

City University of Hong Kong

**Information on a Course
offered by School of Creative Media
with effect from Semester A in 2008 / 2009**

This form is for completion by the Course Co-ordinator. The information provided on this form will be deemed to be the official record of the details of the course. It has multipurpose use: for the University's database, and for publishing in various University publications including the Blackboard, and documents for students and others as necessary.

Please refer to the Explanatory Notes attached to this Form on the various items of information required.

Part I

Course Title: Sound Installation and Sound Spatialization

Course Code: SM3130

Course Duration: One semester

No. of Credit Units: 3

Level: B3

Medium of Instruction: English

Prerequisites: (Course Code and Title) SM1011 Introduction to Contemporary Art

Precursors: (Course Code and Title) Nil

Equivalent Courses: (Course Code and Title) Nil

Exclusive Courses: (Course Code and Title) Nil

Part II

1. Course Aims:

This course surveys the history and practice of sound spatialization in installation works, especially in site-specific installations. It is at the same time a studio-based laboratory in which issues of sound and space are explored via the creation of work and in-class critique.

2. Course Intended Learning Outcomes (CILOs)

(state what the student is expected to be able to do at the end of the course according to a given standard of performance)

Upon successful completion of this course, students should be able to:

No.	CILOs	Weighing (if applicable)
1.	Describe and analyze the history and practice of sound spatialization in installation works	
2.	Identify key theoretical and practical questions about the relationship of sound and space	
3.	Create a sound installation work and sound related pieces	

3. Teaching and Learning Activities (TLAs)

(designed to facilitate students' achievement of the CILOs)

Indicative of likely activities and tasks designed to facilitate students' achievement of the CILOs. Final details will be provided to students in their first week of attendance in this course

ILO No	TLAs	Hours/weeks (if applicable)
CILO 1	1/ Lectures on the development of sonic arts, famous sound artists and works	
CILO 2	2/ in-class critique of artists' and students' works	
	3/ Outdoor activities (sound walks) to obtain personal experience of sounds in the city	
CILO 3	4/ Technical workshops and tutorials to realize and execute the ideas of sound installation 5/ Semester-end creative project conceived by the students to demonstrate integrated response to all class activities and field trips 6/ Short sound pieces created to explore individual aspects of sound and space	

4. Assessment Tasks/Activities

(designed to assess how well the students achieve the CILOs)

Indicative of likely activities and tasks designed to facilitate students' achievement of the CILOs. Final details will be provided to students in their first week of attendance in this course

ILO No	Type of assessment tasks/activities	Weighting (if applicable)	Remarks
CILO 1 & 2	Participation in class and outdoor activities: quality of involvement in discussion and dept of engagement with classmates' work	10%	
CILO 3	a/ In-class assignments - DIY contact microphone - remake of Alvin Lucier's <i>I am sitting in a room</i> or another major work that spatializes sound	20%	
	b/ Final project & presentation	70%	

5. Grading of Student Achievement: Refer to Grading of Courses in the Academic Regulations and to the Explanatory Notes.

90% coursework and 10% participation

Grading pattern: Standard (A+, A, A-...F)

Grading is based on performance in assessment tasks / activities.

Part III

Keyword Syllabus:

Hearing versus seeing; spatial sound fields and aural perception; choreography of sounds (source positioning and movement animation); virtual and physical sounds; spatial sound performance; tool-manipulation in the studio setting; form, space & time in sound creation; sound spatialization processes and interfaces; soundscape and visualization of sounds.

Recommended Reading:

Bandt, R., 2001. *Sound sculpture: intersections in sound and sculpture in Australian artworks*. St. Leonards, Sydney, NSW: Craftsman House.

Schaub, M. (ed.), 2005. *Janet Cardiff: the Walk book*. Vienna: Thyssen-Bornemisza Art Contemporary.

Collins, N., 2006. *Handmade electronic music: the art of hardware hacking*. New York : Routledge.

