



MMCS380

Advanced Audio and Sound Design

S2 Day 2017

Department of Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor

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TBA

TBA

Radio Facilities Manager

Peter Ring

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Helen Wolfenden

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Credit points

3

Prerequisites

(39cp at 100 level or above) including (MAS207 or MAS337 or MUS203)

Corequisites

Co-badged status

Unit description

This unit extends previous units of radio and audio production, developing an advanced understanding of audio for a variety of creative media practices. Students work with contemporary production platforms, consolidating techniques introduced in earlier units (radio, music, screen production, multimedia). The unit completes a pathway in radio, and caters for students of multimedia, screen and music production wishing to create sound design and audio-rich projects relating to their specialist interests. Students can complete a major project in radio (a documentary feature, performance, experimental or music-sound theatre work) or in any of the aforementioned areas of production—working to construct their own creative works or soundtracks, or realising new forms through interdisciplinary collaboration. Critically, this unit provides students with a sophisticated understanding of the powerfully affecting sonic dimension; how the auditory functions in audio/audio-visual media and other performance forms. Sound is considered with attention to its cultural and historical expression, the experience of reception and how meaning is constructed in a variety of works and contexts. Lectures extend and challenge students' knowledge of auditory culture and its formal developments; advanced production sessions build sophisticated levels of competency using a range of facilities and equipment.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Recognize, appraise and evaluate sound design and composition in various media and creative productions, including those produced for radio and audio-visual media

Apply audio production skills and knowledge and theoretical knowledge taught in the unit to various types of creative fiction and non-fictional works suitable for a variety of creative industry contexts.

Experiment and develop proficiency with key audio production software, technologies and techniques in order to create or contribute to sophisticated media texts, design projects and performative sound based works.

Practice effective leadership and/or teamwork by modelling practices and methods used in professional creative or industry contexts to author original and engaging sound projects for a range of media platforms.

Assessment Tasks

Name	Weighting	Hurdle	Due
<u>1. Audio Tour Creation</u>	30%	No	Sept 13: Week 7
<u>2. Written Reflection</u>	25%	No	Oct 4
<u>3. Creative sound work/design</u>	45%	No	Nov 10

1. Audio Tour Creation

Due: **Sept 13: Week 7**

Weighting: **30%**

In pairs, students devise, record and compose an audio tour for headphone listening. Students can also regard this production as being one episode, or segment of a potentially longer audio tour of a place or of events that occurred in that place. The tour can be based on reality or entirely imagined. A commentary (voiced text) with sounds/field recordings, sounds effects and possibly other voices should be included; then the piece constructed using appropriate audio software. Bin-aural recording is demonstrated along with stereo recording using a range of microphone types. Other approaches and techniques are taught in class. Examples will be auditioned in lectures and workshops and homework listening is also required to familiarize yourself with the genre. Examples will be available via links in iLearn. Final duration should be 6-8 minutes, although this can be negotiated with your tutor depending on the type of project. *NB: Each student should provide a written reflection on this task (max 800 words) with explanation of your separate roles and provide scripts you have worked on. This reflection will explore your individual contribution, and your response to the outcome of this production. The reflection should also cite examples of audio tours and audio tours made for radio that you listened to and found useful in relation to your project.*

NB: Marks for this assignment will thus be assessed individually, with 50% an individual mark, and 50% a group mark.

Students may also consider this exercise as a sketch which can be built upon for their major work (chosen for Assign 3), but this must be discussed with your Tutor, and approved before proceeding. In this case a final audio tour will be substantially longer/more complex than this introductory assignment.

Submission: Submit Reflections individually via Turnitin (accessible on iLearn) by Friday Sept 15, 20.00hrs. Submit audio by Sept 12 19.00hrs to DAWS/ISIS Server as per instructions in class (from Peter Ring) for audition in Wednesday class Sept 13.

Assignment is graded according to a rubric.

Grading Criteria:

- Content/ideas, approach/presentation and technical will be assessed in each audio tour.

- application and/or originality in the three aspects assessed in this assignment: 1) content/subject/structure; 2) design, composition; and 3) technical application and presentation.
- Quality of reflection and comments on the process of creation, citing examples from published audio tours (eg from independent sites, radio outlets, etc).

