MDIA1005

Creative Sound Technologies

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Dr Adam Hulbert	a.hulbert@unsw.edu.au	2-3pm Wednesdays, or by appointment	Room 108, Robert Webster	(02) 9385 1115

Tutors

Name	Email	Availability	Location	Phone
Heather Contant	h.contant@unsw.edu.au	Tutorial	140 Robert Webster	N/A
Hamish Dixon	hamish.dixon@unsw.edu.au	Tutorial	140 Robert Webster	N/A
Tom Phillipson	s.phillipson@unsw.edu.au	Tutorial	140 Robert Webster	N/A

School Contact Information

Room 312, level 3 Robert Webster Building

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they

may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information,
see https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Media*

This course provides an introduction to sound technology and its creative applications. You will evaluate a range of conceptual, stylistic and aesthetic approaches to sound-making, including the concept of soundscape, and the relationship between sound and film.

You will gain foundational technical skills in audio technology, from portable digital recording through to sequencing, sampling, mixing, editing and post-production within the Digital Audio Workstation (DAW). Projects are structured around creative applications of these technologies. This is the Gateway course for those intending to major in the Sonic Arts stream. The course fosters and encourages collaborations between Screen and Sound Production and Sonic Arts/Music students.

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

1. Create original sound and music using digital technologies, and work confidently in a Digital Audio Workstation environment.
2. Apply foundational technical skills in recording, editing and mixing sound to creative projects.
3. Understand some of the parameters, possibilities and constraints of working in collaborative relationships.
4. Develop analytical, critical and listening skills.
5. Engage in independent and self-directed learning.

Teaching Strategies

Rationale for the inclusion of content and teaching approach

Online lectures and curated links present core concepts of the course. A weekly two-hour workshop introduces practical techniques and applications of sound recording: including sampling, sequencing, editing, mixing, and postproduction using a Digital Audio Workstation (DAW).

Teaching strategies

Online lectures and explorations introduce key concepts such as: the fundamentals of sound design and the principles of digital technologies; evaluation of key electronic/electroacoustic music ideas; central themes and issues around making sound for moving image.

A two-hour workshop provides practical tutelage on--and experience with--software applications, as well as addressing practical techniques and applications of sound recording. Workshops will cover sampling, sequencing, editing, mixing, and post-production through the Digital Audio Workstation (DAW).

In this setting students will be encouraged to work independently on set tasks, and to seek guidance from their peers or the tutor where needed.

Assessment

Correct use of scholarly sources is neccessary for all written material. Where referencing is required, use UNSW Harvard (https://student.unsw.edu.au/harvard-referencing). Note that you need to make a valid attempt at all assignments (written and composed) in order to qualify to pass this course.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Reflective Writing Assignment(30	30%	each entry due before the tutorial.	N/A
Short remix(25	25%	07/09/2018 05:00 PM	N/A
Reflection and Evaluation(15	15%	26/10/2018 05:00 PM	N/A
Creative Sound Project(30	30%	26/10/2018 05:00 PM	N/A

Assessment Details

Assessment 1: Reflective Writing Assignment(30

Start date: Week 2

Length: 2000 words

Details: Eight reflective writing entries, based on assigned listening/reading. Submitted to the Learning Management System. Each submission: 250 words.Numerical grade with brief comments from instructor.

Submission notes: First four entries (1000 words) due by week 6 tutorial, all eight due by week 11 tutorial.

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 2: Short remix(25

Start date: Not Applicable

Length: 2-4 minutes

Details: Remix: Remix the supplied pop-song in the DAW using supplied pre-existing stems. Written feedback from instructor.

Submission notes: This is a remix using supplied stems, accompanied by a written description (one page max)

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Reflection and Evaluation(15

Start date: Not Applicable

Length: 750 words

Details: A personal, sole-authored 750 word written document explains and evaluates the major Creative Sound Project, and reflects on the process of creation. This is the final assessment task.Written feedback from course instructor.

Submission notes: This is the written component for the final project, which reflects on your work and connects it to the course materials.

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 4: Creative Sound Project(30

Start date: Not Applicable

Length: Length of supplied animation

Details: Audio project working with existing visual media (less than 5 min). Self-assessment and written feedback provided.

Additional details:

Due to their size, the remixes and animations are uploaded to the course drive, which means you'll need to bring them to the labs at 140 Robert Webster prior to 5pm.

