UNIVERSITY OF ALBERTA
FACULTY OF ARTS

Department of Drama
Drama 490(C7) Production Crew II
Studio Theatre Sound Designer (*When Paired with Student Head of Audio)*

Overview & Evaluation Criteria w/ HOD

I - OVERALL DUTIES & RESPONSIBILITIES

- Maintain a professional relationship that fosters creativity and collaboration with the *Director.*
- Maintain a professional and courteous relationship with all *Sound Crew.*
- Develop and submit *Design Packages* in a timely fashion.
- Design an entire working Audio *Sound System* based on the resources made available to you.
- Develop an artistic *Sound Design* in collaboration with the *Director* and other *Designers.*
- Manage your time with available resources (equipment, committed labour, etc.) to effectively implement *System Design* and *Sound Design* within scheduled deadlines.
- Incorporate 'working' *Sound Design* within rehearsal at earliest convenience (or as otherwise requested by the *Director).*
- Direct any recording sessions you require for your production.
- Present *Design* at *Final Design Presentations.*
- Attend all required scheduled events, meetings, etc. during your *residency period.*

To be efficient in your position it is critical that you can work independently to strategize and implement your work in a timely fashion. Each step is progress towards delivering a fully functioning *Sound System* for your *Sound Design*. A fully functioning *Sound System* allows your aural content to flourish.

II - ACCESS

You will require access to specific locations in the Timms Centre for the Arts (TCA). Ensure you set up access to the following locations before your *Setup Period*. The *Student Sound Master Key* will allow you access to the following: Timms Control Booths (TCA 301), Electric Storage (TCA 125) and the Box Boom Stage Left Audio Cabinet.

1) **Timms Control Booths (TCA 301)** – *Student Sound Master Key* is signed out through the Production Manager. This will grant you access to the Timms Booth, Electric Storage (TCA 125) - 99.999% of your control equipment lives here (Patchbay, Wireless RX, Amps, Mixer when not in FOH position, playback computer, etc.). 99% of shows are also operated from this position.
2) **Electric Storage (TCA 125)** - *Student Sound Master Key* is signed out through the Production Manager. Access to various computer components you may require**.** You may also set up your wireless microphone (LAV) dressing station here if it is required.
3) **Box Boom Stage Left Audio Cabinet** – *Student Sound Master Key* is signed out through the Production Manager. The key is for specific cabinets containing microphones, adaptors, DI Boxes, etc. Your *Student Sound Master Key* will grant you access to the actual room. Headsets (wireless and wired) and other equipment required for the *Production Table* (V.O.G, Stage Management/Advisor/LX Designer Clear-com equipment, Sound Designer remote KVM station) are also stored in this room.
4) **Fine Arts Building Sound Bunker (FAB 1-057) –** Sign out key from Matthew Skopyk (key GGM76). You may need to retrieve sound files or engineer recording sessions for the *Sound Designer.*

III - CONSUMABLES

All consumables are now managed on a per show basis. You may request **Basic Consumables** through your *Advisor* if necessary. Basic consumables are Gaff tape (black, white – For taping cables) and Board tape (for labelling your board if necessary).

Advanced Consumables are batteries (1.5V "AA" for wireless mic packs), skin tape (for fastening LAV mics to performers) compressed air (to clean out mic heads), rubbing alcohol and cotton swabs (to clean performers skin for better traction of skin tape) and condoms (protecting wireless mic packs from performer perspiration with a non-lubricated condom). As these consumables are only deployed on shows requiring wireless miking. Tracking of such consumables (determining the amount of each required for the duration of rehearsal, tech and performance periods) should be factored into your show budgeting process.

VI - IMPORTANT EVENTS

Theatre and Production Info to Designer:

You will be provided with a detailed package containing all available inventory and other system information as well as detailed CAD drawings (*in ".dwg" format, no ".pdfs"*).

You may ask initial questions pertaining to acquiring additional equipment, operation/best-use of existing equipment and review the production schedule timeline as it concerns the implementation of sound (do you need a rehearsal setup of any kind? Do you need any equipment demoed by the *Sound Advisor*? Does sound need to be implemented in the actual space earlier than *Sound Level Sessions*? Do you want to share anything with the *production team* and *cast* for *Design Presentations* and if so, what equipment is required? Etc.)

