



# MMCS380

## Advanced Audio and Sound Design

S2 Day 2019

*Department of Media, Music, Communication and Cultural Studies*

### Contents

---

<a href="#"><u>General Information</u></a>	2
<a href="#"><u>Learning Outcomes</u></a>	3
<a href="#"><u>General Assessment Information</u></a>	3
<a href="#"><u>Assessment Tasks</u></a>	5
<a href="#"><u>Delivery and Resources</u></a>	10
<a href="#"><u>Unit Schedule</u></a>	19
<a href="#"><u>Learning and Teaching Activities</u></a>	19
<a href="#"><u>Policies and Procedures</u></a>	19
<a href="#"><u>Graduate Capabilities</u></a>	21
<a href="#"><u>Changes from Previous Offering</u></a>	26

---

#### **Disclaimer**

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

## General Information

Unit convenor and teaching staff

Unit Convenor & Lecturer

Virginia Madsen

[virginia.madsen@mq.edu.au](mailto:virginia.madsen@mq.edu.au)

Contact via [virginia.madsen@mq.edu.au](mailto:virginia.madsen@mq.edu.au)

Building 10HA, Room 191

TBA

Radio Facilities Manager

Peter Ring

[peter.ring@mq.edu.au](mailto:peter.ring@mq.edu.au)

Contact via [peter.ring@mq.edu.au](mailto:peter.ring@mq.edu.au)

Building 10HA, Room 170

Throughout the week outside of class times. Specific Hours TBA

Tutor

Feyerdoun Pelarek

[feyerdoun.pelarek@students.mq.edu.au](mailto:feyerdoun.pelarek@students.mq.edu.au)

Contact via email

Building 10HA, Rooms in 191 Hub

By appointment or before/after classes Wednesdays

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, podcast 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.

Model practices and methods used in professional creative or industry contexts to author creative, original and engaging sound projects suitable for a range of media platforms.

## General Assessment Information

**Examples of relevant and related assessment tasks:** will be made available on iLearn and will be discussed in tutorials.

**Feedback in this unit is available in multiple forms:** informal feedback through the

'announcement' function in iLearn, if there are points of relevance to the whole class; in email communication with individual students by the convenor in response to questions related to unit activities; in personal consultations by phone or face to face as requested by appointment; in class direct feedback after listening to work or in class exercises; as general comment, rubric and in-text comments attached to assignments marked in Turnitin. Marks for this semester will be finalised at the end of semester.

**Attendance is advised.** Workshops in this unit are an opportunity for you to further develop concepts introduced in the lecture and apply them to your own work. Here essential training in technology and craft skills are taught. In workshops, you will have the opportunity to ask for assistance from your tutor, and receive informal feedback on work in progress. **Students should have their work ready for audition, or for replay and discussion in class where specified on iLearn and note this in their ongoing Diaries (see Assessment Participation). Students are also strongly encouraged to attend the on location field recording trip to be announced by Week 2 Lecture and on iLearn.**

Students are also expected to have watched/attended the weekly lecture and completed all required reading/listening before attending each week's workshop. Not attending workshops will likely jeopardise your performance in this unit (see Participation Assessment). Students should aim to attend lectures if possible as these will have an interactive component, or if not possible to be there in person, students should 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 may also not be available on Echolectures due to copyright, thus it is best in this unit to attend lectures where possible. A Class roll will be taken in workshops.

Repeatedly missing tutorials, or not attending for a prolonged period, will result in a follow-up e-mail from the unit Convenor asking for an explanation and directing you to support services as necessary. The tutor may also do this via iLearn (private communication to student). A roll will be taken and students entering late are responsible for making themselves known to the tutor so they can be marked as in attendance. If you miss a tutorial due to unforeseen/unavoidable medical or personal disruption, please let your tutor know and apply for Special Consideration if necessary.

**Late submission:** 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, No late submissions will be accepted for timed assessments - eg quizzes, online tests.

