



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MUSC3805

Audio Culture

Session 1, 2016

UNSW Course Outline

Staff Contact Details

| Position | Name | Email | Availability | Location |
|------------------|-----------------|-----------------------|-----------------------------|--------------------|
| Course Authority | Dr Adam Hulbert | a.hulbert@unsw.edu.au | consultations 10-12 Tues | 108 Robert Webster |

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

- A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details Credit

Points: 6

Summary of the Course:

This course sets out to acquaint you with the diverse and burgeoning field of Sound Studies. The field of Sound will be situated in relation to current issues and polemics, as well as to historical, aesthetic, and cultural contexts. We will assess the evolution of electronic media, and its influence on culture at large. We will evaluate key moments in the practices of sound recording technology, electronic music, and sonic art. Through readings, discussion, listening and ethnographic studies, you will engage with Sound Studies in the Western tradition and beyond, thereby positing your own musical practice within a wider cultural context. Themes addressed in a given semester may include: Sound recording technology and the impact of media technologies on listening, performing and composing; The codification of listening; Sound, place-making and soundwalks; Sound and memory; Noise; New media installations; The Mp3, compression and the music economy; Radiophonics; Synaesthesia.

Student learning outcomes:

At the conclusion of this course the student will be able to:

1. Demonstrate a broad knowledge of the field of Sound Studies
2. Describe the important movements and key issues in Sound Studies
3. Deploy analytical, critical and listening skills
4. Engage in independent and self-directed learning
5. Engage with various sound media and audio cultures in a critical, informed and analytical way

Teaching Strategies & Rationale

Weekly assigned reading and listening materials will connect with the lecture material delivered in a given week, and will inform the specific content of the tutorial discussion or presentation. Students are encouraged, in lectures and tutorials, to engage in discussion and questing, informed by their critical reading and listening on the subject.

Assessment – Note: assessment rubric for essay and journal available on Moodle

Essay (3000 words): Choose the topic from *one* week of this course. Identify 2-3 composers/sound artists or works and discuss their contributions to listening and culture in the context of the ideas discussed in the readings for that topic.

Reflective Journal (8 entries x 350 words): Journal questions and tasks are available on Moodle.

Exam: This is 50% multiple choice and 50% short answer. Questions will be based on the course materials.

Assessment Items to Learning Outcomes

Essay

Demonstrate a broad knowledge of the field of Sound Studies
Describe the important movements and key issues in Sound Studies
Engage in independent and self-directed learning

Test

Demonstrate a broad knowledge of the field of Sound Studies
Describe the important movements and key issues in Sound Studies
Deploy analytical, critical and listening skills

Reflective Journal

Deploy analytical, critical and listening skills
Engage in independent and self-directed learning
Engage with various sound media and audio cultures in a critical, informed and analytical way

| Assessment & Weighting | Length | Due date | Feedback |
|--------------------------|---------------|---|---|
| Essay (50%) | 3000 words | Friday week 10 | Via Moodle gradebook |
| Reflective Journal (30%) | 8 x 350 words | 8 posts required throughout weeks 2-12. Each post is due Tuesday, 1 week after the session of relevant topic. | Feedback with indicative mark given in week 5. Grade only for final assessment |
| Test (20%) | | Wed tutorial week 12 | General feedback available via in-class discussion in week 13 |

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are

unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms,

from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is

poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course schedule and prescribed resources

| Week | Topic |
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| Week 2 | The soundscape: Acoustic ecology and field recording 1. Bernie Krause, 2012, 'Chapter Three: The Organized Sound of Life Itself' in <i>The Great Animal Orchestra: Finding the Origins of Music in the World's Wild Places</i> , London: Profile Books, pp. 57-80. |
| Week 3 | Schizophonia: Recording technology, listening and audile technique 1. Jonathan Sterne, 2003, 'Techniques of listening' in <i>The Audible Past: Cultural Origins of Sound Reproduction</i> , Durham and London: Duke University Press, pp. 87-99. 2. Elizabeth Thompson, 2004, 'Electroacoustics and Modern Sound 1900-1933' in <i>The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933</i> , pp. 229-240. |
| Week 4 | Archeoacoustics: Architecture and the listening subject 1. R. Murray Schafer, 1992, 'The Glazed Soundscape' in <i>The Soundscape Newsletter</i> , Number 04, September, 1992, pp. 5-7. 2. Barry Blesser and Linda-Ruth Salter, 2007, 'Aural spaces from prehistory to present' in <i>Spaces Speak, are you Listening? Experiencing Aural Architecture</i> , Massachusetts: Massachusetts Institute of Technology, pp. 67-126. |
| Week 5 | Mobility: Selective soundscapes 1. Michael Bull, 2013, 'iPod use: An urban aesthetics of sonic ubiquity', <i>Continuum: Journal of Media & Cultural Studies</i> , 27, No 4, pp. 495-504. 2. Brandon Labelle, 2010, 'The street: Auditory latching, cars, and the dynamics of vibration' in <i>Acoustic Territories: Sound Culture and Everyday Life</i> , London and New York: The Continuum Publishing Group, pp. 127-162. |
| Week 6 | Occult Aesthetics: Acoustic space in VR, AV and video games 1. William Cheng, 2014, 'Hearing Things' in <i>Sound Play: Video Games and the Musical Imagination</i> , pp. 97-103. 2. Kevin J. Donnelly, 2014, 'Occult Aesthetics' in <i>Occult Aesthetics: Synchronization in Sound Film</i> , Oxford: Oxford University Press, pp. 70-91. 3. John Broomhall, 2015, 'Grand Theft Audio' an interview with Craig Conner and Will Morton, <i>AudioTechnology</i> , 105, 26-30. |

