	Postcard - Lab II	<ul style="list-style-type: none"> Critique Lab II
Tuesday 6/24	2:00p-5:00p	Emotion and Color in 2D and 3D - Lab III and Lab IV	<ul style="list-style-type: none"> Critique Lab III and Lab IV
Wednesday 6/25	9:40a-12:40p	Research/Reference/Emotion Map -Lab V	<ul style="list-style-type: none"> Emotion Map/Collage/Ideas
Wednesday 6/25	2:00p-5:00p	Key/Fill Relationship	<ul style="list-style-type: none"> Reflect on Maps/Ideas
Wednesday 6/25	6:00p-8:00p	Color Keys - Lab VI	<ul style="list-style-type: none"> Observations on Lab VI
Thursday 6/26	9:40a-12:40p	Sketches: Analog and Digital	<ul style="list-style-type: none"> Restate the design idea
Thursday 6/26	2:00p-5:00p	Sketches- Lab VII	<ul style="list-style-type: none"> Critique Lab VII
Thursday 6/26	6:00p-8:00p	Update all paperwork, begin presentation prep	<ul style="list-style-type: none"> Presentation <i>Pipeline</i> beginnings
Friday 6/27	9:40a-12:40p	How to build a plot and paperwork	<ul style="list-style-type: none"> Create a Rough Plot and post to CANVAS
Friday 6/27	2:00p-5:00p	Put the project together- <i>Pipeline</i> presentation	<ul style="list-style-type: none"> Reflect on the entire project. Critical Incidence Questionnaire
Saturday 6/28	9:40a-12:40p	Lighting Movement -Busking -Cues - Effects	<ul style="list-style-type: none"> Examples of Movement with Explanations
Saturday 6/28	2:00p-5:00p	Lab IX - 1 min piece of music	<ul style="list-style-type: none"> Reflect on the number of cues, rhythm, and movement of your LAB IX
Saturday 6/28	6:00p-9:00p	Lab X - 3 min piece of music/ <i>Pipeline</i> revisions	<ul style="list-style-type: none"> Post the song and design idea to CANVAS

Schedule			
Monday 6/30	2:00p-5:00p	Lab X - Cue List	<ul style="list-style-type: none"> Inspo, references, cue list
Tuesday 7/1	9:40a-12:40p	Volt Lights Visit	
Wednesday 7/2	2:00p-5:00p	Lab X - First Pass	<ul style="list-style-type: none"> Critique First Pass
Thursday 7/3	2:00p-5:00p	Lab X - Presentation	<ul style="list-style-type: none"> Final presentation

Project Breakdown

Postcard Project (40 points):

Learn to observe and re-create on stage observable light.

Lab I: Black and White Postcard - Partner Project

This project will require you to work in pairs.

- ☐ Analyze the provided artwork. Notating the direction, intensity, and form of light
- ☐ Using the provided artwork, re-create the direction, intensity, and form of the light using the provided lighting fixtures and console. The partner should act as the model for the re-creation.
- ☐ Take a photo of the completed lab and upload it to CANVAS along with the original and black and white versions of the artwork.
- ☐ Write a short paragraph comparing your work to the original with special attention to direction, intensity, and form of light.
- ☐ Present your work to your peers.

Lab II: Color Postcard - Partner Project

This project will require you to work in pairs.

- ☐ Find a work of art with parameters similar to those of the first project. Analyze it for direction, intensity, form, and color.
- ☐ Re-create the look on stage. The partner should act as the model for the re-creation.
- ☐ Take a photo of the completed lab and upload it to CANVAS along with the original version of the artwork.
- ☐ Comment on at least **one** other person's work, pointing out what is meaningful or impactful to you about their work.
- ☐ Ask at least **one** person a neutrally phrased question
- ☐ Answer any questions posed to you

Lab III: Emotion-Color-Shape in 2D

This project is individual; it will require your sketchbook and color medium.

You will pull an emotion out of the hat.

- ☐ Pull an emotion out of the hat.
- ☐ Using any medium or collage, express the emotion in 2D space. This should be a single page.
- ☐ Take a photo of the work and post it to CANVAS. We will guess each other's emotions, so please don't spoil it.
- ☐ Present to the class
- ☐ After the presentation, write a short statement of intent

Lab IV: Emotion-Color-Shape in 3D

This project will require you to work in pairs.