1st Design Consultation with Director:

Meet with your *Director* to discuss initial impressions of the script and ideas for the show. You should have read the script several times by now. It is important to get a very strong and accurate idea of the approach and "sound palette" the *Director* wants to take with the production. You should use terminology outlined in the **"Sound Design in Theatre Terms"** document to efficiently communicate with your *Director* as a short-hand. This terminology is mandatory. You are expected to schedule this meeting with your *Director.*

You should ask the *Director* the following questions (as well as others you may think of) to pin-point the direction you will start working:

Creative/Artistic

How does the *Director* envision the use of sound and music in the show? Is the aim for a realistic or a stylized approach? Or is there a push/pull between both (non-motivating or motiving, diegetic or non-diegetic)?

Should this also apply to a) ambiance/environmental b) specific cues c) underscoring?

Is the *Director* open to underscoring? If so, is it musical or tonal or a mixture of both, and does the *Director* have any examples of existing works that can help define the music/tone pallet?
Is there transitional sound or music to help move between scenes, time, and settings?

How much sound & music is the *Director* open to? (Are there moments in the script the *Director* wants to protect with silence therefore allowing the rest of the script to be open to offers from the *Sound Designer*? Or vice-versa – are there only certain areas/moments that the *Director* is open to sound & music existing in and the rest being silence?)

Are there any strict conventions the *Director* would like to adhere to? (i.e., Realistic environmental sound during scenes, then stylized ambiance or aggressive underscoring during "Chorus" or "aside" scenes?). *This may not apply to every play/production. Look to identify any such Dramatic Functions in your script.*

<u>Technical/Creative/Artistic</u>

1. *Wireless/Wired Microphones & Speakers*
   If available, are we using them? If so, how are they used?
   - - For effect? (not amplifying the voice but rather used to create an aural effect using the actors voice as the input)
   - - Reinforcement (basic mixing practice to amplify, would lend itself well to the intimacy/proximity you were referring to).
   - - Maybe both?

2. *Are you simply trying to find wired solutions to hide within the set itself?*

3. Best/Preferred practice for wireless microphone placement on actor (center of forehead or over the ear on the cheek bone) and transmitter pack (waste-band with pack in the small of back, thigh belt with pack on the inside of thigh - usually for females wearing a tight skirt or dress, where does the pack live for an actor in only underwear?) placement on each actor based on individual requirements.
   It's always good for the director to get a sense of best placements and what they mean for mics being visible. You might not have all the answers this early in the process, but it's good to flag for consideration as you progress through rehearsal.

4. Any foreseen unusual action which could damage/impede the microphone when being worn? (i.e., performers dipping their heads in water, etc.)

5. Speakers perform best in locations that are highly visible. Although we try our best to make them "invisible", some speakers may be in the audience's view. Does the *Director* have any reservations about that? If so, can we find a meeting point between form and function? You may also want to use speakers in a configuration that has the speaker location close to audience members (i.e., a surround speaker). Certain *Directors* may have reservations about speakers in proximity to audience members being distracting (you may be able to find common ground by offering solutions for such speakers as not to distract).

Integration (Important Question!)

When should sound be integrated? It's probably not likely sound will be integrated into rehearsal in full capacity (microphones, surround sound) but it's achievable for the *Sound Designer* to work in rehearsal with a simple system (2D - just stereo speakers) to overlay material and get a sense of how the sound will work/integrate. This also helps *Actors* get a strong sense of how they will interact with the sound if it is 'acting as another character', and most important - for you and the *Director* to collaborate.

Ideally the Sound Designer can leave this meeting with a strong sense of which direction the Director would like to go. The Sound Designer should take all the information gathered at this meeting and offer a few examples to the Director for consideration within the next few days. Then the collaboration begins!