**Applications for MMCCS Session Remark:** <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

If a student requests a re-mark after session, the University's Grade Appeal policy stipulates that the remark is processed through Faculty. For more information see: <https://students.mq.edu.au/study/my-study-program/appeals>

## Assessment Tasks

Name	Weighting	Hurdle	Due
<u>'Audio tour': create &amp; reflect</u>	35%	No	Sept 19
<u>Sound Work/Design &amp; Reflection</u>	50%	No	Nov 13
<u>Participation &amp; core skills</u>	15%	No	Week 7 (class) and Week 12

### 'Audio tour': create & reflect

Due: **Sept 19**

Weighting: **35%**

**Students devise, record and compose an audio tour for headphone listening.** This might be imagined and designed primarily to be listened to at a site (as a guide on say a mobile phone or other device) 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 think about the sounds of a defined place in time and space and how these might be rendered or used to help take the listener to this place-time, or to this set of events in history, or even to take us on a journey of ideas.

**Students will approach making these tours by drawing on examples from contemporary projects and tours used by an array of organizations or by artists in Australia and internationally.** Making an audio tour allows students to incorporate stories based on interviews they might record (oral histories) or historical documents they might access through research on their place, event, story, topic. Newspapers from the past might be used for example or archival letters from library collections or as kept by people you interview. *Check copyright if you wish to broadcast or podcast your work here.* Students can refer to and portray characters also using their own texts and they can choose to bring in other performers to voice these, as well as their own.

Students may also regard this production assignment as being just one episode, or segment, of a potentially longer audio tour of a place or of a series around a theme, which then draws on events that occurred in that place.

NB: It is possible to then extend this first episode to more episodes or sections *for your final assignment*. But, this must first be approved by the tutor *after a Pitch and Synopsis is presented*. In this case the Assignment 2 final audio tour will be substantially longer and or more complex: ie have more than one episode (if short) than this introductory assignment, or continue as a longer piece.

**Finer Details:** 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 which happened there or to people who made these events. A commentary (voiced text) with sounds/field recordings, sounds

effects, interviews and possibly other voice roles can all be included; then the piece constructed using appropriate audio software. Bin-aural recording is also 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 so workshops and lectures should not be missed.

Homework listening is also required to familiarize yourself with the genre possibilities. **Final duration should be 8-10 minutes.**

***NB: Each student should provide a written reflection on this task (max 1000 words).***

This reflection should explore your working process, and the research you did in order to create your 'tour', plus cite one or two examples of audio tours or podcasts or journey programs made for radio or gallery that you listened to and why you found these useful as models or inspiring in relation to your project.

**Submission:** Submit Reflections via Turnitin (accessible on iLearn) by Thursday Sept 19, 21.00hrs. Submit audio by Tuesday Sept 17 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.

Assignment is graded according to a rubric. The Reflection will receive 30% of the total mark for this assignment. The audio work will receive 70% of the total mark for this assignment.

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) and relating pertinent academic and other literature.

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, podcast 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.
- Model practices and methods used in professional creative or industry contexts to author creative, original and engaging sound projects suitable for a range of media platforms.

## Sound Work/Design & Reflection

Due: **Nov 13**

Weighting: **50%**

Students will work on individual projects or on individual components of a larger project (TBA each year) – a series or broadcast; or apply to work in a team (max of 2) on any approved singular creative audio project (after Pitch and Synopsis is approved by your tutor). Egs include an audio work (for podcast or radio broadcast) in the form of an audio tour (extending Assignment 1); or a single piece documentary, 'radio-feature', sound portrait, sound drama, comedy or creation of a sophisticated audio short story (modelling the growth in creative audio books). An experimental work or audio art work which may take different forms can be proposed also for in situ or on air/podcast presentation. Total length for all works should be a max of 20' but again approved in the synopsis.

**Sound design for a screen feature production** (durational limit is dependent on the product the student is working with) must be approved by MMCS380 Tutor and not be counted for two units as an assessment: i.e 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 or their own screen production. Only students taking both screen and this unit can apply to do a screen sound design. An exception might be made if the student can guarantee they have technical expertise in screen/film/video work.

Other options may be available depending on demand/justification. Discussion of projects will take place in Week 6 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 no later than the workshop of Week 9.*

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.

