MUS 211

Sound Cultures

S1 Day 2017

Department of Media, Music, Communication and Cultural Studies

Contents

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General Information

Unit convenor and teaching staff
Unit Convenor
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Y3A 165E
By appointment

Credit points
3

Prerequisites
12cp at 100 level or above

Corequisites

Co-badged status

Unit description
One of the most distinctive features of the modern world is its sonic environment. Since the late 19th century we have been able to store and circulate sound on a mass scale, producing a sonic environment that is louder, more saturated and increasingly heterogeneous. We are overloaded with sound, making it one of the fastest growing causes of environmental pollution. Today we inhabit multiple and overlapping sonic worlds in a way once unimaginable. We define ourselves and our space acoustically and some of our most profound experiences are sonic. However while scholars have long meditated on things visual, the invisible world of sound has been barely explored. We will examine various aspects of sound, including its relationship with power, politics and technology. We explore what is unique about sonic experience; the history of sound; the production, distribution and consumption of sound; sound and music; sound and image; and sound and embodiment. We analyse the ways in which sonic experience challenges fundamental assumptions that underpin cultural studies including the mind/body split and the cultural construction of identity. This unit draws on a range of disciplines including sociology, media and performance studies, making it relevant to filmmakers, musicians, sound recordists, listeners, writers and to anyone wanting to deepen their understanding of human communication.

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:

Demonstrate understanding of historical moments in the history of recorded sound and exposure to a wide variety of illustrative examples.

Evaluate, synthesise and analyse the scholarly literature of sound cultures around the areas of critical theory, sociality, signification and aesthetic value.

Evaluate critically the arguments of others and a development of their own ideas and arguments in relation to the scholarly literature of sound and popular music.

Communicate (either in performative or oral, and written formats) a clear and coherent exposition of the theoretical and analytical knowledge of the field.

Apply knowledge and ideas from the literature to the context of sound and popular music in the contemporary world.

Assessment Tasks

Name	Weighting	Hurdle	Due
Abstract	20%	No	Week 5 - March 31, 2017
Lead the Class	20%	No	Ongoing from Week 3
Research Essay	40%	No	Week 13: June 9, 2017
Participation	20%	No	Weekly

Abstract

Due: **Week 5 - March 31, 2017**
Weighting: **20%**

Each student is required to write an abstract outlining their proposed argument for the final essay. This will include an annotated bibliography, where students are required to reference between 6-10 peer-reviewed academic sources and explain their significance to the overall argument. The final essay questions will be uploaded to iLearn.

The assessment will be submitted via the Turnitin link on iLearn.

Assessment Criteria:

- Demonstrated ability to evaluate, synthesise and analyse scholarly literature of sound cultures in relation to the essay question

- Capacity to critically evaluate the arguments of others and develop original ideas and arguments in relation to existing scholarly literature in the field of sound and popular

music

- Clarity of written argument

On successful completion you will be able to:
- Demonstrate understanding of historical moments in the history of recorded sound and exposure to a wide variety of illustrative examples.
- Evaluate, synthesise and analyse the scholarly literature of sound cultures around the areas of critical theory, sociality, signification and aesthetic value.
- Communicate (either in performative or oral, and written formats) a clear and coherent exposition of the theoretical and analytical knowledge of the field.
- Apply knowledge and ideas from the literature to the context of sound and popular music in the contemporary world.

Lead the Class

Due: **Ongoing from Week 3**
Weighting: **20%**

Each student will choose a week to "lead the class" in discussion. There will generally be 2 students presenting each week and they are asked to work together as a group (if possible).

This task requires you to stimulate and manage class discussion. It is about leading a discussion based on the core concepts of the readings and as such, it is not a speech or presentation. The best way to approach the task is simply to be familiar with the readings, and have a few questions ready for your peers. The management of this task will be discussed further in class.

How to prepare: The task is akin to running a meeting, in which you have a clear agenda and need to make sure everyone takes part. Group situations are sometimes difficult to handle. The objective is to try and include as many students in the conversation as possible, and to facilitate and encourage healthy class discussion. Some tips on how to do this will be discussed in tutorials.

Musical examples:

Students are welcome to provide appropriate musical examples if they desire, but are asked to play no more than a couple of minutes of any given example.

Assessment Criteria:

- Demonstrated acquaintance with the set readings
- Ability to communicate theoretical and analytical knowledge of the field in a clear and coherent manner
- Capacity to structure and stimulate discussion by reflecting on the broader themes for the week

On successful completion you will be able to:
- Demonstrate understanding of historical moments in the history of recorded sound and exposure to a wide variety of illustrative examples.
- Evaluate, synthesise and analyse the scholarly literature of sound cultures around the areas of critical theory, sociality, signification and aesthetic value.
- Evaluate critically the arguments of others and a development of their own ideas and arguments in relation to the scholarly literature of sound and popular music.
- Communicate (either in performative or oral, and written formats) a clear and coherent exposition of the theoretical and analytical knowledge of the field.
- Apply knowledge and ideas from the literature to the context of sound and popular music in the contemporary world.

Research Essay

Due: **Week 13: June 9, 2017**
Weighting: **40%**

1800 word research essay. Questions and detailed instructions will be uploaded to iLearn. The essay will be due at the end of Week 13 via the Turnitin link provided on the unit's iLearn page.