2nd Design Consultation with Director:

A 2nd meeting with the *Director* to shore up any further questions regarding sound palette and direction. Also use this time to schedule when the *Director* would like you to integrate into rehearsal. You are expected to schedule this meeting with your *Director.*

Preliminary Sound Design Submittal:

Initial package submitted by *Sound Designer* to *Sound Advisor* and *Technical Director* including *rough* Speaker Plot, *rough* Microphone plot (*if necessary)* and any other proposals (including rental gear preferences if budget allows). *Rough Speaker Plot* should be worked-out/informed and confirmed early enough by the *Sound Advisor* to ensure real estate on ground and air is made available – This also requires communication between the *Head of Audio* (on behalf of the *Sound Designer*) and *Technical Director* who will ensure communication with other departments occur such as *Lighting, Stage Management,* etc. so that real-estate may be in fact used). Please note that in many cases your "preliminary sound design submittal '' can act as your "completed sound design submittal" if all relevant materials (Speaker Plots - Ground Plan & Section, System Schematic and Board File) are approved. In this case you will still be expected to complete a Final Sound plot. *Due date is as scheduled in the Google "TECH STUDIO '' calendar.*

Approval or Rejection of Preliminary Design Submittal:

The *Sound Advisor* in conjunction with the *Technical Director* will approve or reject the Design Submittal based on the following factors: Is the *design* safe or is there a cause for concern for the safety of the *Actors* and *Audience* (this includes SPL levels!)? Viability (do we have inventory to pull it off? If not, is there enough budget or can the budget be adjusted to rent?). Approval or rejection will be communicated to the *Sound Designer* within 1 day in the form of written or verbal feedback on how to proceed effectively.

Preliminary Sound Plot:

Submitted by *Sound Designer*. This is the first working layout of the show artistically. Basic, paper layout of the cues in identical layout to the *Final Sound Plot* submitted later. This is required before any *Paper Tech* or *Levels Sessions* and should be submitted to: *Director, Stage Management and Sound Advisor.*

1st Read/Design Presentation:

Attend. Ideally you can present some basic music, tones, sound effects, and overall idea of the direction you will be taking in employing your *Sound* Design to the rest of the company. Use this as an opportunity to meet the other *creative* members as well as *production* and *support* teams. Also use this as an opportunity to familiarize yourself with the various *design* elements and approaches as well as the play itself. *As scheduled in the Google "TECH STUDIO" calendar.*

Final/Completed Sound Design Submittal:

Using input and feedback generated from *Preliminary Sound Design Submittals* from both the *Production Manager* and *Head of Audio (HOD),* the *Sound Designer* will submit a complete package including Speaker Plots (Ground Plan & Section), System Schematic, Final Sound Plot (paper only) and Board File. Due to the nature of a *Sound Designer's* work, it may be pointless to submit the *Final Digital Sound Plot* at this deadline as multiple changes still occur between this point and *Sound Levels.* The absolute latest you can submit the *Digital Sound Plot* is *Sound Levels I.* Ideally set a deadline for *Final Digital Sound Plot* in advance of this (suggested: *Sound Focus*). *Due date is as scheduled in the Google "TECH STUDIO" calendar.*

Approval or Rejection of Final/Completed Sound Design Submittal:

The *Sound Advisor* in conjunction with the *Technical Director* will approve or reject the Design Submittal based on the following factors: Viability (do we have inventory to pull it off? If not, is there enough budget or can the budget be adjusted to rent?) and safety. Approval or rejection will be communicated to the *Sound Designer* within 1 day.

Sound Install Period:

You will complete your install during the *Setup period*. You will manage the *Sound Crew's* time efficiently to ensure complete install and initial, non-intrusive, testing of the system occurs within the *Setup period.* As such, please note all the deadlines for information required from the *Sound Designer* (Speaker Plot, Sound Plot, System Patch/Schematic, Board File, etc.) to make this happen! You will also need to ensure the remote KVM station for yourself is set up in its required location and operational as well as any other production table requirements you may have (wired-headset, little-lite, music stand, extra table, etc.) *As scheduled in the Google "TECH STUDIO" calendar.*

Run for Lights:

Attend. Ideally the *Sound Designer* is already implementing their *Sound Design* (as rough as it may be at this point) in a 2D scenario (simple playback system – may consist of 2 speakers) to help *Actors, Director* and other *Production Members* get a strong sense of how sound integrates in the show. Please note: You are graded on "Integration Into Rehearsal", the *Run for Lights* should not be your first time seeing blocking, text, etc. *As scheduled in the Google "TECH STUDIO" calendar.*

