

SM2722: SOUND OBJECTS

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

Sound Objects

Subject Code

SM - School of Creative Media

Course Number

2722

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

SM2704 Creative Media Studio II

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

This course focusses on exploring the sonic potential in physical objects and actions, for applications in communication, art, and media design. Students explore a range of objects, such as everyday found items, toys, and food, firstly in the style

of ASMR movies (autonomous sensory meridian response; e.g. for YouTube), and secondly, by augmenting their sound with microphones, loudspeakers, and other audio techniques, for live performance. Through a range of activities, including the study of contexts and histories of sound art, students gain an understanding of music as organised sound. They develop skills in manipulating physical objects while attuning their capacity to listen, interpret, and creatively use the sounds that emanate. Students are expected to deepen their sensitivity towards sound as an expressive medium. They will employ sound objects in multimedia designs, using tools for audio recording, editing, transformation, and reproduction of sound in digital formats. Students will engage in project-based learning to create temporal sonic action structures, such as improvisations, sonic narratives, and compositions, both individually and in groups.

Course Intended Learning Outcomes (CILOs)

| CILOs | Weighting (if app.) | DEC-A1 | DEC-A2 | DEC-A3 |
|-------|--|--------|--------|--------|
| 1 | summarise historical events, people, and innovative technologies in sound art; | x | x | |
| 2 | summarise workflow and usage of a digital audio workstation (DAW); | x | x | |
| 3 | summarise workflow and usage of analog audio hardware (e.g. microphones, mixers, loudspeakers); | x | x | |
| 4 | differentiate and interpret relationships between audio and video in ASMR -style works; | x | x | |
| 5 | differentiate strategies for collaborative sound art performance (e.g. improvisation, cues, notation); | | x | |
| 6 | differentiate repertoire artworks and their aesthetic/socioeconomic/technological contexts; | | x | |
| 7 | generate (plan, stage, capture, edit, and post-produce) a movie in the style of ASMR YouTube; | | | x |
| 8 | generate (develop) a sound art live performance that integrates found objects, hardware, and software, and is realised as a group project. | | | x |

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 real-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.

Teaching and Learning Activities (TLAs)

| TLAs | Brief Description | CILO No. | Hours/week (if applicable) | |
|------|-------------------|--|----------------------------|--------------------|
| 1 | Readings | Students prepare topics by studying given texts and audiovisual materials. | 1, 2, 3, 4, 5, 6 | 1-2 (before class) |

| | | | | |
|---|------------------------------------|---|------------------|-------------------------------------|
| 2 | Lectures & Demos | Teacher-led lectures on contexts (technological, aesthetic, economical, geographical), theory, and concepts, and demonstrations of technical skills. | 1, 2, 3, 4, 5, 6 | 1-2 (in class) |
| 3 | Research, Discussion, Presentation | Student-led research, discussion, and presentation (individual, group, or class) of topics. | 1, 2, 3, 4, 5, 6 | 1-2 (in class) |
| 4 | Individual Creative Project | Student-driven individual project focusing on the exploration of physical sound objects, evidenced as a movie in the style of ASMR (autonomous sensory meridian response) with a written documentation. | 4, 6, 7 | 2-3 (in class during project weeks) |
| 5 | Group Creative Project | Student-driven group project on a free topic with relevance to sound objects, evidenced as an in-class live sound art performance with a written documentation. | 5, 6, 8 | 2-3 (in class during project weeks) |

Assessment Tasks / Activities (ATs)

| ATs | CILO No. | Weighting (%) | Remarks (e.g. Parameter for GenAI use) |
|-----|-----------------------------|------------------|--|
| 1 | Quizzes & Presentations | 1, 2, 3, 4, 5, 6 | 30 |
| 2 | Individual Project: (ASMR) | 4, 7 | 35 |
| 3 | Group Project (Performance) | 2, 3, 5, 8 | 35 |

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)

Assessment Task

1. Quizzes & Presentations

Criterion

Demonstrates capacity to identify and summarise historical events, people, artwork, and innovative technologies relevant to the topic;

Excellent (A+, A, A-)

Meritorious

Good (B+, B, B-)

Laudable

Fair (C+, C, C-)

Adequate

Marginal (D)

Basic

Failure (F)

Insufficient

Assessment Task

1. Quizzes & Presentations

Criterion

Demonstrates ability to accurately and productively use hardware/software tools;

Excellent (A+, A, A-)

Meritorious

Good (B+, B, B-)

Laudable

Fair (C+, C, C-)

Adequate

Marginal (D)

Basic

Failure (F)

Insufficient

Assessment Task

1. Quizzes & Presentations

Criterion

Evidences insight into concepts, strategies, and knowledge of sound art through accurate and detailed discussion.

Excellent (A+, A, A-)

Meritorious

Good (B+, B, B-)

Laudable

Fair (C+, C, C-)

Adequate

Marginal (D)

Basic

Failure (F)

Insufficient

Assessment Task

2.Individual Project: (ASMR)

Criterion

Produces fixed-media sonic output with accuracy, detail, and artistic merit.

Excellent (A+, A, A-)

Meritorious

Good (B+, B, B-)

Laudable

Fair (C+, C, C-)

Adequate

Marginal (D)

Basic

Failure (F)

Insufficient

Assessment Task

2.Individual Project: (ASMR)

Criterion

Evidences capacity to reflect upon the role and function of sound objects within a multimedia design.

