



SCHOOL OF MEDIA ART

SOMA2602

# SOUND MEDIA ONE

SEMESTER 2,

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## COURSE STAFF

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## COURSE INFORMATION

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- a) **Units of Credit:** 6
- b) **Teaching Times and Locations:** various times, F115 lab
- c) **Contact hours per week:** 3

\*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8-9 hours per week on average on class work in addition to your timetabled hours.

- d) **Parallel Teaching :** *SOMA2551 Introduction to Audio*
- e) **Course Aims:**

Sound Media 1 covers many aspects of audio production. Students will gain the technical, structural and conceptual skills to develop both “stand-alone” sound pieces and audio components of audiovisual forms such as video or installation . It is understood and expected that students will eventually specialise in particular areas of the broad range of practice offered, whether that be via audiovisual forms, soundscape, experimental sound practice or that which might be regarded as “musical” form. Technically, we cover: Protocols hard disk recording; sound editing and mixing; analogue and digital recording; microphone use; an introduction to rhythmical structures; synthesis, sampling; MIDI sequencing; and audio-visual sound design.

**f) Relationship to other courses**

Sound Media 1 is a broad-based core course that follows on from the brief audio component of SOMA1604 “Introduction to Digital Media in advancing students’ technical and conceptual skills in regards to audio and audiovisual practice. Students may later wish to follow strands that are relevant to their audio or audio/visual practice in the elective courses SOMA3615 “Sound Media 2” and SOMA3551 “Sound Media 3”.

- g) **Student learning outcomes :** See (e) Course Aims (above)
- h) **Graduate Attributes :** *See Appendix A at the end of this document*
- i) **Approach to learning and teaching :** *See Appendix B at the end of this document*
- j) **Teaching Strategies :** Lab and studio-based teaching combines the technical, conceptual and structural elements of learning audio through a series of demonstrations, class exercises, general discussion and project consultation. Students are expected to also work on projects between classes in either the labs or studios.

## ASSESSMENT (descriptions next page)

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Amount	Item	Date
20%	SOUND PROJECT 1	Week 5
10 %	WRITTEN TEST ON FILE MANAGEMENT	Week 6
10%	PROJECT 2 PLAN	Week 8
50%	SOUND PROJECT 2	Week 12
10%	CLASS ATTENTIVENESS and PUNCTUALITY	full semester

## ASSESSMENT TASK DESCRIPTIONS

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### **SOUND PROJECT 1 – 20%**

In the first class you'll be given a particular collection of sounds. You're encouraged to use these in classes over the first few weeks for class exercises. In week 5 you will present a **60-90 second sound piece** sourced entirely from these sounds. You can use as few or as many of them as you like. The format of this piece is entirely up to you. How different can your piece be from the other twenty students in the class? How can you alter these sounds into something new? *Hint* : if you just choose the ones that you think sound good in their unaltered state, chances are that at least half the class will use them as well. Create something new from them. You'll be graded on your exploration, your ability to structure a piece over time, and your ability to follow instructions about File Management so that you don't lose all of your sounds. **If you leave this until the last day**, you will have problems with exporting your piece, you will turn up on the day still trying to finish, and you will be graded down.

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### **WRITTEN TEST ON FILE MANAGEMENT – Hand in Week 6 – 10%**

This will be a take-home test about FILE MANAGEMENT within Protools. Once you've successfully passed this test, you'll never have to worry again about losing your files, disappearing icons, unexplained error messages, dandruff, and hard drives full of unwanted files that you're afraid to erase in case there's a region in there that you're using. Although this may seem a boring task, it will ultimately make you a happier person. More detail on this in class.

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### **PROJECT 2 PLAN - 10%**

Minimum 1 x A4 page **typed**.

While it is difficult to write "about" sound, the purpose of the outline is to help inform the lecturer as to your needs and interests in relation to this subject and your plans for your Sound Project 2 (see below). *Things you might cover (not a comprehensive list)* : What have you done already to prepare ? What sounds have you collected already ? What have you done with them? What do you envisage as being the 'structure' of the piece , i.e. how will it change over time? What technical or conceptual problems are you having? What do you need revision in?