Sound Levels:

Ideally this is broken into three sessions (minimally) with each of the three expanded into more sessions based on needs and stage availability. *As scheduled in the Google "TECH STUDIO" calendar.*

1. *Sound Focus* – this is the first time you have the room to yourself. You should have already completed a *non-intrusive* test of the system (check to make sure all your routings are correct and that all speakers and channels are functional) during the *Setup Period (non-intrusive* implies you're not interrupting other departments during the *Set-up Period).* You will work to **tune the room** to your liking. The Goal is to have a fully functioning playback/reinforcement system in strong working order, the basis of all other work from here on out. Other departments may work quietly onstage at this time, but it is not encouraged due to the nature of your work in this period.
2. *Sound Levels I* – You will work through the *Sound Plot,* programming the cues into the playback system (adjusting levels, fades, effects, etc.). Ideally this session is completed without the Director present in-order-to let the designer get a strong start on programming.
3. *Sound Levels II and Others* – This level session incorporates the *Director* who will provide feedback to you. Note that levels in this session are still not 'set in stone'. It should be encouraged to find a "sound walker" who can read something on stage at a 'show level' to help give a vocal context to the sound levels you are setting. Keep in mind your *Director* and *Stage Management* should be kept 'in the loop' in regards to any moving and cancellation as they are also key players in these sessions.

Cue to Cue (Q2Q):

A walk through of the entire show running from "cue to cue" with an emphasis on incorporating technical elements. If the *Sound Designer* has already been incorporating sound into *rehearsal,* then this process is more focused on nuances in cueing within the space of the theatre. You or your *Sound Operator* will be expected to adjust cues as per both *Director* and *Sound Designer* requests/desires fast and efficiently, although it isn't the end of the world to take time to fix. Proper knowledge and efficiency of your playback software means you can make in-depth edits and adjustments on the fly. *As scheduled in the Google "TECH STUDIO" calendar.*

Tech Run:

A Clean, uninterrupted run through of the show focussed on technical elements. This may also be the *Sound Designer*'s first chance to see their work in full context and as such they may have a significant number of notes on their own or from the *Director*. The *Sound Designer* may ask for time to make adjustments if time allows immediately after the *Tech Run* as long as it stops before *tech notes.* Ideally you are to address notes in TWAN time. This is also your first time seeing the show with tech in full context, you may find discrepancies in the 'tracking' of your programming (quick adjustments made in Q2Q that impede the launching of other cues, etc.). As the *Designer,* you are to stay for post-run notes (from the director) and engage with the *creative team* in terms of evaluating all notes (from both *Director* and *Designer)* and determining best solutions to implement those notes and changes (Do you stick around for 10 minutes? Do you ask the *Technical Director* for 'Sound Notes' time the following day during TWAN?). *As scheduled in the Google "TECH STUDIO" calendar.*

Dress Tech & Dress Rehearsals:

Attend/Tweak. Repeat 'notes' process as per above. *As scheduled in the Google "TECH STUDIO" calendar.*

TWAN/Notes:

Invaluable time for the *Sound Designer* to perform in-depth maintenance and fixes to the sound system and playback file. *As scheduled in the Google "TECH STUDIO" calendar.*

Preview(s):

Attend/Tweak. Repeat 'notes' process as per above. *As scheduled in the Google "TECH STUDIO" calendar.*

Opening Night:

The *Sound Designer* is well within their means to make adjustments up until the performance on opening day. Attend *Opening Night Party*. It's always good to engage with colleagues in social settings. Opening nights are also a very good place to network with other professionals increasing your employment opportunities. *As scheduled in the Google "TECH STUDIO" calendar.*

Show Run:

Before opening, ensure with *Stage Management* that you are in fact included in the email list for *Show Reports*. Make yourself available to help fix any notes (either in person, or by remote/distance).