- ☐ Using your 2D work as a guide, create the same emotion in 3D space using color and shape as your main principles. The partner should act as the model for the re-creation.
- ☐ Take a photo of your work and upload it to CANVAS side by side
- ☐ On CANVAS, write a statement of intent comparing your 2D and 3D work
- ☐ Comment on at least **two** other people's work, phrasing your comment using "I statements" of validation or affirmation

Pipeline Project (80 points):

In this project, we will assemble a design packet for *Pipeline* while exploring the paperwork required for lighting design

Lab V: Research/Reference/Script Analysis

This is a solo project

- ☐ Create a presentation that contains
 - ☐ Period research
 - ☐ Reference images for all locations in the play
 - ☐ Mood Images for all of the non-real moments in the play
 - ☐ Design idea statement
- ☐ Present to the class

Lab VI: Color Keys

This is a solo project

- ☐ Create a color key for every real space in the play (at least 3)
 - ☐ On Paper
 - ☐ In Gel
 - ☐ In Nomad Light Lab
 - ☐ In the theatre
- ☐ List out all specials and practicals
- ☐ Take pictures of all the Color Keys and upload to CANVAS side by side.
- ☐ On CANVAS, comment on the similarities between your Keys and your Reference materials.

- ☐ Reply to at least **one** peer with what you observe as a success and an opportunity for refinement.
- ☐ Reflect

Lab VII: Sketch non-real spaces

This lab is both a solo and a partner activity

- ☐ Using either Digital or Analog medium, sketch out all of the non-real moments in the show, at least 3
- ☐ Re-create on stage. The partner should act as the model for the re-creation.
- ☐ Take photos and upload to CANVAS side by side with the Sketches
- ☐ On CANVAS, restate your design idea
- ☐ Pick **one** sketch/photo pair from a peer and comment on how you observe the connection between the design idea and the sketch/photo. Read your peer's observations and adjust colors or ideas as needed.

Lab VIII: Rough Plot/Presentation

- ☐ Create a rough plot digitally or on paper (based on your prior knowledge of lighting paperwork). It should include
 - ☐ Areas of control
 - ☐ Labeled Electrics Pipes
 - ☐ Lighting Fixtures with Color and Purpose Information
 - ☐ Specials and Practicals placed
 - ☐ Instrument Key, if necessary
 - ☐ Title Block with your name, the show, the venue, and the date
- ☐ Upload the plot to CANVAS
- ☐ Assemble a presentation out of all the parts of the play we addressed
- ☐ Write a paragraph reflecting on your experience of the play and how feasible you think your design is
- ☐ Complete the Critical Incident Questionnaire

Music Project (40 points):

This project will focus on cueing, busking, and movement.

Lab IX: Movement

- ☐ Pick a 1-minute piece of music (lyrics are allowed)
- ☐ Write a short statement of intent
- ☐ Write cues to reflect your intentions
- ☐ Record the piece on your phone
- ☐ On CANVAS, reflect on the number of cues and if they supported your piece's rhythm, movement, and intention.

Lab X: Cueing

- ☐ Pick a 3-minute piece of music (lyrics are allowed)

- ☐ Post the song (audio file only)
- ☐ Write out your design idea on CANVAS
- ☐ Pull reference and inspiration images into a slide or collage
- ☐ Write a cue list
- ☐ Perform a First Pass and receive Critique from your peers
- ☐ Post the notes from Critique and your response to them on CANVAS
- ☐ Perform the piece on the final presentation day
- ☐ Present your research and ideas
- ☐ Record the Video

Extra Credit (5 points):**Theatrical Experience Review:**

- ☐ Watch *The Reservoir* production at the Geffen with the lighting design in mind, and write a review for it.
 - ☐ Some things to consider and discuss:
 - ☐ Production Details
 - ☐ Who was on the creative team?
 - ☐ What was the story about?
 - ☐ In what venue was the production located?
 - ☐ Lighting Design
 - ☐ How does lighting help to support the narrative?
 - ☐ Describe the collaboration between the costume, lighting, scenic, and/or sound design. Does the lighting design support and/or work well with the other design elements?
 - ☐ Any specific moments or lighting cues themselves? Are they appropriate to the piece? Are they well placed?
 - ☐ Technical execution of the design.
 - ☐ How did the focus of the lights look?
 - ☐ How did they use incandescent versus smart fixtures?
 - ☐ Describe some of the diegetic and non-diegetic elements of the design.
 - ☐ Are there practical elements used?
 - ☐ Overall Audience Experience
 - ☐ Was there anything that distracted from the piece or felt out of place?

This review should be no longer than 4-5 paragraphs. It can be formatted any way you prefer—slides, narrative essay, interpretive dance, etc.