**With Assignment 2 you should upload to Turnitin your *final Reflection* (max 1,500 words , not including References) on the completed project with a "Cue Sheet".**

**Final reflection:** In this reflection please draw on min two 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 of this genre/form and how these have assisted you to think about the tour you have chosen to make, including your approach. If you are making a creative podcast or radio documentary, feature or drama, or a sound installation or feature film (sound design), likewise try and choose pertinent examples of these genres, relating these to your own work, and creative/critical thinking. You can also use critical, theoretical and historical work suggested by the Course, or that you find, as references for your own work, or research leading to the work. This reflection will be worth 30% of the total mark for this assessment. The final audio submitted will be worth 70% of this total mark.

**Submission:**

**Audio should be ready for auditioning (even if not 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 Reflections should be submitted to Turnitin by end Wednesday November 13.** Audio submission procedure as per Assignment 1. Reflection upload to Turnitin via iLearn with your project title and student details.

**Assignment is graded utilising a rubric as a guide. See iLearn for rubrics and other assessment information.**

**Grading Criteria:** The rubric is a guide to how your work is assessed in relation to the learning outcomes. Three main areas of the work and Reflection 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 demonstrated in the Reflection or in the Work. Evidence of research informing the creation. The work 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? You are never marked lowly because of any technical 'problem' but it is important to know if there was a problem how you chose to deal with it.
- 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.

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, podcast 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.
- Model practices and methods used in professional creative or industry contexts to author creative, original and engaging sound projects suitable for a range of media platforms.

## Participation & core skills

Due: **Week 7 (class) and Week 12**

Weighting: **15%**

**This will be assessed by two requirements.**

**1) Students must complete a short Synopsis/Pitch for Assignment 2 which should be submitted via email to the tutor (see iLearn for deadline) after being presented in class: Deadline by week 7 for class presentation.** This will have a mark of 50% of the total Participation mark, and feedback will be given to the student in class.

**2) The student should keep an ongoing diary plan/summary, of class activities and development of their Assignments.** This might include the student noting ideas from class discussions and derived from the lectures' content. Student research for Assignments might be mentioned also and planned activity outside of class. I.e., outline briefly your developing ideas and your weekly progress towards completion of your audio work and the class skills acquired, or ideas generated there.

This should be sent electronically to the tutor: first version: by the end of Week 7; then by end of Week 12 to your Tutor (i.e., activities and planning/ideas noted, beginning from the break/Week 8).

**Assessed on**

- **the quality and clarity of the interactions of the student from classes' and lecture activities as noted in the diary: this diary will thus demonstrate participation in classes and adequate interaction with course content, including listening**

**homework achieved (see iLearn) and class workshop discussions and skills acquisition achieved.**

- **quality and clear communication of the 'pitch'/synopsis for Assignment 2.**

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, podcast and audio-visual media
- 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.
- Model practices and methods used in professional creative or industry contexts to author creative, original and engaging sound projects suitable for a range of media platforms.

## Delivery and Resources

### A Note on Content and Aims

This unit aims to allow the student to extend all audio and or radio/podcast production skills acquired in earlier and related units or in the audio-radio streams and concentrate on a major creative production. 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 sound mixing/editing (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.

**NB: Lectures commence in Week 1; Workshops in Week 2.**

**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 or other professional standard Audio software on computers (in Radio Lab or equivalent facility), a range of portable audio recorders and microphones, the radio studio and

control room facilities, one of the two music studios for specific instruction.

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

#### **Web radios and audio sites of interest for radio, podcast, screen and other sound design or audio creativity**

*These sites will be of use in research for your creative work, and/or as sites where you can access creative audio examples. Also check iLearn.*

#### ***Australian work and sites***

##### **ABC**

**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.' and

**The History Listen:** Compelling history from Australia and around the world. The show which brings the past to life, and helps to make sense of the present. <https://www.abc.net.au/radionational/programs/the-history-listen/>

<https://www.abc.net.au/radionational/programs/awaye/> **AWAYE!** brings you diverse and vibrant Aboriginal arts and culture from across Australia and the best from Indigenous radio broadcasters around the world.