V – EVALUATION CRITERIA

GRADING RUBRIC

Unsatisfactory (-)	Unsatisfactory (+)	Below Expectations	Below Expectations	Needs Improvement	Needs Improvement	Satisfactory	Meets Expectations	Fair	Good	Exceeds Expectations	Excellent
Characteristics & expectations of work quality and product associated with grade listed in this row.											
F	D	D+	C-	C	C+	B-	B	B+	A-	A	A+
<59%	+60%	+67%	+70%	+73%	+77%	+80%	+83%	+87%	+90%	+93%	+97%
0.0	1.0	1.3	1.7	2.0	2.3	2.7	3.0	3.3	3.7	4.0	4.0

GRADING BREAKDOWN (100%)

1 – Deliverables (25%)
2 – Integration into Rehearsal (20%)
3 – Oversight of Installation (5%)
4 – Development of Aural Materials (30%)
5 – Collaboration with Director & Other Creative Team (10%)
6 – Overall Quality of Realized Design (10%)

1 - Deliverables (Paperwork – Ground, Section, Schematic. Board File. Rigging) (25%)

**Deliverables are graded at final submittals. Failure to submit a preliminary package will result in an "Unsatisfactory" grade.*

Deliverables;

i) Drawings (CAD); A CAD file containing 3 or more pieces (displayed in unique paper-space "plates", industry standard titling/labelling). 1. Sound Ground Plan 2. Sound Section 3. Sound Block Schematic. 4. Additional reference drawings (if applicable). Please *ensure the dates in your paper-space title blocks are updated with each version.*

ii) Drawings (PDF); Unique PDFs of each paper-space "plates" from your CAD file.. These files should be labelled "*Show_Title_SOUND_Plate_#_of_#_Drawing_Type_Date.pdf*". *Drawing Type = Ground Plan, Section, Block Schematic, etc.*

iii) Board File; must reflect the designed input and output routing to achieve what is demonstrated in the *Sound Block Schematic* (saved as a single scene preset, or multiple scene presets if necessary).

iv) Rigging Plan.

Unsatisfactory (-)	Unsatisfactory (+) / Below Expectations / Needs Improvement	Satisfactory	Meets Expectations / Fair	Good	Exceeds Expectations	Excellent
No delivery of any deliverables.	Paperwork is late. One or more elements of the submitted package are not present. Paperwork is not organised and is indecipherable. Paperwork does not reflect the needs of the production (i.e., Proper tools such as MAPP are not used to determine proper speaker position). There has been no communication with LX Designer or TD on your speaker positions. Rigging is not worked out. No board File produced.	Paperwork delivered on time. Paperwork contains errors. Communication has occurred with both LX Designer and TD on speaker locations. Advisor assistance has been used in generating materials. Rigging is not worked out. Board file submitted with errors.	Paperwork delivered on time. Paperwork contains minimal errors. Communication with both LX Designer and TD on speaker locations. Advisor assistance has been used in generating materials. Rigging is not worked out.	Paperwork is on time. Paperwork contains no errors. Board file is correct. Minimal advisor assistance. All planned rigging has been calculated and accounted for (10:1) and documented. The Mixing Board File is precise and loaded without issues.	Designer works in complete independence (no assistance from advisor). Paperwork is of exceptional quality. GP, Section and Schematic are supplied in Plates with clear, concise labelling of Heights, Distances, Angles. All 'Plates' are numbered in Title Blocks. All planned rigging has been calculated and accounted for (10:1) and documented thoroughly. The Mixing Board File is precise and loaded without issues.	Designer works in complete independence (no assistance from advisor). Paperwork is of exceptional quality. GP, Section and Schematic are supplied in Plates with clear, concise labelling of Heights, Distances, Angles. All 'Plates' are numbered in Title Blocks. All planned rigging has been calculated and accounted for (10:1) and documented thoroughly. The Mixing Board File is precise and loaded without issues.
F	D to C+	B-	B to B+	A-	A	A+
<59%	+60% to +77%	+80%	+83% to +87%	+90%	+93%	+97%
0.0	1.0 to 2.3	2.7	3.0 to 3.3	3.7	4.0	4.0

All deliverables are to be placed in the "Audio" folder for the appropriate Studio Theatre show in the *Google Drive*. If you do not have access to the appropriate *Google Drive,* please contact your *Technical Director* (TD) for access. When new material or updates to material require attention from your advisor, TD – please be courteous and send a polite email to all relevant informing of updates to your material in the drive. Always update your file's date in its name.

