



MMCS380

Advanced Audio and Sound Design

S2 Day 2018

Department of Media, Music, Communication and Cultural Studies

Contents

<u>General Information</u>	2
<u>Learning Outcomes</u>	3
<u>Assessment Tasks</u>	4
<u>Delivery and Resources</u>	8
<u>Unit Schedule</u>	15
<u>Policies and Procedures</u>	15
<u>Graduate Capabilities</u>	17
<u>Changes from Previous Offering</u>	21

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General Information

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Tutor

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[TBA](#)

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>'Audio Tour' & Reflection</u>	40%	No	Sept 17
<u>Sound Work/Design & Reflection</u>	50%	No	Nov 13
<u>Workshop/lecture participation</u>	10%	No	Continuous

'Audio Tour' & Reflection

Due: **Sept 17**

Weighting: **40%**

Students devise, record and compose an audio tour. This might be designed primarily for headphone listening and to be listened to at a site or as part of a walk; or as a podcast episode which might be downloaded or streamed, and could be listened to anywhere. The Audiotours created will be based on a class theme which will be announced in Week 1 lecture. This theme will encourage students to also think how they might incorporate stories based on historical documents, or refer to/portray characters, voices and/or ideas in the 'tour'. Students may also regard this production assignment as being one episode, or segment of a potentially longer audio tour of a place or of events that occurred in that place and they can then extend this for the final assignment.

The tour can be predominantly based on reality, or be more fictional, as long as there is some connection made to a real site and or events. A commentary (voiced text) with sounds/field recordings, sounds effects, interviews and possibly other voice roles can be included; then the piece constructed using appropriate audio software. Bin-aural recording is an option, and will be demonstrated along with stereo recording using a range of microphone types. Other approaches and techniques will be taught or offered as examples in class or via iLearn. Examples will be auditioned in lectures and workshops. Homework listening is also required to familiarize yourself with the genre possibilities. Final duration should be between 8 and 15 minutes. *NB: Each student should provide a written reflection on this task (max 800 words). This reflection should explore your working process, and the research you did in order to create your 'tour', plus cite examples of key audio tours or podcasts or journey programs made for radio that you listened to and found useful in relation to your project.*

Students may also consider this exercise as a sketch which can be built upon for their major work (chosen for Assign 2), 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, have more than one episode (if short) than this introductory assignment.

Submission: Submit Reflections via Turnitin (accessible on iLearn) by Monday Sept 17, 20.00hrs. Submit audio by Sept 17 20.00hrs to DAWS/ISIS Server as per instructions in class (from Peter Ring). Draft versions for audition should be available to hear in Week 7 class Sept 14.

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 or podcast providers or webpages, sound cloud, radio outlets, etc).

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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.
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Sound Work/Design & Reflection

Due: **Nov 13**

Weighting: **50%**

Students will work on projects or on individual components of a larger project: TBA (each year). Egs include an audio work (for podcast or radio broadcast) in the form of an audio tour (extending Assignment 1) or a documentary, 'radio-feature', portrait, drama, series, or an experimental work which may take different forms: (length max 25'); or a sound design for a screen feature production (durational limit is dependent on the product the student is working with, and must be approved by MMCS380 Tutor and not be counted for two units as an assessment: ie the student can work on another student's or team of students' screen production as the sound designer as long as this is not credited for another unit by the MMCS380 student. MMCS380 students may also choose to work on a sound design for another external media production, their own screen production or site specific artistic work. Other options may be available depending on demand/justification. Discussion of projects will take place in Week 5 and again in Week 8. All assignments will need to be agreed to by your Tutor before commencement,

or if there is a change of topic/form by Week 8. There is also an option to create work for a live radio program if the student gives good grounds how they will be creatively extending the medium, and they have a program where this is possible.

NB: Part of the assessment of this project will be for the provision of a *synopsis* in Week 8 (max 2 pages); an *ongoing diary* outlining your progress and developing ideas (from Week 8) and a *final Reflection* on the completed project.

Final reflection: In this reflection please draw on examples of work which are related to the work you have produced. If you are doing an Audio Tour, then use this Reflection as an opportunity to discuss one or two good recent examples and how these have assisted you to think about the form you have chosen, and your approach. If you are making a creative podcast or radio feature or drama, or sound installation or feature film (sound design), likewise try and choose an example of one of these genres and relate it to your own work or ideas. You can also use critical, theoretical and historical work as references for your own work, or research leading to the work. This will be worth 25% of the total mark for this assessment.

Submission: Audio should be ready for auditioning (even if not quite finalised) in the last class in Week 13. After feedback from this class you can then make your final submission of your audio (wav file, not ProTools project) and all written documentation should be submitted to Turnitin by Tuesday November 13, 24.59hrs. Audio submission procedure as per Assignment 1. Reflection upload to Turnitin via iLearn with your project title and student details. Reflection should be no more than 1500 words. Progress Diary can be submitted as screen shots from online Diary or other source.