Excellent (A+, A, A-)

Meritorious

Good (B+, B, B-)

Laudable

Fair (C+, C, C-)

Adequate

Marginal (D)

Basic

Failure (F)

Insufficient

Assessment Task

3.Group Project (Performance)

Criterion

Produces live sonic output through performed actions with accuracy, detail, and artistic merit.

Excellent (A+, A, A-)

Meritorious

Good (B+, B, B-)

Laudable

Fair (C+, C, C-)

Adequate

Marginal (D)

Basic

Failure (F)

Insufficient

Assessment Task

3.Group Project (Performance)

Criterion

Evidences capacity to reflect upon the role and function of sound objects within a live performance setting.

Excellent (A+, A, A-)

Meritorious

Good (B+, B, B-)

Laudable

Fair (C+, C, C-)

Adequate

Marginal (D)

Basic

Failure (F)

Insufficient

Assessment Task

3.Group Project (Performance)

Criterion

Demonstrates ability to work in a group setting, and to make positive, significant contributions to the group as a whole.

Excellent (A+, A, A-)

Meritorious

Good (B+, B, B-)

Laudable

Fair (C+, C, C-)

Adequate

Marginal (D)

Basic

Failure (F)

Insufficient

Additional Information for AR

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

Part III Other Information**Keyword Syllabus**

sound, ASMR, performance, play, physical objects

Reading List**Compulsory Readings**

| | Title |
|---|---|
| 1 | Battier, Marc, and Kenneth Fields. <i>Electroacoustic Music in East Asia</i> . Routledge, 2020. |
| 2 | Chadabe, Joel. <i>Electric Sound: The Past and Promise of Electronic Music</i> . Pearson College Division, 1997. |
| 3 | Chion, Michel. <i>Audio-Vision: Sound on Screen</i> . Columbia University Press, 1994-2019. https://ebookcentral.proquest.com/lib/cityuhk/detail.action?docID=5614000 . |
| 4 | Cox, Christoph, and Daniel Warner. <i>Audio Culture, Revised Edition: Readings in Modern Music</i> . Bloomsbury Publishing USA, 2017. |
| 5 | Lindborg, PerMagnus. "How Do We Listen?". 에밀레 Emille Journal of the Korean Electro-Acoustic Society 16 (2019): 43-49. |
| 6 | Schaeffer, Pierre. <i>Treatise on Musical Objects</i> . University of California Press, 2017. |
| 7 | Young, Julie, and Ilse Blansert. <i>ASMR</i> . Penguin, 2015. |

Additional Readings

| | Title |
|---|--|
| 1 | Andersen, Joceline. "Now You' ve Got the Shiveries: Affect, Intimacy, and the Asmr Whisper Community." <i>Television & New Media</i> 16, no. 8 (2015): 683-700. |
| 2 | Barratt, Emma L, and Nick J Davis. "Autonomous Sensory Meridian Response (Asmr): A Flow-Like Mental State." <i>PeerJ</i> 3 (2015): e851. |
| 3 | Cage, John. "Child of Tree [Sound Art Performance]." 1975. http://exhibitions.nypl.org/johncage/taxonomy/term/47 |
| 4 | Cheadle, Harry. "ASMR, the Good Feeling No One Can Explain." <i>VICE</i> . http://www.vice.com/read/asmr-the-good-feeling-no-one-can-explain (accessed October 15, 2014) (2012). |
| 5 | Del Campo, Marisa A, and Thomas J Kehle. "Autonomous Sensory Meridian Response (ASMR) and Frisson: Mindfully Induced Sensory Phenomena That Promote Happiness." <i>International Journal of School & Educational Psychology</i> 4, no. 2 (2016): 99-105. |
| 6 | Dyson, Frances. <i>Sounding New Media: Immersion and Embodiment in the Arts and Culture</i> . Univ of California Press, 2009. |
| 7 | Godøy, Rolf Inge. "Perceiving Sound Objects in the Musique Concrète." <i>Frontiers in Psychology</i> 12 (2021): 1702. |
| 8 | Hostler, Tom. "Towards a Rigorous ASMR Research Program: Five Practices for Researchers." (2020). |
| 9 | Iossifidis, Miranda Jeanne Marie. "ASMR and the "Reassuring Female Voice" in the Sound Art Practice of Claire Tolan." <i>Feminist Media Studies</i> 17, no. 1 (2017): 112-15. |

| | |
|----|---|
| 10 | Kane, B. (2014). <i>Sound unseen: Acousmatic sound in theory and practice</i> , Oxford University Press, USA. |
| 11 | Kelly, Caleb. <i>Cracked Media: The Sound of Malfunction</i> . MIT Press, 2009. https://ebookcentral.proquest.com/lib/cityuhk/detail.action?docID=4642623 . |
| 12 | Landy, Leigh. "Sound-Based Music 4 All." In <i>The Oxford Handbook of Computer Music</i> , edited by RT Dean, 518-35: Oxford University Pres, 2009. |
| 13 | Martino, Gail, and Lawrence E Marks. "Synesthesia: Strong and Weak." <i>Current Directions in Psychological Science</i> 10, no. 2 (2001): 61-65. |