You will also be expected to notify appropriate persons that you have an update to share to ensure proper communication. Please send a notification by email (cc'ing Advisor, HOD, TD, ATD).

2 - Integration into Rehearsal (20%)

This category best encompasses the philosophy of an active theatrical-sound designer, "The best work happens in the rehearsal hall". The development of aural elements of your design is best informed by the day-to-day proceedings of work under development in rehearsal.

Alterations and fine tuning of your physical design also benefit from insight obtained through the familiarity level of a production gained through frequent attendance in rehearsal. Leaving discovery and discussion of your aural elements until the technical-rehearsal period will undermine everyone's process.
It is the student's responsibility to be present in the rehearsal hall while simultaneously maintaining their 'sound design build'[1]. The student should identify and evaluate the weekly and daily rehearsal schedules provided by Stage Management (on an on-going basis) to determine when their presence in rehearsal is best utilised and when absences to work/build their design are appropriate.

Student's are strongly encouraged to integrate aural elements of their sound design into the rehearsal hall at appropriate times (determined through discussion with Director) as simple 2-channel playback. Integration is essential for context and evaluation of materials. Timely communication with HOD (expectations for playback in rehearsal - what do you need and for when?) should also occur allowing the HOD to schedule setup in rehearsal around, likely, very busy room bookings.

Unsatisfactory	Below Expectations/ Needs Improvement	Satisfactory	Excellent
Student is completely absent from all work in the rehearsal hall and/or does not attend 'Run For Tech'. Student's work is not informed by day-to-day proceedings in the rehearsal hall.	Student only attends 'Run For Tech'. Student's work is not informed by the day-to-day proceedings in the rehearsal hall.	Student's attendance in rehearsal is regular, while simultaneously maintaining their 'sound design build'. Student is present to have conversations with the Director on an in-frequent basis. Student's work is informed by day-to-day proceedings in the rehearsal hall.	Student's attendance in rehearsal is high, while simultaneously maintaining their 'sound design build'. Student is present to have fruitful conversations with the Director and their work is enlightened by day-to-day proceedings in the rehearsal hall.
F	F to C+	B- to A-	A to A+
<59%	60%+	80%+	93%+
0.0	1.7	2.7	4.0

The Sound Design student will be provided with a 'Rehearsal Absence Calendar' for their specific production (placed in the production Google Drive>Production Name> AUDIO). It is assumed that attendance in all rehearsals is mandatory as the student is expected to specify in the 'Rehearsal Absence Calendar'(on an on-going basis) the rationale for not attending rehearsal based on the stated criteria above. This closely resembles the *residency period* as stated in an ADC contract.

Excusable Absences: Class conflicts, illness, work/build periods (on this production's content), health appointments, family emergencies, mental health, other.

Automatic Absences: Participation in Sound Installation, Sound Level Sessions, Production Meetings (for any departmental productions you are involved in), other Departmental Meetings.

[1] Sound Design Build - Encompasses all tasks of a Sound Designer. Includes, but is not limited to: Speaker Plots, Schematics, Sound Plot, Aural Materials, Playback File, etc.

3 - Oversight of Installation (5%)

When paired with a 'Head of Sound' (HOD), the sound design student is not obligated to perform the labour of sound installation, but is obligated to an oversight position for the following:

- Answers or clarification of designer's paperwork to the HOD, as it pertains to physical installation, in a timely fashion..
- Proper communication of changes/alterations (occuring after final submissions) coupled with updated paperwork with a new version number. Updated versions should also contain notes and revision clouds to help point direct focus to any alterations.
- Verification of installation by:
  - ➢ visual inspection of equipment and interconnections.
  - ➢ Aural confirmation of input and output patching/routing with HOD during installation windows (It is advising against leaving this until the start of your first level set).

Student's performance in this field will fall under one of four final grade outcomes as specified in following rubric.

