

SM3130: SOUND INSTALLATION AND SOUND SPATIALIZATION

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

Sound Installation and Sound Spatialization

Subject Code

SM - School of Creative Media

Course Number

3130

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

Nil

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

This is a studio-based laboratory that focuses specifically on the practice of sound installation in the arts. Through hands-on installation projects, field works and public art intervention exercises, we will interrogate the tactical nature of sound and explore / exploit the spatialization of sound as a creative strategy. We will also reflect upon the many contradictions, ironies, and moments of intense poeticism that arise when sound come into being within the white walls of contemporary art galleries and museums.

Course Intended Learning Outcomes (CILOs)

	CILOs	Weighting (if DEC-A1 DEC-A2 DEC-A3 app.)		
1	Describe the history and practice of sound spatialization as a creative strategy.			x
2	Identify key theoretical issues concerning the dynamics of sound and space, and its relationship with the institutions of art.		x	
3	Integrate aural thinking in spatial art practices through guided independent research.		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	Lecture	1/ Lectures	1	
2	Field Trip	2/ Visits to local sound art organizations, e.g. soundpocket; or guest lecture by visiting artist / curator of sound art.	1, 3	
3	Presentation and critique	3/ In-class critique of students' works	1	
4	Field Trip, debate and discussion	4/ Recording field trips 5/ Sound walks 6/ Outdoor and site-specific tutorials that focuses on micro-listening	2	
5	Field Trip, debate and discussion	7/ Regular self-directed ear-opening exercises	2	

6	Final evaluation and discussion	8/ Drop-in clinics and individual guidance (semester-end project)	3	
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Assessment Tasks / Activities (ATs)

ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1/ Assignment I: Public space sonic intervention exercise 2/ Mid-term: "House of Sound" site-specific sound installation project 3/ Assignment II: Field recording-based sound composition / collage	1, 2	55	
4/ Participation in in-class critique	2	10	
5/ Semester-end project, for which students are given the option to either create a brand new work or to expand / re-work one of the smaller assignments.	3	35	

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)**Assessment Task**

1. Assessment of in-class critique and class participation

Criterion

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.

Excellent (A+, A, A-)

- 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 discovery of new issues.

Good (B+, B, B-)

- Active in-class participation, positive listening, ability to initiate and contribute to class discussion.
- Adequate pre-class preparation and familiarity with peer reports.

Fair (C+, C, C-)

- Attentive in in-class participation, listening with comprehension, infrequent contribution.
- Adequate pre-class preparation and familiarity with peer reports.

Marginal (D)

- Unmotivated to participate in in-class discussion.
- Inadequate pre-class preparation.

Failure (F)

- Unwilling to participate in in-class discussion even when requested by the instructor.
 - No evidence of pre-class preparation.
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Assessment Task

2. Assessment of Assignments and Projects

Criterion

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.

Excellent (A+, A, A-)

- Work has strong affective quality and the articulation of personal styles and signature.
- Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium.
- 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.

Good (B+, B, B-)

- Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium.
- Successful execution, evidence of a satisfactory level of technical competency.
- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions

Fair (C+, C, C-)

- 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 plans and strategies in response to resources (time, space, equipment, etc) available

Marginal (D)

- 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

Failure (F)

- 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.
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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

Sonic psycho-geography; the tactical nature of sound; artifacts of sound; sound sculpture; hearing versus seeing; spatial sound fields and aural perception; choreography of sounds; virtual and physical sounds; form, space, time & sound; soundscape and visualization of sounds.

Reading List

Compulsory Readings

	Title
1	Kahn, D., 1999. Noise, water, meat: a history of sound in the arts. Cambridge, Mass.: MIT Press.
2	LaBelle, B., 2006. Background noise: perspectives on sound art. New York: Continuum International.
3	Schafer, R. M., 1994. The soundscape: our sonic environment and the tuning of the world. Rochester, Vt.: Destiny Books.
4	Bandt, R., 2001. Sound sculpture: intersections in sound and sculpture in Australian artworks. St. Leonards, Sydney, NSW: Craftsman House.
5	Blessner, Barry & Salter, Linda-Ruth. (eds.) 2009. Spaces Speak, Are You Listening? Experiencing Aural Architecture. Cambridge: MIT Press.
6	Collins, N., 2006. Handmade electronic music: the art of hardware hacking. New York : Routledge.
7	Cox, C. & Warner, D. (eds.), 2004. Audio Culture. New York: Continuum.
8	Christov-Bakargiev, C., 2002. Janet Cardiff: a survey of works including collaborations with George Bures Miller. New York: P.S.1 Contemporary Art Center.
9	Dávila, M. (ed.), 2002. Sonic process: a new geography of sounds. Barcelona: Actar.
10	Drobnick, J., 2004. Aural cultures. Toronto, Ont.: YYZ Books ; Banff, Alta.: Walter Phillips Gallery Editions.
11	Ehrlich, K. & LaBelle, B. (eds.), 2003. Surface tension: problematics of site. Los Angeles, Calif.: Errant Bodies Press.
12	Ferguson, R. (ed.), 2003. Christian Marclay. Los Angeles : UCLA Hammer Museum.
13	Hess, F, 2001. Felix Hess: light as air. Heidelberg: Kehrer.
14	Klein, G., 2002. Transition / Georg Klein. Saarbrücken: Pfau-Verlag.
15	Kubisch, C. & Leitner, B., 2004. Zeitversetzt : Ettersburger Klangräume = Shifted in time : Ettersburg sound spaces. Heidelberg : Kehrer.
16	Kubisch, C., 2000. Klang Raum Licht Zeit: Works from 1980 to 2000 / Christina Kubisch. Heidelberg: Kehrer.
17	LaBelle, B. & Roden, S. (eds.), 1999. Site of sound: of architecture and the ear. Los Angeles: Errant Bodies Press.
18	Leitner, B., 1997. Geometrie der Töne, Wiegen/Wölben = geometry of sound, swinging/arching. Ostfildern-Ruit : Cantz Verlag.
19	Leitner, B., 1998. Bernhard Leitner: sound, space. Ostfildern: Cantz; New York: Distributed by Distributed Art Publishers.
20	Lucier, A., 1990. I am sitting in a room: for voice on tape. New York: Lovely Music.
21	Metcalfe, D., 2004. Formula / Ryoji Ikeda. Newcastle upon Tyne, U.K.: Forma Arts and Media.
22	Minard, R., 1993. Sound environments: music for public spaces – Klangwelten. Berlin: Berlin, Akademie der Kunst.
23	Schaub, M. (ed.), 2005. Janet Cardiff: the Walk book. Vienna: Thyssen-Bornemisza Art Contemporary.
24	Schulz, B. (ed.), 2002. Resonanzen : Aspekte der Klangkunst = Resonances: aspects of sound art. Heidelberg: Kehrer, c2002.
25	Thompson, E.A., 2002. The soundscape of modernity: architectural acoustics and the culture of listening in America, 1900-1933. Cambridge, Mass.: MIT Press.

Additional Readings

	Title
1	Nil