

## **Drama 394 Assignment #6 – Final Project Due: April 8th, 2025. 9a.m.**

Working individually, students will each be assigned a script for which they will collaborate with a *Director* and *Head of Audio* as a staged piece. Students will be required to meet communication and work deadlines as specified below;

<b>Contract “Landmarks”</b>	<b>Description</b>	<b>Notes</b>	<b>Due Date</b>
<b>Information not known at time of signing must be supplied to the Designer not later than...</b>	A deadline provided (in contract) to ensure the designer is able to obtain all relevant information for production and venue with adequate time to complete their job.		28-January-2025
<b>Preliminary <i>Sound Design</i> Consultation(s) no later than...</b>	Consultations are considered as conversations with both the Director and the venue to obtain the following - Director: Direction and artistic vision of show (to ensure your work will align). Venue: Typically through the Technical Director (though they may forward you at a certain point to the Head of Audio) to ensure you have a complete overview of the venue’s capabilities in terms of integrating into the venue (speaker placement, theatre inventory or short-comings of inventory), exact FOH position (if necessary, outlook on cabling runs, rigging approaches/stock.		
<b>Preliminary Design Submission to the Theatre (<i>equipment, rigging, and consumable requests; other details required for theatre to reasonably estimate costs of design</i>).</b>	A 1st draft of your Sound Paperwork provided to the venue for them to assess feasibility (budget in terms of equipment rental if necessary, labour usage to complete install, etc). You should expect feedback from the TD and/or Head of Audio on this submission which should make its way into the Completed/Final Design submission.	Note: This is only to the venue. You should maintain a constant communication path with the Director (preferably in rehearsals/meetings as per your ‘residency period’.	

<b>Approval or rejection of Preliminary Designs...</b>	<p>Deadline for Producing Venue to approve or reject Designer's preliminary design submission based on feasibility, budget (inventory, labour, etc). Producing venue should also provide feedback to designer in order to allow for designer to adjust design to obtain feasibility if necessary.</p>		
<b>Completed Design/Paperwork Deadline...</b>	<p>A completed submission of all Sound Design paperwork necessary for the venue to plan all budget (inventory. Labour, etc) around. This deadline falls well before physical install occurs to allow TD and Head of Audio to plan efficiently in order to allow for installation to occur within the allocated time-frame.</p>		
<b>Approval of Completed Design...</b>	<p>The producing venue's timeframe to put the final 'stamp of approval' on the designer's 'final submission'. This process is ideally quick as the 'final design submission' should fall within the suggestions/feedback for feasibility from the 'preliminary design submittal'.</p>		
<b>Installation</b>	<p>Through the process of both the 'prelim' and 'completed' design approvals - the venue will have assessed feasibility for budget (inventory, rental, labour). Therefore this installation period will occur within the production calendar in order to realistically achieve a full-installation of all audio components in the venue amongst a myriad of other departments working. Installation is ideally completed before the designer begins tuning the system or cueing the production.</p>		

<b>Cueing</b>	The Sound Designer agrees “to set the sound cues and to supervise the execution and operation of the Sound during sound cueing sessions, technical and dress rehearsals and the first public performance. To be available for consultation until the opening performance of the Production.”		
<b>In Theatre Residency Period...(Start/End)</b>	The core time you, as a designer, are in ‘residency’ for the design. As a designer may work on multiple productions, it is understood that during a residency period, this production is your main focus - “to supervise and approve all the work pursuant to this Agreement.”		

**Students will not be required to produce an entire aural portion of their design, they will present a series of 10-15 cues as well as their paperwork package to the class for discussion. In ‘One-on-One Meetings with Director’ class, two sections of your show will be assigned to complete.**

Grading is as follows:

**Final Project constitutes 30% of your final class grade.**

1. **i) Deadlines Met - 15%**
2. **ii) Materials - 45%**
  - a) Paperwork - 30%
    - Master Drawings in (1) .dwg (zipped-package drawing)
    - .PDF Plates of all drawings with Table of Contents
    - .PDF of SOUND PLOT (Cue Sheet)
    - initial Board File (if necessary)
  3. b) Aural work - 15%
    - QLAB 4/5 ‘initial show file’.

**iii) Collaboration/Dialogue - 30%**

1. **iv) Final Presentation – 10%**

**Your “imaginary” budget for equipment purchase/rental is \$1500.00**

**PLEASE CLEARLY TITLE ALL OF YOUR WORK AND FILES WITH YOUR NAME.**

All submittals to mskopyk@ualberta.ca through googledrive share please.