

Course Code:

PELC223

Session:

2017/18

1. Course Title:

Sound Culture

2. Date of Production/Revision:

1 April 2014

3. Level:

SCQF 11

4. Credits:

15

5. Lead School/Board of Studies:

The Graduate School

6. Course Contact:

Dr Philippa Lovatt

7. Course Aims:

This course aims to:

- Provide an introduction to key developments in Sound Theory;
- Provide students with the appropriate critical skills with which to analyse audio and audiovisual texts in different forms and across different contexts;
- Investigate the historical and contemporary conventions/uses of sound in a variety of medium-specific and genre-specific contexts;
- Explore theories of spectatorship, affect and embodiment in relation to theories of listening and apply these to individual audio and/or audiovisual texts;
- Explore the ethics of listening

8. Intended Learning Outcomes of Course:

By the end of the course students will be able to:

- Demonstrate knowledge of theories of sound and the historical and cultural context for their development;
- Apply the appropriate critical language and produce accurate and nuanced readings of

sound in individual audio and/or audio-visual texts;

- Demonstrate an awareness of how sound shapes the perceiver's experience of space and how this experience might impact on ideas of politics, identity and emotion;
- Demonstrate an awareness of the ethical implications of listening

9. Indicative Content:

This course will be organised around the following topics:

- Sound and Space (in relation to film, television, radio, sound installation, music and architecture)
- Sound and the Self
- Sound and Politics
- Sound and Emotion
- Sound and the Environment

10. Description of Summative Assessment:

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Essay	2500 words, on a relevant topic negotiated with the course tutor	100	30 April

OR

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Practical Submission	Practical submission (short film, sound piece etc.) that addresses or relates to material explored throughout the course. This must be agreed in advance with the course tutor and accompanied by a 500 word positioning statement.	100	30 April

10.1 Please describe the Summative Assessment arrangements:

Students on this course will be assessed on their ability to:

- Demonstrate a critical knowledge of theories of sound in the arts and the historical and cultural context for their development;
- Apply the appropriate critical language and produce accurate and nuanced readings of sound in individual audio and/or audiovisual texts;
- **and/or** produce a piece of practical work that addresses and responds to some of the key concepts explored on the course (see above).

11. Formative Assessment:**11.1 Please describe the Formative Assessment arrangements:****12. Collaborative:**Yes No **12.1 Teaching Institutions:****13. Requirements of Entry:**

None

14. Co-requisites:

None

15. Associated Programmes:

This is a cross-GSA elective, open to all PGT students.

16. When Taught:

Stage 2

17. Timetable:

tbc

18. Available to Visiting Students:Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No

21. Learning and Teaching Methods:		
Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture		
Studio		
Seminar/Presentation	15	15
Tutorial		
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	135
Other (please specify below)		
TOTAL	15	150

22. Description of "Other" Teaching and Learning Methods:

23. Additional Relevant Information:
<p>This course provides an introduction to the emerging field of Sound Studies. Drawing on a range of interdisciplinary approaches to studying sound culture such as media studies, art history, musicology, acoustic anthropology, and aural history it will investigate the historical, material, cultural and technological aspects of sound in a number of different forms including film, television, radio, sonic art, music and architecture. The course will be organised around five key themes: Sound and Space; Sound and the Self; Sound and Politics; Sound and Emotion, and Sound and the Environment. Placing emphasis on the materiality of sound and relating this to ideas about phenomenology, a key concern will be to explore how the experience of sound in lived space relates to sound's affective properties across a variety of mediated forms.</p>

24. Indicative Bibliography:
<ul style="list-style-type: none"> • Jacques Attali, <i>Noise: The Political Economy of Music</i> trans. by B. Massumi (University of Minnesota, 1985). • Andy Birtwistle, <i>Cinesonica: Sounding Film and Video</i> (Manchester University Press, 2010). • Michael Bull, and Les Back (eds.), <i>The Auditory Culture Reader</i> (Berg, 2003); • Michel Chion, <i>Audio-Vision: Sound on Screen</i> trans. by C. Gorbman (Columbia University Press, 1994). • Veit Erlmann, (ed.), <i>Hearing Cultures: Essays on Sound, Listening and Modernity</i>. (Berg, 2004). • Kodwo Eshun, <i>More Brilliant Than the Sun: Adventures in Sonic Fiction</i> (Quartet Books, 1998). • Don Ihde, <i>Listening and Voice: Phenomenologies of Sound</i> (2nd ed.) (State Univ. of NY Press, 2007).

- Douglas Kahn, *Noise, Water, Meat: A History of Sound in the Arts* (MIT Press, 1999)
- Mark Kerins, *Beyond Dolby (Stereo): Cinema in the Digital Sound Age* (Indiana University Press, 2011).
- Brandon LaBelle, *Background Noise: Perspectives on Sound Art*, (Continuum, 2006).
- Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life* (Continuum, 2010).
- Trevor Pinch and Karin Bijsterveld (eds.), *The Oxford Handbook of Sound Studies* (Oxford University Press, 2012).
- R. Murray Schafer, *The Soundscape: Our Sonic Environment and the Tuning of the World* (Destiny Books, 1977).
- Mark M. Smith (ed.), *Hearing History: A Reader*, (The University of Georgia Press, 2004).
- Jonathan Sterne (ed.), *The Sound Studies Reader* (Routledge, 2012)
- Sean Street, *The Poetry of Radio: The Colour of Sound* (Routledge, 2012)
- Juan A. Suárez, 'Structural Film: Noise' in K. Beckman and J. Ma (eds.), *Still Moving: Between Cinema and Photography* (Duke University Press, 2008), pp. 62 – 89.
- Emily Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933* (MIT Press, 2004).