



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

MUSC3806

Synergies in Sound Technology

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Dr. Adam Hulbert	a.hulbert@unsw.edu.au	By appointment	Robert-Webster 108	n/a

Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 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.

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

All SAM students must make a serious attempt at all assessments in order to pass the course.

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 in sound technology and its creative applications builds on the skills developed in MUSC2803/MDIA1005. You will have the opportunity to evaluate a range of conceptual, stylistic and aesthetic approaches to sound-making, and develop your technical skills when working in the Digital Audio Workstation (DAW), and with sequencing programs. You will gain experience and develop skills in recording and post-production in professional industry-standard studios. Course assessment tasks are structured around specific projects that enable exploration, aesthetic cognition and the development of technical facility in the advanced application of various sound technologies.

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

1. Demonstrate analytical, critical and listening skills in the completion of technical and creative work.
2. Create original sound and music using digital technologies.
3. Undertake independent, self-directed learning and work confidently in the Digital Audio Workstation environment.

Teaching Strategies

Rationale for the inclusion of content and teaching approach

This course builds and expands on previous Sonic Arts stream modules by enabling you to explore and develop your own creative practice in sound technology to an advanced level. This will prepare you with the technical facility and aesthetic knowledge to progress to Honours.

Teaching strategies

Lectures and supplementary online materials will introduce theory, history, practical tutorials and other important content. These will be offered for viewing or reading in connection to the themes of the class each week.

A weekly 2-hour Studio in Webster 140 lab develops practical techniques and applications in the Digital Audio Workstation (DAW) and in sequencing using applications such as Logic Pro. You will also be introduced to recording, production and post-production in Webster rooms in order to develop and gain proficiency in using the industry-standard professional sound studios.

Ideally the Studio classes will be streamed by self-selection, according to technical proficiency.

Assessment

NOTE : This year, the composition project is exhibited as a site-specific work. Installation for the composition project is 5pm-7pm Friday October 28th, with setup during the day. If you are not available at this time it is essential that you contact the course convener by week 8 to make other arrangements.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Reflective Journal	30%	8 x 350 words	8 Entries due by week 10 tutorial	Moodle
Composition Project	50%	Suggested length 4 minutes, maximum length 10 minutes	Installation opening on 28th October	This work is presented as a site-specific installation. Submission includes a written description and digital version of the work.
Studio Recording Project	20%		Friday week 7	Submitted via a dropbox on Moodle

Assessment Details

Assessment 1: Reflective Journal

Details: Reflective Journal, 2800 words, spread over eight x 350 word smaller (weekly) assignments. These assignments will consist of a reflective, critical, analytical short essay on an assigned (or, in some weeks, self-selected) text or sound work. Written feedback and numerical grade from tutor.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Undertake independent, self-directed learning and work confidently in the Digital Audio Workstation environment.
- Demonstrate analytical, critical and listening skills in the completion of technical and creative work.

Assessment 2: Composition Project

Details: Create a substantial original sound composition (approx. 10 mins) using digital technologies, which demonstrates confidence and originality when working in the Digital Audio Workstation environment. This is the final assessment task. Written feedback and numerical grade from tutor.

Learning outcomes:

- Create original sound and music using digital technologies.
- Demonstrate analytical, critical and listening skills in the completion of technical and creative work.
- Undertake independent, self-directed learning and work confidently in the Digital Audio Workstation environment.

Assessment 3: Studio Recording Project

Details: Recording project. This is a group project in which class members (up to 3) work together to complete the recording of an instrument or object to create a virtual instrument or sample library. Every aspect of the recording process will be addressed. The use of the studio is subject to passing a studio proficiency test. Written feedback and numerical grade from tutor.

Learning outcomes:

- Demonstrate analytical, critical and listening skills in the completion of technical and creative work.
- Undertake independent, self-directed learning and work confidently in the Digital Audio Workstation environment.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

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 Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

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.

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

Timetable

Date	Type	Content
Week 1: 25 - 29 July	Introduction	An introduction to the course and discussion about the course. Formation of research groups.
	NOTE	No tutorial in week 1
	READINGS	Readings will vary depending on the requirements for artistic collaborations. Resources will be available via Moodle.
	Key text	John Cage, 'The Future of Music' (1979) in Empty Words, reprinted in Michael Schmidt (ed.) Philosophy of Media Sounds New York and Dresden: Atropos Press; pp. 113-130
Week 2: 1 - 5 August	Collaborative research	Discussion of manifestos
	Tutorial	Initial brainstorming based on manifestos
Week 3: 8 - 12 August	Collaborative research	Discussion and analysis of site-specific installations
	Tutorial	Site tour, asemiotic/deep listening and field recording
Week 4: 15 - 19 August	Collaborative research	Creating manifestos
	Tutorial	Studio tour, working with Pro Tools
Week 5: 22 - 26 August	Collaborative research	Presentation of manifestos, group discussion of strategies
	Tutorial	Composing using convolution
Week 6: 29 August - 2 September	Collaborative research	Discussion for site-specific installation project
	Tutorial	Experimental mic use
	NOTE	For the tutorial, you are welcome to bring an instrument or object to record. You will also have the option of making recordings at your chosen site.
Week 7: 5 - 9 September	Research	Advanced synthesis, group listening and analysis
	Tutorial	Sound design
Week 8: 12 - 16 September	Guest presentation	Vincent O'Connor
	Tutorial	Materials and light with Vincent O'Connor
Week 9: 19 - 23 September	Collaborative research	Presenting installation plans
	Tutorial	Begin individual works
Week 10: 4 - 7 October	Collaborative research	Working with space (studio as a compositional tool, mixing for multi-speaker environments)
	Tutorial	Continue developing individual works
Week 11: 10 - 14 October	Collaborative research	Documenting the work / workshopping issues
	Tutorial	Continue developing individual works
Week 12: 17 - 21 October	Collaborative research	Preparing for installation
	Tutorial	Preparing for installation
Week 13: 24 - 28 October	Tutorial	Installation
	NOTE	Installation is 5pm-7pm Friday October 28th, with setup during the day. If you are not available at this time it is essential that you contact the course convener by week 8 to make other arrangements.

Resources

Prescribed Resources

- USB storage device (Hard drive, not memory stick)
- Personal Headphones

Recommended Resources

n/a

Course Evaluation and Development

Course is developed using CATEI evaluations: these are very important to us, so please take part! Verbal or email feedback is welcome throughout semester.