Below Expectations/ Needs Improvement/Unsatisfactory	Below Expectations	Meets Expectations	Excellent
Student is not available for questions from the HOD during the installation period. Student does not provide feedback on work to HOD. Student does not verify physical work by HOD in performance space.	Student is rarely available for questions from the HOD during the installation period. Student does not provide feedback on work to HOD in a timely fashion. Student does not verify physical work by HOD in performance space.	Student is available for questions from the HOD during the installation period. Student provides feedback on work to HOD in a timely fashion. Student verifies physical work by HOD in performance space.	Student is aware of all sound installation scheduling. Student is in attendance to support HOD with real-time information for all installation sessions (outside of rehearsal commitments). Student is also available to check-in (outside of rehearsal commitments) for questions from the HOD during the installation period. Student provides feedback on work to HOD in a timely fashion. Student verifies physical work by HOD in performance space.
F to C+	B-	B	A+
0%	70%	86%	100%
0.0	2.7	3.2	4.0

4 - Development of Aural Materials (High Quality, Organized Development Process) (30%)

Students are expected to utilize their time and available resources to develop the highest quality aural content they can provide. Editing and processing of existing and captured/created sounds and music are vital.

Unsatisfactory / Below Expectations/ Needs Improvement	Satisfactory	Meets Expectations / Fair / Good	Exceeds Expectations	Excellent
Barring needs of production, there are no aural elements created by the designer.	Designer presents minimal care and attention to the creation of aural materials. Student does not integrate a strategic timeline to utilize time in the production schedule to create. Student is constantly working to catch-up with requirements of production rather than furthering deeper conversation/evolution of aural content.	Designer organizes their time to develop and realize the aural requirements of the production. Designer relies on advisor assistance to complete this process. Designer integrates design elements into the rehearsal process if possible.	Designer works with semi-autonomy (little to no assistance from advisor) to develop high quality aural materials using all resources at their disposal. Design is developed by strategically utilizing all available time in the production schedule. Designer integrates design elements heavily into the rehearsal process if possible.	Designer works in complete independence (no assistance from advisor) to develop high quality aural materials using all resources at their disposal. Design is developed by strategically utilizing all available time in the production schedule. Designer integrates design elements heavily into the rehearsal process if possible.
F to C+	B-	B to A-	A	A+
<59% to +77%	+80%	+83% to +90%	+93%	+97%
0.0 to 2.3	2.7	3.0 to 3.7	4.0	4.0

5 - Collaboration with Director & Other Creative Team (10%)

Students are expected to work in conjunction with the Director to develop and integrate both parties' *vision* into the aural experience of the production as a shared vision. *Considerations will be made in grading when a Director is overly prescriptive.*

Students are also expected to communicate and collaborate with other creative team members in terms of sharing the space, as well as artistic unity.

Sharing the Space – Please communicate with any creative team members sharing locations where you may choose to place loudspeakers (onstage, flown online-sets) ahead of preliminary submittals. Remember that every space is a location that all departments need to share, negotiate, and compromise for. Make your case, be flexible for other's needs.

Artistic Unity – Share your *shared vision* (you/director) with your fellow creatives, look for parallels with other creative's which may help inform each other's cues, etc.

Unsatisfactory/ Below Expectations/ Needs Improvement	Satisfactory	Meets Expectations / Fair	Good / Exceeds Expectations	Excellent
There is no communication between the designer and director, as well as there is no communication between designer and fellow creative team members throughout the process of the production.	There is communication between Designer and Director, but not communication to integrate within the world of fellow creative's design palettes. Designer delivers the 'sound plot' in a timely fashion. Minimal effort is displayed during the tech process to effectively communicate with Stage Management and Creative Team.	There is communication between Designer, Director, and fellow creatives to integrate fellow creative's design palette. Designer delivers the 'sound plot' in a timely fashion. Strong effort is displayed during the tech process to effectively communicate with Stage Management and Creative Team.	There is strong communication between design, Director, and fellow creatives. Efficient 'short-hand' language is observed in communications between all parties. All members (Director, fellow creatives, and Stage Management) feel strongly supported by the designer.	There is superb communication between design, Director, and fellow creatives. Efficient 'short-hand' language is observed in communications between all parties. All members (Director, fellow creatives, and Stage Management) feel strongly supported by the designer. Designer's work is always tailored around the collective vision of the production.
F to C+	B-	B to B+	A- to A	A+
<59% to +77%	+80%	+83% to +87%	+90% to +93%	+97%
0.0 to 2.3	2.7	3.0 to 3.3	3.7 to 4.0	4.0