SOUND DESIGN

COURSE INFO

Theater 72 – Production Practice in Theater (3U)

Quarter: Summer 2025

Program Dates: June 22, 2025 – July 3, 2025

Location: UCLA Westwood Campus (*see class-specific locations below*)

Instructor: Natalie “Nat” Margaret Houle (she/her)

Instructor Email: houlenatalie@gmail.com

Office Hours: via Zoom or in person by appointment; email the instructor to arrange no less than 48 hours before you would like to meet.

Course Description: The UCLA Design Summer Institute in Sound Design is a two-week, UC credit-bearing intensive for students interested in theatre. Students will learn the technical components of breaking down a script and the art of collaboration while gaining hands-on experience in curating research, communicating ideas, and expressing creative intent.

Sound Class Schedule:

Date	Start	End	Class	Location
Program Week 1				
6/22/25	1PM	5PM	Introduction to Sound Design	Little Theater
6/23/25	6PM	8PM	Tools for Sound Sound Design for Theatre	Little Theater
6/24/25	6PM	9PM	Recording Sound Tools for Trade	Melnitz 1473
Program Week 2				
6/29/25	10AM	12:40PM	Sound Exploration QLab & Cues	Little Theater
6/30/25	9:30AM	12:40PM	Introduction to Sound Editing	Melnitz 1473
7/1/25	2PM	5PM	QLab	Melnitz 1473

This table does not include project labs or final project work time; please cross-reference the program schedule.



COURSE REQUIREMENTS

Attendance & Participation: Each student will be expected to participate in class and complete all of the tasks assigned. Students must adhere to the current UCLA directives related to COVID-19 mitigation. Any refusal to do so may result in the student being asked to leave the classroom and also referred to Student Conduct.

Your health is a higher priority than this class. If you are feeling ill, please, do not attend class in person. Notify your instructor and we will do our best to stream the course to you via Zoom. Work can be turned in via alternative forms, to be determined as needed on a case-by-case basis. Please communicate promptly via email if this situation arises during your time in the program so the instructor may accommodate you to the best of their ability.

Grading: The final grade will be based on attendance, participation, and projects with the weighting detailed below. All evaluations will be made exclusively by the sound instructor.

Active In-Class Participation	20%
Attendance (<i>present and on time</i>)	20%
Assignment 1	10%
Assignment 2	15%
Final Project (Portfolio <i>Elements</i>)	20%
Portfolio <i>Presentation</i>	15%
Extra Credit	up to 5 additional points

General rubric for assignments:

- A (91-100)** – Execution of the assignment with extra detail or component
- B (81-90)** – Clear execution of the assignment
- C (71-80)** – Adequate attempt at execution of the assignment
- D (61-70)** – Limited attempt at execution of the assignment
- F (< 60)** – Failure to attempt execution of the assignment

Late assignments will drop a letter grade for each day they are tardy. Extensions are available at the discretion of the instructor. Extra credit is available at the discretion of the instructor when appropriate, but should not be relied upon to pass the course. Email or speak with the instructor if you think your circumstances will require an extension, make-up, absence excuse, or extra credit.

Inclusivity Statement: I strive to create a learning environment for my students that supports a diversity of thoughts, perspectives, and experiences, and honors all identities (including race, gender, class, sexuality, religion, ability, etc). To help accomplish this, please share the set of pronouns that you prefer. Additionally, if you feel like your performance in the class is being impacted by your experience outside of class, please don't hesitate to come and talk with me. If anyone said something that made you feel uncomfortable in class, please talk to me about it.

COURSE EXPECTATIONS

Expected Learning Outcomes:

- Understand the artistic role of the sound designer and be able to identify steps of their creative and practical process.
- Understand the basic physics of sound and how they apply to real life.
- Recognize the core components and tools of theatrical sound systems.
- Be able to read through a script and identify both pre-indicated and original opportunities for sound effects and/or music.
- Gain the ability to consider different artistic approaches using the same text.
- Understand the basics of how to use a DAW (digital audio workstation) to make and combine sounds.
- Acquire language on how to effectively and generously offer feedback and critique on sound design elements.

Behavioral Expectations & Class Culture:

- Complete all assignments and be prepared to share your thoughts and questions.
- Come to class prepared, aware, attentive, and in a mental space to actively engage in class. Not doing so results not *only* in a lower participation grade but in a compromised learning experience for you and your peers.
- Practice integrity and honesty by recognizing when you *don't know* something and being open to being wrong. We are all learning together, and identifying shortcomings in our knowledge is critical to developing our craft.