Assessment Criteria:

- A demonstrated understanding of key debates, theories and perspectives relating to the essay question through detailed analysis of essential and further readings
- Capacity to apply knowledge and ideas from relevant literature to the context of sound and popular music in the contemporary world
- Clarity of written argument

On successful completion you will be able to:
- Demonstrate understanding of historical moments in the history of recorded sound and exposure to a wide variety of illustrative examples.
- Evaluate, synthesise and analyse the scholarly literature of sound cultures around the areas of critical theory, sociality, signification and aesthetic value.
- Communicate (either in performative or oral, and written formats) a clear and coherent exposition of the theoretical and analytical knowledge of the field.
- Apply knowledge and ideas from the literature to the context of sound and popular music in the contemporary world.

Participation

Due: **Weekly**
Weighting: **20%**

Tutorials offer students the chance to extrapolate on the ideas of the readings for that week. Your participation mark depends on your committment to exploring and contetxualising the concepts of the course. This requires not only physical attendance at lectures and tutorials, but also a willingness to discuss the readings each week.

You will have to be present at ALL of the tutorials and demonstrate that you have read and understood the requisite readings for those weeks. If you have not been physically present, you cannot demonstrate your understanding of the readings, and if you have missed three or more tutorials, you will be deemed as having fallen behind and thus unlikely to meet the learning outcomes.

Assessment Criteria:

- Full attendance at all tutorials
- Familiarity with assigned readings as demonstrated by active participation in tutorial discussions

On successful completion you will be able to:
- Demonstrate understanding of historical moments in the history of recorded sound and exposure to a wide variety of illustrative examples.
- Evaluate critically the arguments of others and a development of their own ideas and arguments in relation to the scholarly literature of sound and popular music.
- Apply knowledge and ideas from the literature to the context of sound and popular music in the contemporary world.

Delivery and Resources

ASSESSMENTS

All written work will be submitted through the Turnitin link provided on the iLearn page.

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.

REQUIRED READING

All readings are listed on the iLearn page.

RECOMMENDED READING

If you want a well written and comprehensive guide to recording in the twentieth century, I would suggest Milner, G (2010) *Perfecting Sound Forever: An Aural History of Recorded Music*, London: Granta: 3-25.

Unit can be accessed at: http://ilearn.mq.edu.au/.

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.

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/department_of_media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application http://www.mq.edu.au/pubstatic/public/download/?id=167914

Information is correct at the time of publication

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 outcome

- Communicate (either in performative or oral, and written formats) a clear and coherent exposition of the theoretical and analytical knowledge of the field.

Assessment tasks

- Abstract
- Lead the Class

- Research Essay

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

- Evaluate critically the arguments of others and a development of their own ideas and arguments in relation to the scholarly literature of sound and popular music.
- Communicate (either in performative or oral, and written formats) a clear and coherent exposition of the theoretical and analytical knowledge of the field.

Assessment tasks

- Abstract
- Lead the Class
- Research Essay
- Participation

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

- Demonstrate understanding of historical moments in the history of recorded sound and exposure to a wide variety of illustrative examples.
- Apply knowledge and ideas from the literature to the context of sound and popular music in the contemporary world.

Assessment task

- Participation

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

- Demonstrate understanding of historical moments in the history of recorded sound and exposure to a wide variety of illustrative examples.
- Evaluate, synthesise and analyse the scholarly literature of sound cultures around the areas of critical theory, sociality, signification and aesthetic value.
- Evaluate critically the arguments of others and a development of their own ideas and arguments in relation to the scholarly literature of sound and popular music.

Assessment tasks

- Abstract
- Lead the Class
- Research Essay
- Participation

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 outcomes

- Evaluate, synthesise and analyse the scholarly literature of sound cultures around the areas of critical theory, sociality, signification and aesthetic value.
- Evaluate critically the arguments of others and a development of their own ideas and arguments in relation to the scholarly literature of sound and popular music.
- Communicate (either in performative or oral, and written formats) a clear and coherent exposition of the theoretical and analytical knowledge of the field.

Assessment tasks

- Abstract
- Lead the Class
- Research Essay
- Participation

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 outcomes

- Evaluate, synthesise and analyse the scholarly literature of sound cultures around the areas of critical theory, sociality, signification and aesthetic value.
- Evaluate critically the arguments of others and a development of their own ideas and arguments in relation to the scholarly literature of sound and popular music.
- Apply knowledge and ideas from the literature to the context of sound and popular music in the contemporary world.

Assessment tasks

- Abstract
- Lead the Class
- Research Essay

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 outcome

- Communicate (either in performative or oral, and written formats) a clear and coherent exposition of the theoretical and analytical knowledge of the field.

Assessment tasks

- Abstract
- Lead the Class
- Research Essay
- Participation

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 outcomes

- Demonstrate understanding of historical moments in the history of recorded sound and exposure to a wide variety of illustrative examples.

- Evaluate, synthesise and analyse the scholarly literature of sound cultures around the areas of critical theory, sociality, signification and aesthetic value.

- Evaluate critically the arguments of others and a development of their own ideas and arguments in relation to the scholarly literature of sound and popular music.

Assessment tasks

- Lead the Class
- Participation

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 outcomes

- Evaluate, synthesise and analyse the scholarly literature of sound cultures around the areas of critical theory, sociality, signification and aesthetic value.

- Communicate (either in performative or oral, and written formats) a clear and coherent exposition of the theoretical and analytical knowledge of the field.

Assessment task

- Participation