This assessment item is graded as follows : successfully answering the above questions ; 5 % deducted for each day late. Two days late means no grade.

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### **SOUND PROJECT 2 : - 50%**

You will record or appropriate a human voice or human voices (spoken and/or sung) and construct a soundscape, a sound/music piece or sound installation that either alters or enhances a narrative, meaning or style initially suggested by the original source.

Other sounds : The other elements of the sound piece are completely up to your own discretion. They do not have to be voice sources. They might be 'musically' arranged sounds, they might be a collection of manipulated atmospheres. They do not have to be "musical" in the traditionally understood sense. Your "voice" source could be, for example, a monologue or single line of dialogue from a film, a poem read by yourself, an acapella singer, someone recorded from the street, etc. It might be a single word manipulated in hundreds of different ways. Interpret the brief creatively.

**The final piece will be at least two minutes in length.**

This is *not* to be an audio/visual work, i.e. not a soundtrack lifted from your video class. The idea is for you to construct a piece only using sound.

It is recommended that you begin gathering and experimenting with sounds immediately, so that you can experiment with them during class exercises. Don't wait until Week 8 to begin working on it.

**Two people can work together on a project, but you must let the teacher know in advance.**

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### **CLASS ATTENTIVENESS and PUNCTUALITY – over semester - 10%**

In order for large lab-based classes to function properly, it's imperative that the time available is used effectively. People arriving late, taking extra break time, surfing the web, sending/reading SMS messages and checking email once class has begun, talking while teaching is taking place, and working on projects from other classes or other non-audio activity, will be graded down.

## ASSESSMENT NOTES

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- As the use of sound varies significantly across various student practices in this course, a large part of your **grading** is based on your **development** of an initial idea and your **effort** towards the **progression** of your **skills and ideas**, i.e. your willingness to learn and experiment with something new over time, rather than producing something at the last minute using parameters that you are already comfortable with.
- As you will note in the COURSE SCHEDULE, **a wide range of art practices and technology** are introduced within this sound course, some within a single class. You will not pick up everything you need simply by attending classes, but will need to follow the strands (and instructions for them) that interest you outside of class time. You are not expected to learn **ALL** of the available software (apart from Protools) and techniques, nor should you necessarily try to. Your lecturer(s) do not have time for private tuition if you suddenly gain an interest in a synthesiser that you ignored in class a month before. You should take notes on everything.
- **In regards to Project 2 : Sampling/appropriation** of musical elements, fragments, breakbeats, other artworks etc. is allowed in projects, but the guideline will be an assessment of whether or not a majority of sound information (or the *effect* of the *sum* of the various parts that occur at the time of sampled fragments) can be considered to be “your” composition. Check with your lecturer at any time if in doubt about this, but as a rule, compare it to your own concepts of visual ownership when presenting work as “yours” in other classes. Constructing an IKEA bookshelf does not give you a degree in carpentry. Please also read the general COFA section further down this document on ‘**Academic Honesty and Plagiarism**’. Where those generic UNSW guidelines appear to clash with this paragraph, this paragraph will prevail.
- **In regards to Project 2 : Proof of ‘creative ownership’**. This follows on from the last section. Your lecturer, when consulting on or assessing your work, may ask for separate elements of any combined group of sounds to be provided, in order to ascertain the “degree of construction” you have undertaken in the work, particularly when sampled elements are involved. This is not about LEGAL ownership (if you wish to actually ‘release’ your work, you may deal with those concerns yourself), but is about the degree of ‘creative ownership’, which will be determined by the lecturer. Your lecturer may ask for this at any stage of the semester, however many times it is deemed necessary. If you are unable to satisfactorily provide this, your work may not be accepted for assessment. So if you’re using sampled elements, keep track of your work and make a collection of files that “trace” your work. Please also read the general COFA section in this document on ‘**Academic Honesty and Plagiarism**’. Where those generic UNSW guidelines appear to clash with this paragraph, this paragraph will prevail, as the UNSW guidelines fail to address postmodern concerns.
- **Other software systems**. Students working on projects predominantly outside the university, using software systems and platforms that are not compatible with those used at the university, are still required to provide work-in-progress sessions at the required times. This means separate tracks of audio, imported into a Protools session BEFORE your consultation/assessment. **A single exported audio file is NOT sufficient**. This is for both reasons of ascertaining “creative ownership” (see the above paragraph) and also enabling your lecturer to be able to give sufficient feedback. If you are unable to satisfactorily provide this, your work may not be accepted for assessment. If you don’t adequately provide separate tracks of audio at consultation times, you **will** be graded down. You are also expected to gain an understanding of the Protools software.