On successful completion you will be able to:

- Apply audio production skills and knowledge and theoretical knowledge taught in the unit to various types of creative fiction and non-fictional works suitable for a variety of creative industry contexts.
- Experiment and develop proficiency with key audio production software, technologies and techniques in order to create or contribute to sophisticated media texts, design projects and performative sound based works.
- Practice effective leadership and/or teamwork by modelling practices and methods used in professional creative or industry contexts to author original and engaging sound projects for a range of media platforms.

2. Written Reflection

Due: **Oct 4**

Weighting: **25%**

Written reflection/essay (2000 words) of a radio feature/drama or sound design for screen/online or major media production or audio art work or exhibition/performance. Describe and reflect on how the sound design works in its context; how powerful is the sound design? Use three references from readings list to assist in your analysis. It might be advantageous to analyze/discuss a sound design which relates to the form you wish to pursue for Assignment 3. If you are doing an audio tour, then use this as an opportunity to discuss one or two good recent examples. If you are making a creative radio feature or drama, or feature film (sound design), likewise try and choose an example of one of these genres.

This assignment will be assessed according to a rubric.

Grading Criteria:

- presentation of arguments
- descriptions of sound design in its context
- evidence of original and/or applying well critical thinking
- effective usage of referenced material related to the chosen audio work. Use at least 3 scholarly references in your reflection/essay. Check resources in this unit guide, the library and on the unit's iLearn page.

Individual Assignment. Questions/topics to be distributed via ilearn.

Submission: Via Turnitin on iLearn Week 8, Oct 4 before 23.59hrs. Please use double spacing, 12 pt font. Full student details on First page. References not included in word count.

On successful completion you will be able to:

- Recognize, appraise and evaluate sound design and composition in various media and creative productions, including those produced for radio and audio-visual media

3. Creative sound work/design

Due: **Nov 10**

Weighting: **45%**

Students will work on projects or on individual components of a larger project: TBA (each year) Egs include a radio documentary, drama, series, experimental work: (length max 20'); or sound design for a screen production (no durational limit, must be approved/and student can work on another student's screen production as sound designer as long as this is not credited for another unit) or sound design for other media production or site specific artistic work. Other options may be available depending on demand/justification. Discussion of projects will take place in Week 3. All assignments will need to be agreed to by Tutor before commencement. There will also be an option to create work for a live radio program: please attend lectures in Week 1 - 3 for more details. Part of the assessment of this project will be for the provision of a synopsis in Week 9 (1 page); and an ongoing diary outlining your progress and developing ideas (from Week 8).

Submission: Audio to be ready for auditioning in last class in Week 13. After feedback from this class you can make your final submission of your audio (wav file, not ProTools project) and written documentation by Friday November 10, 24.59hrs. Audio submission as per Assignment 1. Reflection upload to Turnitin via iLearn with your project title and student details.

Assignment is graded according to a rubric.

Grading Criteria: Three main areas to be assessed are i) the content/ideas; ii) approach/presentation; iii) the technical. Within these areas, grades will be based on aspects such as:

- the quality of the work and of the ideas.
- how ideas are applied in the production in a variety of ways, and the forms and methods used. These will vary depending on the kind of work, its subject etc. Use of appropriate research materials and methods. Evidence of research informing the creation?
Communicates well; engages a listener, or listener-viewer.
- The quality or originality of, and or level of creative or critical application demonstrated in the work.
- The kind of challenges, scope, ambition and risk taking in evidence in the work, or discussed in the Reflection: how are these discussed and handled by the student? If problems were experienced, how were these solved or dealt with? Egs: part of your 'story', or a participant changed late in the piece: how did you handle this? Were there

ethical or environmental issues: if so; how were these approached: in an informed and appropriate way, was advice sought?

- What has been learnt? Evidence in the Reflection. Draw on related examples and work that inspired you, or helped you to model effectively for your own work.
- Quality of the reflection in relating the making of the work; quality of comments on the process of creation. Working to deadline.
- Technical development and fluency shown in the completed work. Professional quality audio?
- Reflection: Are examples from related sound designs and audio works in whatever medium cited in the Reflection. List of these as references should appear at the end.