6 - Overall Quality of Realized Design (10%)

Quality of Realization of Design considers the following factors: needs of production, execution of design and dependability of execution of design throughout the technical rehearsal process and the performance period. It does not consider the size of the design (sound system size or number of cues) as these factors are determined through careful consideration of the needs and demands of the production.

Needs of Production – What does the production *actually* require? Students may choose to go *above and beyond* but only if it fits within the parameters of the production.
Execution of Design – How has the designer maintained the shared *vision* of aural content throughout the various stages of development.

Dependability of Design – Is the design programmed and operated in a repeatable, dependable fashion?

Unsatisfactory / Below Expectations / Needs Improvement	Satisfactory	Meets Expectations / Fair	Good / Exceeds Expectations	Excellent
Various personal missteps in process prevent designer from executing the realized design within the production process.	Designer relies heavily on advisor assistance. Designer meets the needs of the production.	Designer relies on advisor assistance). Serving the needs of the production, the *Quality* of design is well thought-through.	Designer works with semi-autonomy (little assistance from advisor). Serving the needs of the production, the *Quality* of design is well thought-through.	Designer works in complete independence (little to no assistance from advisor). Serving the needs of the production, the *Quality* of design is thorough and presents a 'professional polish' to it.
F to C+	B-	B to B+	A- to A	A+
<59% to +77%	+80%	+83% to +87%	+90% to +93%	+97%
0.0 to 2.3	2.7	3.0 to 3.3	3.7 to 4.0	4.0

VI – GENERAL ATTENDANCE

Attendance for all meetings (production, one-on-one's) and sessions (Run for Tech, Sound Focus, Sound Levels, Q2Q, Tech Run, Tech Dress, Dress Rehearsal, etc) is mandatory. Your *Advisor/Supervisor* may choose to institute a 'lateness penalty' to final marks when a student is repeatedly late. This penalty will be a 10% deduction from overall final grade for every "late" offense. When your

Advisor/Supervisor deems so they will give you verbal and written notice that a 'lateness penalty' is now in effect for all future offenses.

Unexcused absence from *installation session(s)*, *levels* or *tech rehearsal sessions* will result in an automatic failure in course. Absences must be pre-planned/communicated with all affected parties (Advisor, Director, Head of Sound) and must be determined valid by your *Advisor/Supervisor.*

Please note: This policy only pertains to attendance for the specified sessions listed in this section (with the exception of "Run For Tech"). Attendance in the rehearsal hall is determined by student (as outlined in Section V - Evaluation Criteria, 2 - Integration into Rehearsal).

VII - WHAT TO EXPECT FROM YOUR ADVISOR/SUPERVISOR

The *Sound Advisor/Supervisor* is not your labor pool. They are here to assist you in organizing your work and available resources for a timely, productive installation period, as well as observe and intervene (when necessary) during *planning*, *installation,* and the *technical rehearsal period*. You can expect scheduled meetings (one on one) with the *Advisor/Supervisor* leading up to your installation as well as "walk-throughs" of finished installation. If at any time you require specific "walk-throughs" of equipment setups within the Mainstage, please contact the *Sound Advisor/Supervisor* to ensure this is covered.

The *Sound advisor/Supervisor* will attend a selection of Q2Q. Once the *advisor/supervisor* has seen clear demonstrations by both the *Head of Audio (HOD)* and *Sound Designer* of safe working practices, as well as effective communication and workflow with the *Director* and *Stage Management*, the *advisor/supervisor* will leave all parties to work unsupervised until the completion of the Q2Q process. The *advisor/supervisor* will next attend one of either a *Tech Run* or a *Dress Rehearsal* to see all work in context. The *advisor/supervisor* will remain in daily contact with the *Head of Audio (HOD)* and the *Sound Designer* to assess the unfolding processes.