Required Resources for Class:

- A computer on which various free software may be installed, and on which files can securely be stored.
- A separate USB drive of at least 8GB or a cloud-based solution is *recommended* to back up your projects; the student is solely responsible for proper saving and storage of work.
- Compatible headphones or earbuds for that computer. Wired is preferred.
- Notetaking materials: pencils, pens, and a writing pad/notebook *even if you usually use a computer to take notes*. Always have these available to you during class time.
- Access to Google Suite (Gmail and Drive) for class assignments and submissions.
- **Not required but helpful to have, especially for those pursuing sound design:** professional headphones - eg. Sony MDR-7506 or Shure SRH-440 - both about \$100. Contact the instructor if you'd like suggestions at a different price range.

Email: It is important to frequently check the email you provided so that any unexpected adjustments to class or assignments can reach you as quickly as possible. Please plan, *at minimum*, to check your email at the beginning and end of every day. Additionally, when contacting the instructor via email, please allow up to 24 hours for a response.



Technology Policy: Unless otherwise discussed as learning tools in the classroom, all noisemaking devices must be silenced and put away during class. If you use a computer during class, all activities must be relevant to class notetaking or information access. Repeated non-class-related use of phones, tablets, or computers in class will adversely affect student grades. If the technology used in the classroom becomes a distraction and prevents participation, the instructor reserves the ability to ask that these devices be put away entirely.

UCLA Student Resources

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Additional Resources:

<https://www.google.com>

<https://www.office.com>

<https://it.ucla.edu/news/microsoft-office-prop>

<https://equity.ucla.edu/know/freedom-of-speech/free-speech-faq/>



Class Assignment Schedule:

Date	Class Title	What is Due That Day (see below for details)
Pre-Arrival Work		
6/19/25		Play Script (First Read & Notes)
Program Week 1		
6/22/25	Introduction to Sound Design	<i>Instructor's Feedback on Pre-Arrival Work</i>
6/23/25	Tools for Sound Sound Design for Theatre	
6/24/25	Recording Sound Tools for Trade	Assignment #1: Play Script (Cue List)
Program Week 2		
6/29/25	Sound Exploration QLab & Cues	<i>Instructor's Feedback on Assignment #1</i>
6/30/25	Introduction to Sound Editing	Assignment #2: Sound Design Building Blocks
7/1/25	QLab	<i>Instructor's Feedback on Assignment #2</i>
7/3/25		Final Project, Presentation, and any Extra Credit work

Note: the assignments below cumulate into the final project, so it is critical that students stay on track with their submissions.

PRE-ARRIVAL ASSIGNMENT: Play Script First Read & Notes

- *What you'll get from the instructor:* the assigned script in PDF format around 5/22 and any additional assignment guidelines, resources and/or tips. **This is also when you will receive access to the class Google Drive, where these and future materials will be.**
- Read the assigned script and take notes digitally or on paper, paying close attention to notated sound effects or music moments as you read. You may find these in stage directions or referenced by a character.
- On the first day of class, you should be prepared to talk about the play and ready to discuss the relationship between sound and story in the piece.
- *Initial Assignment Tips:*
 - Collect a group of friends to read the play out loud with. It will save you time, be a lot more enjoyable, and reveal plot or character information that you won't learn by reading silently.
 - Make sure that searching for sound moments doesn't distract you from understanding the story. Prioritize understanding the plot this time, but *notice* the presence of sound in the piece.
- *Submission:* Your notes, or a readable photo of your notes if handwritten, should be emailed to me no later than **6/19 at 11:59PM** to ensure you are prepared with the piece before we meet. There must be evidence that you understand the plot, basic dramaturgy, and relationships between the characters. Feel free to be creative with incorporating diagrams, sketches, color coding, etc. as long it expresses thoughtful engagement.

ASSIGNMENT #1: Play Script Cue List (10% of final grade)

- *What you'll get from the instructor:* Additional assignment guidelines and instructor feedback on your pre-arrival work to incorporate into this next step.
- Read the assigned script a second time. For this round, there are two steps to complete as you read *or* after you read:
 - Create a spreadsheet or table of each sound effect or music element notated or referred to in the script. The columns included must be: scene, page, cue title, cue description, and cue placement. You are welcome to add more if you like. (5%)
 - Once you have gone through the full script and created this basic cue list, add *at least five* additional cues in your list that are not scripted. They may be music, sound effects, or ambiance. Indicate these somehow with color, symbols, or a special label so we know they are your original idea rather than scripted. (5%)
- *Assignment Tips:*
 - Before starting this portion, revisit your notes from the first half of the assignment. This is useful because some of your initial observations or understandings may change this second time around, especially after receiving instructor feedback.
 - This portion should be completed independently, as it is based on your personal interpretation of the piece.