On successful completion you will be able to:

- Recognize, appraise and evaluate sound design and composition in various media and creative productions, including those produced for radio and audio-visual media
- Apply audio production skills and knowledge and theoretical knowledge taught in the unit to various types of creative fiction and non-fictional works suitable for a variety of creative industry contexts.
- Experiment and develop proficiency with key audio production software, technologies and techniques in order to create or contribute to sophisticated media texts, design projects and performative sound based works.
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Delivery and Resources

A Note on Content and Aims

This unit aims to allow the student to extend all audio/radio production skills acquired in MAS337 and concentrate on a major creative production (for radio if desired). It is also aimed at expanding the radio student's awareness beyond radio. In addition, this unit is aimed at students with an interest in sound, coming via other creative or production streams: for example from screen production, multimedia, music, other. Taking into consideration students' interests, participants in this unit will be introduced to more advanced forms of recording in the field, microphone technique and usage of sound effects and musical synthesis (applicable to screen productions and sound design). Set assignments for the unit may vary year to year depending upon student specialist interest for that year.

The unit requires you to purchase:

1) One set of reasonable quality semi-open or closed headphones (compulsory for each student, due to Health & Safety regulations).

NB: Suggested Readings are made available via links to the library, occasionally in Workshops.

The unit uses the following technology:

ilearn, ProTools Audio software on Apple computers (in Radio Lab), a range of portable audio recorders and microphones, the radio studio and control room facilities, one of the two music studios.

Information regarding Remarking

Re-Marks: The in-session re-mark application form is available at <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Useful Material to assist you in your creation and research for this unit

Web radios and audio sites of interest

These sites will be of use in research for your Assign 2, or as sites where you can access creative audio examples.

ABC RN's documentaries program: Earshot: <http://www.abc.net.au/radionational/programs/earshot/>

'Earshot is about people, places, stories and ideas, in all their diversity.'

ABC (other) programs, now podcast only, where creative work can be heard:

ABC's former prestige audio documentary programs: 360 Documentaries: <http://www.abc.net.au/rn/360/> and

Radio Eye: <http://www.abc.net.au/radionational/programs/radioeye/past-programs/>

Radiotonic: <http://www.abc.net.au/radionational/programs/radiotonic/past-programs/> (the next two from Radiotonic highly recommended)

<http://www.abc.net.au/radionational/programs/radiotonic/radio-yak-tim-hinman/5979046>

<http://www.abc.net.au/radionational/programs/radiotonic/radio-yak-jonathan-goldstein/5916292>

Sound Music Word on ABC RN: <http://www.abc.net.au/radionational/programs/soundmusicword/past-programs/>

egs Virginia Madsen's work can be heard here: <http://www.abc.net.au/radionational/programs/soundmusicword/in-search-of-the-mekong-blues/5110730>

<http://www.abc.net.au/radionational/programs/soundmusicword/dark-room/4547256>

<http://www.abc.net.au/radionational/programs/soundmusicword/scenes-from-the-garden-of-wild-things/4561536>

Try also

RN's Pocket docs: <http://www.abc.net.au/radionational/programs/pocketdocs/>

RN's Soundproof (ex Creative Audio Unit of the ABC): <http://www.abc.net.au/radionational/programs/soundproof/>

Arte-Radio (in French: radio arm of European cultural channel) <http://www.arteradio.com/> (very interesting to look at and some works available not dependent on knowing French, eg BBC co-produced drama 'Déjà vu')

American Public Radio works <http://americanradioworks.publicradio.org/>

Australian Sound Design Project: <http://www.sounddesign.unimelb.edu.au/site/index1.html>

<http://www.batteryradio.com/>

BBC (UK) radios <http://www.bbc.co.uk/radio/>

<http://www.bbc.co.uk/radio3/betweentheears/>

<http://www.cbc.ca/thewire/>

<http://www.ears.dmu.ac.uk/>

In the Dark (UK based radio storytelling) collective: <http://www.inthedarkradio.org>

"[In The Dark] is all about listening in new ways" *Time Out*; In The Dark is a collaborative project between a new generation of radio producers and radio enthusiasts. They "aim to create a mini-revolution in the way people think about spoken-word radio by lifting it out of its traditional settings and celebrating it in new and exciting ways." Over the last five years they have commissioned new works from producers around the world, and staged countless live listening events at festivals, theatres, cinemas and museums, egs: Bristol, Manchester and Belfast, and have teams in Australia, Belgium and Germany. As they say on their website: "We firmly believe that sound tells the best stories."