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| Week 7 | Electromagnetism: Identity, perception and experimentation |
| <p>1. Tara Rogers, 2010, 'Noise and Silencing in Electronic Music Histories' in <i>Pink Noises: Women on Electronic Music and Sound</i>, Durham and London: Duke University Press</p> <p>2. Douglas Kahn, 2013, 'Pauline Oliveros: Sonosphere' in <i>Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts</i>, California: University of California, chapter 13.</p> | |
| Week 8 | Noise: Culture, war and technology |
| <p>Essential Readings:</p> <p>1. Salomé Voegelin, 2010, 'Noise' in <i>Listening to Noise and Silence: Towards a Philosophy of Sound Art</i>, pp. 43-53</p> <p>2. Jacques Attali, 1985, Brian Massumi (trans.) 'Listening' in <i>Noise: A Political Economy of Music</i>, Minneapolis and London: University of Minnesota Press, pp. 6-15.</p> | |
| Week 9 | Fragments: Cutups, repetition and capitalism |
| <p>1. Elizabeth Margulius, 2014, 'Earworms, Technology, and the Verbatim' in <i>On repeat: How Music Plays the Mind</i>, Oxford: Oxford University Press, pp. 75-81.</p> <p>2. William S. Burroughs, 1968, 'The invisible Generation' in Christoph Cox and Daniel Warner (eds.), 2013, <i>Audio Culture: Readings in Modern Music</i>, New York and London: Bloomsbury Academic, pp. 334-441.</p> <p><i>Optional extra (for the brave among you, a work of philosophy fiction or hyperstition):</i></p> <p>Marc Couroux, 2013, 'Xenochronic dispatches from the domain of the Phonoegregore' delivered for <i>Tuning Speculation</i>, Toronto 2013, available online at xenopraxis.net/MC_xenochronicdispatches.pdf</p> | |
| Week 10 | Radiophonics and Plunderphonics: Composing (with) the social archive |
| <p>1. Alvin Lucier, 2012, 'Tape Recorders' in <i>Music 109: Notes on Experimental Music</i>, Middletown: Wesleyan University Press, pp. 103-106</p> <p>2. Richard James Burgess, 2014, 'The unfinished work' in <i>The History of Music Production</i>, Oxford: Oxford University Press, pp. 167-179.</p> | |
| Week 11 | Synthesis: Studio as composition, synthesiser as philosophy |
| <p>1. Brian Eno, 1983, 'Studio as a compositional tool' in Christoph Cox and Daniel Warner (eds.), 2013, <i>Audio Culture: Readings in Modern Music</i>, New York and London: Bloomsbury Academic, pp. 127-130.</p> <p>2. Tara Rogers, 2015, 'Synthesis' in David Novak and Matt Sakakeeny (eds.) <i>Keywords in Sound</i>, Durham and London: Duke University Press.</p> | |
| Week 12 | Performance, interactivity and algorithms: public, generative and reactive sound design |
| <p>1. Nick Collins, Margaret Schedel and Scott Wilson, 2013, 'Further connections' in <i>Electronic Music</i>,</p> | |

Cambridge: Cambridge University Press pp. 169-179

Optional reading for those interested in pursuing installation and site-specific works

David Toop, 2002, 'Humans, are they really necessary?' in Rob Young (ed.), *Under-Currents: The Hidden Wiring of Modern Music*, pp. 141-152.

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| Week 13 | |
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| No set readings | |
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Course evaluation and development

Student feedback via CATEI evaluations of course content and learning and teaching methodology will be completed each semester. The aggregate results and trends over time will inform continuous improvement to course delivery.