Cox, C. & Warner, D. (eds.), 2004. *Audio Culture*. New York: Continuum.

Christov-Bakargiev, C., 2002. *Janet Cardiff: a survey of works including collaborations with George Bures Miller*. New York: P.S.1 Contemporary Art Center.

Dávila, M. (ed.), 2002. *Sonic process: a new geography of sounds*. Barcelona: Actar.

Drobnick, J., 2004. *Aural cultures*. Toronto, Ont.: YYZ Books ; Banff, Alta.: Walter Phillips Gallery Editions.

Ehrlich, K. & LaBelle, B. (eds.), 2003. *Surface tension: problematics of site*. Los Angeles, Calif.: Errant Bodies Press.

Ferguson, R. (ed.), 2003. *Christian Marclay*. Los Angeles : UCLA Hammer Museum.

Goldberg, R., 2000. *Laurie Anderson*. London: Thames & Hudson Ltd..

Hess, F., 2001. *Felix Hess: light as air*. Heidelberg: Kehrer.

- Kahn, D., 1999. *Noise, water, meat: a history of sound in the arts*. Cambridge, Mass.: MIT Press.
- Kaye, N., 2000. *Site-specific art: performance, place, and documentation*. London: Routledge.
- Klein, G., 2002. *Transition / Georg Klein*. Saarbrücken: Pfau-Verlag.
- Kubisch, C. & Leitner, B., 2004. *Zeitversetzt : Ettersburger Klangräume = Shifted in time : Ettersburg sound spaces*. Heidelberg : Kehrer.
- Kubisch, C., 2000. *Klang Raum Licht Zeit: Works from 1980 to 2000 / Christina Kubisch*. Heidelberg: Kehrer.
- LaBelle, B., 2006. *Background noise: perspectives on sound art*. New York: Continuum International.
- LaBelle, B. & Roden, S. (eds.), 1999. *Site of sound: of architecture and the ear*. Los Angeles: Errant Bodies Press.
- Leitner, B., 1997. *Geometrie der Töne, Wiegen/Wölben = geometry of sound, swinging/arching*. Ostfildern-Ruit : Cantz Verlag.
- Leitner, B., 1998. *Bernhard Leitner: sound, space*. Ostfildern: Cantz; New York: Distributed by Distributed Art Publishers.
- Lucier, A., 1990. *I am sitting in a room: for voice on tape*. New York: Lovely Music.
- Metcalf, D., 2004. *Formula / Ryoji Ikeda*. Newcastle upon Tyne, U.K.: Forma Arts and Media.
- Minard, R., 1993. *Sound environments: music for public spaces – Klangwelten*. Berlin: Berlin, Akademie der Kunst.
- Möller, C., 2004. *A time and place: Christian Moeller: media architecture, 1991-2003*. Baden, Switzerland : Lars Müller Publishers.
- Motte-Haber, H., Osterwold, M. & Weckwerth, G. (eds.), 2006. *Sonambiente Berlin 2006: Klang Kunst = sound art*. Heidelberg: Kehrer.
- Norman, K., 2004. *Sounding art: eight literary excursions through electronic music*. Aldershot, Hants, England: Ashgate.
- Schafer, R. M., 1994. *The soundscape: our sonic environment and the tuning of the world*. Rochester, Vt.: Destiny Books.

Schulz, B. (ed.), 2002. *Resonanzen : Aspekte der Klangkunst = Resonances: aspects of sound art*. Heidelberg: Kehrer, c2002.

Thompson, E.A., 2002. *The soundscape of modernity: architectural acoustics and the culture of listening in America, 1900-1933*. Cambridge, Mass.: MIT Press.

Journals:

Computer Music Journal, MIT Press.

Contemporary Music Review, Harwood Academic Publishers.

Journal of Electroacoustic Music, Sonic Arts Network.

Journal of New Music Research, Swets and Zeitlinger.

Organised Sounds, Cambridge University Press.

Perspectives of New Music, Princeton University Press.

Returned by:

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