Radiotopia site: best of USA podcasts. <https://www.radiotopia.fm>

Paper radio: <http://www.paperradio.net> (interesting independent group from Melbourne)

fbi's All the Best radio program: <http://allthebestradio.com>

<http://www.echoarchive.com/>

<http://www.uni-weimar.de/cms/en/media/experimentelles-radio/home.html>

<http://radiomentale.wordpress.com/>

National Public Radio (USA): <http://www.npr.org>

<http://new-radio.org/>

<http://www.phonurgia.org/>

<http://www.transradio.org>

<http://www.loud.net.au>

<http://www.sonicpostcards.org/>

http://www.wbez.org/programs/odyssey/odyssey_senses.asp

<http://www.waxsm.com.au>

<http://www.sonicmemorial.org/sonic/public/index.html>

Third Coast Radio festival <http://www.thirdcoastfestival.org/>

Third Coast Archive: Resound <http://www.thirdcoastfestival.org/re-sound.asp>

Transom: a showcase and workshop for new public radio (useful to students):

<http://www.transom.org/>

http://www.museereattu.arles.fr/rencontre_avec_kaye_mortley-94-03.html

New Radio& Performing Arts Inc <http://new-radio.org/>

<http://phonography.org/phonographers.htm>

<http://www.soundwalk.com/#/ABOUT/>

<http://turbulence.org/>

<http://www.wemfmedia.org/>

http://www.ubu.com/sound/radio_radio/index.html

<http://www.medienkunstnetz.de/works/wdr-studio/><http://www.ubu.com/sound/>

<http://www.soundartradio.org.uk/>

<http://www.ousopo.info/>

<http://www.cbc.ca/ideas/index.html>

American radio documentaries: Sound Portraits <http://soundportraits.org/>

<http://www.hearingvoices.com/>

<https://www.radiotopia.fm/>

Radiolab: <http://www.radiolab.org>

Resonance FM <http://resonancefm.com/>

2SER <http://www.2ser.com/>

Sirius satellite radio <http://www.sirius.com/>

<http://www.cbc.ca/ideas/index.html>

<http://www.birst.co.uk/>

<http://www.wnyc.org/>

<http://www.sysx.org/soundsite/>

<http://www.youngjournalistawards.org.au/>

<http://www.npr.org/programs/lnfsound/>

<http://www.studio360.org/>

<http://www.soundsnap.com/>

<http://www.abc.net.au/innovation/sidetracks/default.htm>

<http://www.myspace.com/bbcradiophonicworkshop>

<http://archives.cbc.ca/>

http://www.archive.org/details/pacifica_radio_archives

<http://beta.wnyc.org/shows/fromthearchives/2007/sep/01/>

<http://sitesandsounds.net.au/?p=202>

<http://www.archivesforcreativity.com/about.aspx>

<http://www.isaw.info/sm/>

<http://radia.fm/>

<http://www.myspace.com/artacousmatique>

<http://soundlab.newmediafest.org/blog/>

<http://filmsound.org/>

<http://www.naisa.ca/RWB/#sked>

UBU Web radio http://www.ubu.com/sound/radio_radio/index.html

<http://www.sfu.ca/~truax/wsp.html> (World Soundscape project)

<http://www.bbc.co.uk/worldservice/specialreports/saveoursounds/index.shtml>

<http://www.oreilleverte.com/www/>

<http://www.wildsanctuary.com/>

<http://www.acousticecology.org/>

<http://www.soundtransit.nl/>

<http://accent.gmu.edu/index.php>

<http://www.freesound.org/>

http://www.cardiffmiller.com/artworks/walks/missing_voice.html

<http://www.abc.net.au/rn/intothemusic/features/localportraits/default.htm>

World Radio Network: <http://www.wrn.com>

Blogs, other useful sites and Sound Tools

<http://audacity.sourceforge.net/download/>

<http://designingsound.org>

<http://filmsound.org>

Transom (ex USA) Amazing useful site for everything in radio, podcasting... <http://transom.org/>

BOOKS/READINGS OF INTEREST

(Highly relevant)

Abel, Jessica. Out on the wire: the storytelling secrets of the new masters of radio; foreword by Ira Glass. New York : Broadway Books, 2015

Alten, Stanley. Audio in Media. Belmont CA: Wadsworth. (library) (The bible of audio production for those really serious about sound)

Bandt, Ros; Duffy, Michelle., MacKinnon, Dolly. Hearing places: sound, place, time and culture; Newcastle, U.K. : Cambridge Scholars, 2007

Barnard, Stephen. Studying Radio. New York: Hodder Headline/Arnold. 2000

Beaman, Jim. Programme making for radio. London & NY: Routledge, 2006

Biewen, John (Ed) Reality radio: telling true stories in sound; Chapel Hill: University of North Carolina Press ; Durham, N.C.