ASSIGNMENT #2: Sound Design Building Blocks (15% of final grade)

- *What you'll get from the instructor:* a list of online resources, additional assignment guidelines, and feedback from Assignment #1.
- Assignment Breakdown:
 - Think about what type of **sonic vocabulary** you would need to establish if you were sound designing this play in real life. Develop your design concept statement from these answers. **Write one paragraph to explain your artistic intent as if you were pitching the idea to a director.** Export to PDF. (5%)
 - Research and find sonic elements (music and sound effects) with the qualities you described in your design concept statement. You must find at least 10 different files that have audio components to represent your ideas. (5%)
 - After you have completed the above steps, you are required to revisit the cue list you created in Assignment #1 and make **at least five edits or additions based on what you have learned through the class.** You are also allowed to completely change your cue list if you desire! (5%)
 - Drop these materials into the class Google Drive. I will provide file naming instructions that must be adhered to for full credit.
- *Assignment Tips:*
 - Do not attempt to complete this project in one sitting; you will learn the most if you separate out these three components over the course of three or more days.

FINAL PROJECT: Sound Design Preliminary Concept Package (20% of final grade)

- In our previous assignments, we established a refined cue list, a design concept statement, and a small collection of design inspiration research. Now we're going to take our design to the next step to create a basic set of design documents, adding two additional components:

- **PART 1: Basic Speaker Ground Plan:**
 - *What you'll get from the instructor:* multiple PDFs of theatre ground plans and sections consisting of different audience configurations for you to choose from. Choose the setup that you think is most effective for your piece and how you are interpreting it. Additional assignment guidelines will also be provided.
 - After choosing which theater space would make the most sense for your vision, consider your design concept and **where you would need sound to come from in order make your ideas come to life**. Choose positions for those speakers to be and digitally indicate where they are on the ground plan **and** section. This can be very simple and does not require Vectorworks, but you may use CAD software if you like as long as you can export it to PDF format. I only expect basic shapes like triangles or circles. I will provide a labeling system.
 - **IMPORTANT:** You **MUST** send or talk with me about your ideas at least 24 hours before the final project due date so I can help guide you to a more informed solution than a first attempt.
 - NOTE: Unlike other assignments, this does **not** get submitted directly to Google Drive; see Part 3 for why.

- **PART 2: Sound Design Meeting Track:**
 - *What you'll get from the instructor:* additional online and physical resources to help you create or find sound design elements and links download free software that I have demonstrated in class.
 - Using the concept statement you created, and the DAW **OR** QLab skills we learned, make a 1 to 2-minute concept track for your design as if to be presented to a director and other designers. **You may complete this assignment either in your DAW of choice or program it in QLab as a sequence.**
 - The concept track or QLab session should have a clear storytelling arc: a beginning, middle, and end.
 - It should include several sound effects **and** at least two pieces of music. *No music element should contain lyrics, but vocalizations are acceptable.*
 - While no written component is required for this, you should be prepared to present your track in front of the group for the Portfolio Presentation, detailed below, and answer questions about your choices and inspiration.
 - Drop your audio file or QLab folder into the class Google Drive.

- **PART 3: Combining Files**

- The purpose of this final step is to organize all of your previous assignment components (Assignments 1 and 2, and Final Project Parts 1 and 2.) I will demonstrate these steps in class and provide detailed instructions for you. **(This is where your Part 1 Ground Plan will be submitted!)**

At the completion of your two weeks at DISI, you will have accumulated the following foundation for an effective sound design:

- Design Concept Statement
- Sound Cue List
- Representational Speaker Ground Plan and Section

(in a single PDF)

plus audio content from your:

- Sound Vocabulary Research
- Design Meeting Track (or QLab Session)

Portfolio Presentation (15% of final grade)

- *What you'll get from the instructor:* a detailed breakdown of what is expected of your presentation and what qualities will make a strong presentation that receives full credit.
- Now that your Final Project has been organized as described above, you'll need to **present** your ideas to your peers as if you are at a design concept meeting. Please be prepared to share your process and intentions with the class.
- An important aspect of this presentation is **providing and receiving critiques**. We will talk about and practice these skills in class. A large portion of your grade will be based on how you handle the questions presented to you and your ability to defend your artistic choices calmly, kindly, and enthusiastically.
- Since we all worked with the same script but will have different stage configurations and artistic interpretations, we will get to see how different sound designers can see the same story through different lenses. It is imperative that you leave the program knowing that many artistic realities can coexist without one being more "right" than the other. This presentation is a communal acknowledgment of the validity of all our artistic voices at DISI, and completes the sound design track.

Syllabus Disclaimer: *This syllabus is subject to adjustment or change due to unforeseen circumstances at the discretion of the instructor with a minimum of two-day advance notice and a full class vote of approval.*