

**City University of Hong Kong
Course Syllabus**

**offered by School of Creative Media
with effect from Semester A 2020 /21**

Part I Course Overview

Course Title: Sonic Arts and the History of Sounds and Noises

Course Code: SM4143

Course Duration: One semester

Credit Units: 3

Level: B4

Proposed Area: Arts and Humanities
(for GE courses only) Study of Societies, Social and Business Organisations
 Science and Technology

Medium of Instruction: English

Medium of Assessment: English

Prerequisites: Nil
(Course Code and Title)

Precursors: Nil
(Course Code and Title)

Equivalent Courses: Nil
(Course Code and Title)

Exclusive Courses: Nil
(Course Code and Title)

Part II Course Details

1. Abstract

(A 150-word description about the course)

This course engages with the emerging practice of sound art, the history of sound as a medium, and the concurrent development of a discourse and theory of auditory culture. We will focus our discussion on a number of important themes in sound art to (1) illustrate how sound is put to use within modes of installation, composition and performance; and (2) how sound has developed into a core component of contemporary culture. We will consider noises, music, voices, sounds, the technologies of sound, and the role they play in historical and contemporary thoughts. Critical listening and survey of key sonic art works are aimed at extending listening skills, and at developing a vocabulary with which to describe and engage with the auditory.

2. Course Intended Learning Outcomes (CILOs)

(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.)

No.	CILOs [#]	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Reproduce general historical and social accounts of sound as a culture and as an artistic medium.			✓	
2.	Describe the relationship between technology and the materiality of sound.		✓		
3.	Listen discursively, and with a heightened sense of hearing.				✓
4.	Write about music, sound and noises.		✓		
5. [^]	Generate and consolidate personal insight on theoretical issues related to sound through independent research.			✓	
		100%			

* If weighting is assigned to CILOs, they should add up to 100%.

[#] Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

[^] Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)
(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lecture	1/ Lectures 2/ Weekly assigned readings 3/ Visiting artist lecture	✓	✓		✓			
Lecture, debate and discussion	4/ In-class critique of canonic sound art pieces 5/ In-class experimentation and workshops with various equipment and technologies 6/ Weekly assigned private listening		✓	✓	✓			
Presentation and discussion	7/ Case study and in-class presentation				✓			
Final evaluation and discussion	8/ Drop-in clinics and individual guidance (semester-end project)					✓		

4. Assessment Tasks/Activities (ATs)
(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
1/ Mid-term project presentation	✓	✓		✓			30 %	
2/ Participation in in-class discussion, critique and workshops					✓		10 %	
3/ Text, audio and media log- book and journal			✓				10 %	
4/ Semester-end project					✓		50 %	
Examination: 0% (duration: _____, if applicable)								
* The weightings should add up to 100%.							100%	

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Assessment of in-class critique and class participation	This assessment task reviews students' participation and performance in discussions, debates and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.	<ul style="list-style-type: none"> – Active in-class participation, positive listening, strong ability to stimulate and positively steer class discussion. – Evidence of extensive pre-class preparation and familiarity with peer reports. – Readiness to share informed personal insights. – Constructively critical, thus facilitating the 	<ul style="list-style-type: none"> – Active in-class participation, positive listening, ability to initiate and contribute to class discussion. – Adequate pre-class preparation and familiarity with peer reports. 	<ul style="list-style-type: none"> – Attentive in in-class participation, listening with comprehension, infrequent contribution. – Adequate pre-class preparation and familiarity with peer reports. 	<ul style="list-style-type: none"> – Unmotivated to participate in in-class discussion. – Inadequate pre-class preparation. 	<ul style="list-style-type: none"> – Unwilling to participate in in-class discussion even when requested by the instructor. – No evidence of pre-class preparation.

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		discovery of new issues.				
2. Assessment of Log Book	The evidence of 'discovery' lies in the students' demonstrated ability to address and approach problems in multiple perspectives, and to provide illuminating documentation of the research or problem-solving process.	<ul style="list-style-type: none"> - Rich content, excellent ability to interpret and integrate various resources - Rigorous organization, coherent structure, systematic composition - Precision in argument, well defined and reasoned points of view grounded in insightful interpretation of existing literature 	<ul style="list-style-type: none"> - Adequate content, sufficient ability to integrate various resources based on demand - Reasonable organization with balanced structure and composition - Clear elaboration of ideas that sticks to the point, with clearly differentiated issues, ability to interpret 	<ul style="list-style-type: none"> - Adequate content, fair ability to integrate various resources based on demand - Fair organization with adequate structure and composition - Relevant points made to the subject matter in question - Ability to respond to other statements and engage in class discussion 	<ul style="list-style-type: none"> - Weak content, limited use of resources - Poor organization, structure and composition - Relevant points to the subject matter, marginal ability to interpret opinions - Ability to respond to other comments in simple terms 	<ul style="list-style-type: none"> - Inadequate content, no/irrelevant use of resources - No organization, structure or/and composition - Irrelevant points to the subject matter, no ability to interpret opinions - Fail to respond to other comments