Bijsterveld, Karin. Mechanical sound : technology, culture, and public problems of noise in the twentieth century/ Cambridge, Mass.: MIT Press, 2008

Birdsall, Carolyn and Enns, Anthony (editors).Sonic mediations - body, sound, technology; Newcastle: Cambridge Scholars, 2008

Bull, Michael. Sound studies : critical concepts in media and cultural studies; Abingdon, Oxon; New York, NY: Routledge, 2013

Chion, Michel. Sound : an acoulogical treatise ; translated and with an introduction by James A. Steintrager. Durham Duke University Press, 2016

Chion, Michel: Audio Vision: Sound on Screen, Columbia Uni. Press 1994.

Chion, Michel: Film, a sound art; translated by Claudia Gorbman. [English ed.], New York; Chichester: Columbia University Press, c2009

Collins, Karen: Game sound: an introduction to the history, theory, and practice of video game

music and sound design Cambridge, Mass. ; London : MIT, 2008

Crisell, Andrew. More Than A Music Box, Berghahn 2006

Crisell, Andrew. Ed. Radio (3 Vols). Routledge, London 2009.

Dowsett, Peter. Audio production tips: getting the sound right at the source; New York: Focal Press, 2016

Dyson, Frances. The tone of our times : sound, sense, economy, and ecology, Cambridge, MA: MIT Press, 2014

Erlmann, Veit. Reason and resonance : a history of modern aurality; New York: Zone Books ; Cambridge, Mass. MIT Press, 2010

Fleming, Carole. The Radio Handbook. London: Routledge, 2010

Hausman, Carl et al. Modern Radio Production. Production, Programming, and Performance. Belmont CA: Wadsworth/Thomson Learning, 2006.

Hendy, David. Radio in the Global Age. Cambridge: Polity Press, 2000.

Ikonidiou, Eleni. The rhythmic event: art, media, and the sonic / Cambridge, Massachusetts MIT Press, 2014

Ioanna Kouvaras, Linda . Loading the silence: Australian sound art in the post-digital age; Farnham, Surrey ; Burlington, VT: Ashgate Pub., 2013

Keith, Michael. The Radio Station. London: Focal Press, 2000.

Kelly, Caleb. Cracked media: the sound of malfunction / Cambridge, Mass.: MIT Press, 2009

Kramer, Mark & Wendy Call (Eds). Telling True Stories, NY: Plume 2007

LaBelle, Brandon. Background noise : perspectives on sound art / New York : Continuum International, 2006

LaBelle, Brandon. Acoustic territories: sound culture and everyday life; New York : Continuum, 2010

Loviglio, Jason. Hilmes, Michele. (Eds) Radio's New Wave: Global Sound in the Digital Era. Routledge 2013

McLeish, Robert. Radio Production, 5th Edition, Oxford: Focal Press, 2005

Niebur., Louis. Special sound: the creation and legacy of the BBC Radiophonic Workshop; New York: Oxford University Press, 2010

Nyre, Lars. Sound media : from live journalism to music recording / London ; New York, NY: Routledge, 2008

Porter, Jeff. Lost sound : the forgotten art of radio storytelling; Chapel Hill: The University of North Carolina Press, 2016

Richardson, John., Gorbman, Claudia., Vernallis, Carol (Eds). The Oxford handbook of new audiovisual aesthetics / New York, NY Oxford University Press, 2013

Sider, Larry., Freeman, Diane., Sider, Jerry. Soundscape: the School of Sound lectures, 1998-2001; London: Wallflower Press, 2003

Sterne, Jonathan(Ed). The sound studies reader; New York: Routledge, 2012

Talbot-Smith, Michael. Sound Assistance. London: Focal Press, 1999.

Van Leewin, Theo. Speech, Music, Sound. London: MacMillan 1999

Verma, Neil. Theater of the mind: imagination, aesthetics, and American radio drama; Chicago: The University of Chicago Press, 2012

Voegelin, Salomé. Listening to noise and silence : towards a philosophy of sound art / New York : Continuum, 2010

Voegelin, Salomé. Sonic possible worlds: hearing the continuum of sound; New York: Bloomsbury Academic, 2014

Further Readings/books and articles will be posted to ilearn during the semester in relation to workshop topics.