#### ***Drama-performance-storytelling***

<https://www.abc.net.au/radionational/features/the-fitzroy-diaries/> ABC

*Animals, nature, science by a great radio audio producer* ABC

<https://www.abc.net.au/radionational/programs/offtrack/>

<https://www.abc.net.au/radionational/programs/sciencefriction/>

<https://www.abc.net.au/radionational/programs/shootingthepast/>

#### **ABC's former prestige audio documentary and arts programs:**

360 Documentaries: <http://www.abc.net.au/rn/360/>

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: see iLearn.

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

## ABC Podcasts

This is About <https://www.abc.net.au/radionational/programs/archived/thisisabout/>

## Investigative journalism podcast and True Crime

Unravel on <https://www.abc.net.au/radio/programs/truecrime/>

<https://www.abc.net.au/radio/programs/truecrime/blood-on-the-tracks/>

<https://www.abc.net.au/radio/programs/trace/>

## SBS Podcasts

<https://www.sbs.com.au/programs/true-stories>

**2019 choices?** Try <https://www.pedestrian.tv/entertainment/best-australian-true-crime-podcasts-2019/>

<https://www.wired.co.uk/article/best-podcasts>

<https://www.vulture.com/2019/03/the-great-podcast-rush.html>

## The newspapers podcasts:

<https://www.smh.com.au/interactive/2016/phoebesfall/index.html>

Bowraville

<https://www.theaustralian.com.au/in-depth/bowraville>

<https://www.theaustralian.com.au/the-teachers-pet>

(newy) <https://www.theage.com.au/wrong-skin>

## Other crime

<https://casefilepodcast.com/>

<https://www.crimetownshow.com/>

<https://thisiscriminal.com/>

<https://www.cbc.ca/radio/sks> (canadian CBC)

## **Podcasts- creative, different, wow!**

*Try this one port of call:* <https://www.radiotopia.fm/> A curated network of extraordinary, cutting-edge podcasts

<http://songexploder.net/>

<https://stownpodcast.org/>

<https://gimletmedia.com/shows/homecoming>

2018 Best Fiction podcast: <https://www.imaginaryadvice.com/>

<https://www.hbmpodcast.com/> Here Be Monsters

<https://www.wnycstudios.org/podcasts/10-things-scare-me>

### **Other Interesting Audio Creativity out There**

AUDIOCRAFT For Independent podcast and audio story producers. They host Australia's premier podcast festival and run workshops etc.\*

Audiocraft: <http://www.audiocraft.com.au/>

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

Audible books- here's a classic scifi audio drama serialised form: [https://www.audible.com.au/pd/Alien-Out-of-the-Shadows-Audiobook/B07L36ZBP4?pf\\_rd\\_p=3a1813cf-8b8d-4cb9-a72c-950a8ab37c03&pf\\_rd\\_r=7P20SPK1P7GP8VHQR93P&ref=olp](https://www.audible.com.au/pd/Alien-Out-of-the-Shadows-Audiobook/B07L36ZBP4?pf_rd_p=3a1813cf-8b8d-4cb9-a72c-950a8ab37c03&pf_rd_r=7P20SPK1P7GP8VHQR93P&ref=olp)

<https://www.jonmooallem.com/WALKING>

### **Community Radio**

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 and audio tours***

<https://www.metmuseum.org/events/programs/met-live-arts/soundwalk>

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.southsidewalk.com/>

A Field Guide to Whale Creek is a self-guided audio tour and field guide:

<https://podcasts.apple.com/us/podcast/oil-twitchers-barge-spotters-field-guide-to-whale-creek/id1260192343?mt=2> and see <http://newtowncreekfieldguide.com/>

Subway Plays NYC for the ear while on the commute:

<https://www.thisisnotatheatrecompany.com/subway-play>

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

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

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

<https://whatpods.com/podcasts/snap-judgment/>

[http://www.wbez.org/programs/odyssey/odyssey\\_senses.asp](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.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> [a favorite, great sound design and storytelling]

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

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

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

[http://www.archive.org/details/pacifica\\_radio\\_archives](http://www.archive.org/details/pacifica_radio_archives)

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

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

<https://gregorywhitehead.net/>

Almost Tours? - museums, galleries doing sound or podcasts

host Tony Cohn sneaks listeners through Smithsonian's side door to search for stories that can't be found anywhere else. <https://whatpods.com/podcasts/sidedoor/>

Short, surprising stories of the past, sometimes heartbreaking, sometimes hysterical, often a little bit of both. The Memory Palace: try these: <https://whatpods.com/podcasts/the-memory-palace/>

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

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

### ***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://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.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.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

**Tutorial/Workshops classes start in Week 2. There will be a lecture in Week 1.**

A Field Recording trip is planned for early in the course, and should be attended for core skills acquisition. This may involve traveling by train or ferry, and this traveling time is calculated outside of the designated time for the workshop in the field. This will be 2-3 hours and incorporate the lecture time.