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<ul style="list-style-type: none"> – Readiness to respond to peer opinion and other views initiated in class discussion – Discussion shed light on new dimensions of the issue 	<ul style="list-style-type: none"> opinions independently – Sufficient responses to peer comments to sustain a discussion 			
3. Assessment of Projects	Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of ‘discovery’ lies in a student’s proactively turning theory into praxis, to transform course material into self-owned authorship.	<ul style="list-style-type: none"> – Work has strong affective quality and the articulation of personal styles and signature. – Excellent appreciation, exploration and/or application of the aesthetic and expressive 	<ul style="list-style-type: none"> – Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium. – Successful execution, evidence of a satisfactory 	<ul style="list-style-type: none"> – Basic appreciation and/or application of the aesthetic and expressive qualities of the medium. – Evidence of an adequate level of technical competency. – Proper adjustment of 	<ul style="list-style-type: none"> – Marginal appreciation of the aesthetic and expressive qualities of the medium – Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available 	<ul style="list-style-type: none"> – Little to no appreciation of the aesthetics and expressive qualities of the medium. – Fail to adjust plans and strategies in response to resources (time, space, equipment, etc) available.

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<p>qualities of the medium.</p> <ul style="list-style-type: none"> – Refined execution, evidence of a high level of technical competency. – Highly efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment. 	<p>level of technical competency.</p> <ul style="list-style-type: none"> – Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions 	<p>plans and strategies in response to resources (time, space, equipment, etc) available</p>		

Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

The history of sound art; auditory culture; music, sound, noise and silence; virtual sonic space and the recording studio; the conceptual turn in sound; radio and the materiality of sound; musique concrete; acoustic ecology; experiments in notation, sound sculpture; non-cochlear sonic art.

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Bull, M & Back, L. (eds) 2003. <i>The Auditory Culture Reader</i> . New York: Berg.
2.	Cox, C. & Warner, D. (eds.), 2004. <i>Audio Culture</i> . New York: Continuum.
3.	LaBelle, B., 2006. <i>Background noise: perspectives on sound art</i> . New York: Continuum International.
4.	Augoyard, J. & Torgue H. (eds.), 2006. <i>Sonic Experience: a Guide to Everyday Sounds</i> . Montreal and Kingston, London: McGill-Queen's University Press.
5.	Attali, J., 1985. <i>Noise: The Political Economy of Music</i> . University of Minnesota Press.
6.	Blessner, B. & Salter, L. (eds.), 2009. <i>Spaces Speak, Are You Listening? Experiencing Aural Architecture</i> . Cambridge: MIT Press.
7.	LaBelle, B., 2010. <i>Acoustic Territories / Sound Culture and Everyday Life</i> . New York: Continuum International.
8.	Cage, J., 1961. <i>Silence</i> . Middletown: Wesleyan University Press.
9.	Emmerson, S. (ed.), 1986. <i>The Language of Electroacoustic Music</i> . Palgrave Macmillan,
10.	Hegarty, P., 2007. <i>Noise / Music: A History</i> . New York: Continuum.
11.	Kahn, D., 1999. <i>Noise Water Meat: a History of Sound in the Arts</i> . Cambridge: MIT Press.
12.	Manning, P., 2004. <i>Electronic and Computer Music</i> . Oxford University Press.
13.	Martin, E. (ed.), 1994. <i>Architecture as a Translation of Music</i> . Princeton Architectural Press.
14.	Nattiez, J.J., 1990. <i>Music and Discourse</i> . Princeton University Press.
15.	Roads, Curtis, 2001. <i>Microsound</i> . Cambridge: MIT Press.
16.	Russolo, L., 1986. <i>The Art of Noises</i> (1916); trans. Barclay Brown. New York: Pendragon Press.
17.	Schafer, Murray, 1977. <i>Soundscape. Our Sonic Environment and the Tuning of the World</i> . New York: Destiny Books.
18.	Strunk, O., 1998. <i>Source readings in Music History, Volume 7, The Twentieth Century</i> . New York and London: W. W. Norton.

19	Thompson, E., 2002. <i>The Soundscape of Modernity</i> . Cambridge: MIT Press.
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2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Nil
2.	