Unit Schedule

See iLearn for details.

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy http://mq.edu.au/policy/docs/assessment/policy_2016.html

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Complaint Management Procedure for Students and Members of the Public http://www.mq.edu.au/policy/docs/complaint_management/procedure.html

Disruption to Studies Policy (in effect until Dec 4th, 2017): http://www.mq.edu.au/policy/docs/disruption_studies/policy.html

Special Consideration Policy (in effect from Dec 4th, 2017): <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration>

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they

are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](#).

Late Submissions

Tasks 10% or less. No extensions will be granted. Students who have not submitted the task prior to the deadline will be awarded a mark of 0 for the task, except for cases in which an application for Disruption to Studies is made and approved.

Tasks above 10%. Students who submit late work without an extension will receive a penalty of 10% per day. This penalty does not apply for cases in which an application for Disruption to Studies is made and approved.

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be

imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Recognize, appraise and evaluate sound design and composition in various media and creative productions, including those produced for radio and audio-visual media
- Apply audio production skills and knowledge and theoretical knowledge taught in the unit to various types of creative fiction and non-fictional works suitable for a variety of creative industry contexts.
- Experiment and develop proficiency with key audio production software, technologies and techniques in order to create or contribute to sophisticated media texts, design projects and performative sound based works.
- Practice effective leadership and/or teamwork by modelling practices and methods used in professional creative or industry contexts to author original and engaging sound projects for a range of media platforms.

Assessment tasks

- 1. Audio Tour Creation
- 3. Creative sound work/design

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Apply audio production skills and knowledge and theoretical knowledge taught in the unit to various types of creative fiction and non-fictional works suitable for a variety of creative industry contexts.
- Practice effective leadership and/or teamwork by modelling practices and methods used in professional creative or industry contexts to author original and engaging sound projects for a range of media platforms.

Assessment tasks

- 1. Audio Tour Creation

- 3. Creative sound work/design

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Recognize, appraise and evaluate sound design and composition in various media and creative productions, including those produced for radio and audio-visual media
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- Experiment and develop proficiency with key audio production software, technologies and techniques in order to create or contribute to sophisticated media texts, design projects and performative sound based works.

Assessment tasks

- 1. Audio Tour Creation
- 3. Creative sound work/design

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Recognize, appraise and evaluate sound design and composition in various media and creative productions, including those produced for radio and audio-visual media
- Apply audio production skills and knowledge and theoretical knowledge taught in the unit to various types of creative fiction and non-fictional works suitable for a variety of creative industry contexts.

- Experiment and develop proficiency with key audio production software, technologies and techniques in order to create or contribute to sophisticated media texts, design projects and performative sound based works.
- Practice effective leadership and/or teamwork by modelling practices and methods used in professional creative or industry contexts to author original and engaging sound projects for a range of media platforms.

Assessment tasks

- 1. Audio Tour Creation
- 2. Written Reflection
- 3. Creative sound work/design

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcome

- Recognize, appraise and evaluate sound design and composition in various media and creative productions, including those produced for radio and audio-visual media

Assessment task

- 2. Written Reflection

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcome

- Practice effective leadership and/or teamwork by modelling practices and methods used in professional creative or industry contexts to author original and engaging sound projects for a range of media platforms.

Assessment tasks

- 2. Written Reflection
- 3. Creative sound work/design

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Recognize, appraise and evaluate sound design and composition in various media and creative productions, including those produced for radio and audio-visual media
- Apply audio production skills and knowledge and theoretical knowledge taught in the unit to various types of creative fiction and non-fictional works suitable for a variety of creative industry contexts.
- Experiment and develop proficiency with key audio production software, technologies and techniques in order to create or contribute to sophisticated media texts, design projects and performative sound based works.

Assessment tasks

- 1. Audio Tour Creation
- 2. Written Reflection
- 3. Creative sound work/design

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcome

- Practice effective leadership and/or teamwork by modelling practices and methods used in professional creative or industry contexts to author original and engaging sound

projects for a range of media platforms.

Assessment task

- 3. Creative sound work/design

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcome

- Practice effective leadership and/or teamwork by modelling practices and methods used in professional creative or industry contexts to author original and engaging sound projects for a range of media platforms.

Changes from Previous Offering

For 2017 the unit is being taught by new staff member Helen Wolfenden and there will be some updates to lecture and workshop content.