The trip date and time will be decided by end of Week 2 with students consulted for best option for all.

See iLearn for full details of weekly content and activities.

## Learning and Teaching Activities

### Fieldtrip

Learning to use different microphones in the field: excursion and sound recording. Students should attend this. TBA by Week 2. Microphones stereo and monos, Binaural and "dummy head recording". Cockatoo Island and audio tours.

## 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](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>).

## 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 published on platform other than [eStudent](#), (eg. iLearn, Coursera etc.) 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](https://ask.mq.edu.au) or if you are a Global MBA student contact [globalmba.support@mq.edu.au](mailto:globalmba.support@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](https://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](http://ask.mq.edu.au)

If you are a Global MBA student contact [globalmba.support@mq.edu.au](mailto:globalmba.support@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/](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, podcast 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.
- Model practices and methods used in professional creative or industry contexts to author creative, original and engaging sound projects suitable for a range of media platforms.

### Assessment tasks

- 'Audio tour': create & reflect
- Sound Work/Design & Reflection

## Learning and teaching activities

- Learning to use different microphones in the field: excursion and sound recording. Students should attend this. TBA by Week 2. Microphones stereo and monos, Binaural and "dummy head recording". Cockatoo Island and audio tours.

## 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.
- Model practices and methods used in professional creative or industry contexts to author creative, original and engaging sound projects suitable for a range of media platforms.

### Assessment tasks

- 'Audio tour': create & reflect
- Sound Work/Design & Reflection
- Participation & core skills

## 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, podcast 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': create & reflect
- Sound Work/Design & Reflection
- Participation & core skills

## **Learning and teaching activities**

- Learning to use different microphones in the field: excursion and sound recording. Students should attend this. TBA by Week 2. Microphones stereo and monos, Binaural and "dummy head recording". Cockatoo Island and audio tours.

## **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, podcast 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.
- Model practices and methods used in professional creative or industry contexts to author creative, original and engaging sound projects suitable for a range of media platforms.

## **Assessment tasks**

- 'Audio tour': create & reflect
- Sound Work/Design & Reflection

- Participation & core skills

## Learning and teaching activities

- Learning to use different microphones in the field: excursion and sound recording. Students should attend this. TBA by Week 2. Microphones stereo and monos, Binaural and "dummy head recording". Cockatoo Island and audio tours.

## 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, podcast and audio-visual media

### Assessment tasks

- 'Audio tour': create & reflect
- Sound Work/Design & Reflection
- Participation & core skills

## 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

- Model practices and methods used in professional creative or industry contexts to author creative, original and engaging sound projects suitable for a range of media platforms.

### Assessment tasks

- 'Audio tour': create & reflect
- Sound Work/Design & Reflection
- Participation & core skills



## 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, podcast 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': create & reflect
- Sound Work/Design & Reflection
- Participation & core skills

## 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

- Model practices and methods used in professional creative or industry contexts to author creative, original and engaging sound projects suitable for a range of media platforms.

### Assessment task

- Sound Work/Design & Reflection

## 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

- Model practices and methods used in professional creative or industry contexts to author creative, original and engaging sound projects suitable for a range of media platforms.

### Assessment task

- Sound Work/Design & Reflection

## Changes from Previous Offering

In 2018 a theme was chosen to frame the Audio Tour Assignment and was announced in Week 1 lecture. This theme will be continued in 2019: Sydney as a port and harbour city. The number of assignments was reduced in 2018 from previous three to two although both these have a reflection component. This continues. 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. A Pitch and Synopsis for Assignment 2 is now required as part of the Participation mark. The Resources suggestions have been updated.