Submission notes: This is a remix using supplied stems, accompanied by a written description (one page max)

Turnitin setting: This is not a Turnitin assignment

Submission of Assessment Tasks

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

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending of the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non☐percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore 17 – [25 (0.05 x 3)] = 13.25

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore 68 – 15 = 53

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

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

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (http://www.lc.unsw.edu.au/). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW. (http://subjectguides.library.unsw.edu.au/elise/aboutelise)

Course Schedule

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	**Introductory Lecture:** Welcome to Creative Sound Technologies! **When:** July 27, 11am-1pm **Where:** Colombo Theatre B This first lecture is face to face, and will introduce you to the course. This is a great opportunity to meet us and to ask questions. If you can't attend this, the key information will also be available online via Moodle. After this, the lecture content will be online. This is a flexible way of learning, and should allow for a more exploratory approach to the material.
Week 2: 30 July - 5 August	Topic	**Listening** Before we start working with computers, the online activities will help us to think about the world of sound around us, and explore listening as the foundation for musical practice. In the tutorials, you'll be using the Zoom H4N field recording equipment for field recording.
Week 3: 6 August - 12 August	Topic	**The Sound Object** This week the online explorations introduce the concept of 'the sound object'. This is the idea of using actual chunks of sound, rather than notes, as the basis for composition, and it dates back at least as far as the use of tape splicing in the 1950s. The 'sound object' forms the basis for editing in a Digital Audio Workstation, and in the tutorials you'll start moving around sound objects in Avid's Pro Tools software. Pro Tools is common in studios around the world, and is used extensively for sound design. By the end of this subject you should be competent with this software.

Week 4: 13 August - 19 August	Topic	**Acoustic Space** This week we explore the way space can be created in compositions, especially through the art of Soundscape composition. In the tutorials, you'll work on your own soundscapes, using techniques of automation and plugins.
Week 5: 20 August - 26 August	Topic	**Working with Time** This week we explore the ways the time can be used as a tool for composition: from the tiniest moment to pieces of music that can go on for years. In the tutorial, you'll explore time stretching and granular synthesis, as well as the possibilities for elastic audio in Pro Tools.
Week 6: 27 August - 2 September	Topic	**The Art of Mixing** In preparation for the remix assignment, we'll go deeper into the exploration of the art mixing, exploring techniques for both music and sound design. In your tutorial, you'll explore some fundamentals of mixing, including compression, equalisation and output formats.
Week 7: 3 September - 9 September	Topic	**Synthesis** This week we explore models of sound and acoustics that led to synthesis, and consider some of the ways synthesisers have been used in composition. In the tutorial, we'll start adding various types of synthesis to our approaches to composition. You'll learn how to use MIDI in Pro Tools.
Week 8: 10 September - 16 September	Topic	**Synchronising Sound and Image** Something powerful happens when sound and moving image come together! The week we explore ways in which we can start to understand and work with this relationship. Over the next few weeks we'll explore this more specifically through cinema, games and animation. In the tutorial you'll experiment with combining image and sound within Pro Tools.

Week 9: 17 September - 23 September	Topic	**Studio Composition for Film** This week we explore some approaches to film scoring. In the tutorials, you start working with multisampled instruments using Native Instruments Kontakt to create your own compositions for film. At this stage, you should have everything you need to start working on your final composition over the next few weeks.
Week 10: 1 October - 7 October	Topic	**Case Studies: Sound Design and Animation** In the online explorations, we'll explore some specific case studies of the use of sound and animation. In the tutorials, you'll be recording sounds into Pro Tools.
Week 11: 8 October - 14 October	Topic	**Case Studies: Sound Design for Games** In the online explorations, we'll explore some specific case studies of the use of sound and animation. In the tutorials, you can continue to work on your final project. This is a good opportunity to receive feedback from your tutor and peers.
Week 12: 15 October - 21 October	Topic	**Case Studies: Sound Design and Cinema** In the online explorations, we'll explore some specific case studies of the use of sound and Cinema. In the tutorials, you can finalise your projects, ready to present next week. At this stage you may also want to discuss the written component, and workshop any difficulties you may be having.
Week 13: 22 October - 28 October	Screening	This week you will be screening your projects during the tutorial. This is an excellent chance to enjoy and comment on the work of your peers. There are no online explorations this week.

Resources

Prescribed Resources

Dedicated hard drive for audio material (not thumb drive). This will allow you to store all your files and explorations as you progress through the course, and allow you to work on the larger video files that are part of the final assignment.

Recommended Resources

Bobby Owisinski -*The Mixing Engineer's Handbook 4th Edition* (http://www.bobbyowsinski.com/mixing-engineers-handbook.html)

This very practical approach to mixing is an invaluable resources. Copies available at the library and via the UNSW Bookshop.

Course Evaluation and Development

Evaluation is via myExperience survey at the end of semester. Please see Moodle site for an outline of recently implemented changes.

I deeply value feedback from students both through conversations as well as the more formal proceedures, and your thoughts about the course will help it to grow. If you have suggestions or gripes about the course, please feel free to contact me at a.hulbert@unsw.edu.au at any time, visit during consultation hours or make an appointment to come and chat with me about the course and your experience.

Image Credit

Students in Creative Sound Technologies (photo by Adam Hulbert)

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