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 and ambition of the work and of the ideas revealed in it;
- how ideas and research 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/or critical methods for example. Evidence of research informing the creation? Communicates well; engages or possibly provokes 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 from experiment, research and ideas application and the practice of composing? 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 and will not be counted in word limit.

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Workshop/lecture participation

Due: **Continuous**

Weighting: **10%**

Students must participate in classes/workshops and attend the on location recording field trip to be announced in Week 1 Lecture and on iLearn. Students should also have their work ready for audition, or for replay and discussion in class where specified on iLearn. Here essential training in technology and craft skills are taught. Students should aim to attend lectures if possible as these will have an interactive component, or if not possible review/relisten to these via Echolecture: audio and other examples of sound design and creative audio work and applications are previewed in these and explored so as to be a guide for students' own practical work. Some of these also will not be available on Echolectures due to copyright issues, thus it is

best in this unit to attend lectures where possible. A Class roll will be taken in workshops. Students must also incomplete a short Synopsis/Pitch for Assignment 2 which will be handed in in class.

On successful completion you will be able to:

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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, or a theme may be introduced which will frame one or both Assignment tasks.

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 Marking

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 creative work, and/or as sites where you can access creative audio examples.

Australian work and sites

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>

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/>

* Audiocraft: <http://www.audiocraft.com.au/> For Independent podcast and audio story producers. They host Australia's premier podcast festival and run workshops etc.

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

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

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

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

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

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

American and Canadian work of interest or sites

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

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

Audiotours from Detour: <https://www.detour.com/>

Audiotours and 'sound walks from SoundWalk collective: <https://soundcloud.com/soundwalk-collective> and <http://soundwalkcollective.com/>

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

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

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

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

<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/>

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

<http://turbulence.org/>

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

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

<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>

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

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

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

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

<https://www.wnycstudios.org/>

Gimlet: <https://www.gimletmedia.com/>

<https://gregorywhitehead.net/>

British sites/works of interest

Audiotours and 'slow radio' from BBC: <https://www.bbc.co.uk/programmes/b08t0ynw>

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

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

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

Hackney Hear: <http://www.hackneyhear.com/>

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."

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

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

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

Other

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

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

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

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

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

<http://www.transradio.org>

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

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

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

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

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

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

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

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

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

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

<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

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/>

Historical Archives or oral history used in recent audio tours examples or unusual creative approaches to audio tours:

<http://www.hackneygazette.co.uk/news/heritage/fascinating-audio-tour-brings-to-life-hackney-s-working-women-of-the-20th-century-including-poliakoff-strikers-1-5043702>

<https://www.independent.co.uk/arts-entertainment/art/features/a-two-hour-virtual-reality-enhanced-walk-through-london-that-challenges-you-to-reconsider-space-and-a7035336.html>

<http://audiotrails.co.uk/audio-trails-oral-history/>

<http://storytelling.concordia.ca/research-creation/audio-walks> And more on this project here:
<https://montrealgazette.com/opinion/columnists/allison-hanes-history-is-whispered-in-your-ear-on-audio-tour>

<http://postindustrialmontreal.ca/audiowalks/canal-2013>

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.

Ikoniadiou, 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 \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- [Academic Appeals Policy](#)
- [Academic Integrity Policy](#)
- [Academic Progression Policy](#)
- [Assessment Policy](#)
- [Fitness to Practice Procedure](#)
- [Grade Appeal Policy](#)
- [Complaint Management Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#) (**Note:** *The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.*)

Undergraduate students seeking more policy resources can visit the [Student Policy Gateway \(https://students.mq.edu.au/support/study/student-policy-gateway\)](https://students.mq.edu.au/support/study/student-policy-gateway). It is your one-stop-shop for the

key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit [Policy Central \(http://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](http://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/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

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (including weekends) after the original submission deadline.

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

- 'Audio Tour' & Reflection
- Sound Work/Design & Reflection

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

- 'Audio Tour' & Reflection
- Sound Work/Design & Reflection
- Workshop/lecture 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

- 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

- 'Audio Tour' & Reflection
- Sound Work/Design & Reflection
- Workshop/lecture 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

- 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

- 'Audio Tour' & Reflection
- Sound Work/Design & Reflection
- Workshop/lecture 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 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 tasks

- 'Audio Tour' & Reflection
- Sound Work/Design & 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

- 'Audio Tour' & Reflection
- Sound Work/Design & Reflection
- Workshop/lecture participation

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

- 'Audio Tour' & Reflection
- Sound Work/Design & Reflection

- Workshop/lecture 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 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

- Sound Work/Design & Reflection
- Workshop/lecture 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 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

- Sound Work/Design & Reflection

Changes from Previous Offering

For 2018 a theme will frame the Audio Tour Assignment and be announced in Week 1 lecture. The number of assignments has been reduced from three to two although both of these will have a reflection component. Group work is not required this year, although a special case can be made if two students have a strong case to work on a project assignment together. See the Tutor and or Convenor.