## COURSE SCHEDULE

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### WEEK 1 INTRODUCTION TO AUDIO AND PROTOOLS

Audio basics, Protools basics, audio editing, audio processing.

**Readings** : [cofa\\_PROTOOLS.pdf](#) : Sections 1-6; Section 12.

[SOUND\\_LINKS.pdf](#)

Both documents in : *Classwork – Documentation – Audio*

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### WEEK 2 FX INSERTS - frequency and space

Introducing audio processing via FX, with a concentration on SPACE and FREQUENCY.

**Readings** : [cofa\\_PROTOOLS.pdf](#) : Section 7 “FX Inserts in Protools”

[Plug-ins\\_SUMMARY.pdf](#) : Introductory pages and **FX** section introductions.

*In Classwork – Documentation – Audio*

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### WEEK 3 GRID MODE and RHYTHM

Introducing rhythmic editing in Protools, further basics towards completion of **Project 1**.

**Readings** : [cofa\\_PROTOOLS.pdf](#) : Section 9 “Grid Mode”

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### WEEK 4 AUTOMATION / more FX

Automation of FX in Protools over time; more FX

**Readings** : [cofa\\_PROTOOLS.pdf](#) : Section 7 “FX Inserts in Protools”

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### WEEK 5 PROJECT 1 / IMPORTING FILES / REVISION

**PROJECT 1 handed in at start of class.** Projects played + feedback given.

Importing files. Revision of Protools techniques.

**FILE MANAGEMENT TAKE-HOME TEST will be provided.**

**Readings** : [cofa\\_PROTOOLS.pdf](#) : Section 2 “Getting Sounds In”

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### WEEK 6 ZOOM RECORDERS, MICROPHONES, PROJECT 2 DISCUSSION

**FILE MANAGEMENT TAKE-HOME TEST returned at start of class**

Further details on Zoom H4 recorders, microphones, recording techniques. Brief project 2 discussions.

**Readings** : [ZOOM\\_H4\\_recorder.pdf](#)

*(Classwork – Documentation – Audio – Cofa Studios/Equipment – Zoom)*

[MICROPHONES.pdf](#)

*(Classwork – Documentation – Audio – Cofa Studios/Equipment)*

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**CONTINUES OVER PAGE**

## COURSE SCHEDULE *continued ...*

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### WEEK 7 - MIDI instruments

**NOTE :** **Project 2 Plan** in dropbox by next **MONDAY SEPTEMBER 15<sup>th</sup>, 5pm**

Introduction to the use of MIDI instruments : Samplers, synthesisers etc.

**Readings :** **cofa\_PROTOOLS.pdf** : Section 10 : “MIDI Record / edit”

**Plug-ins\_SUMMARY.pdf** : **Introductory pages** and **instrument** section introductions.

**SYNTHESIS\_INFO.pdf** from :

*(Classwork – Documentation – Audio – Cofa Studios/Equipment)*

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### WEEK 8 - PROJECT 2 DISCUSSIONS

See above : **Project plan** is due on the Monday **before** this class.

Work on project 2 in classtime, individual discussions with tutor. You should have some sound, in some form, already in a Protools session, and should be ready to show/discuss it.

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### WEEK 9 AUDIOVISUAL CLASS

Concepts and practice of audiovisual work

**Readings :**

**cofa\_PROTOOLS.pdf** : Section 8 : “Audiovisual Synchronisation”

**Protools\_FINALCUT.pdf**

*(Classwork – Documentation – Audio – Audio Applications manuals – Protools)*

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### MID-SESSION BREAK :

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### WEEK 10 MIDI INSTRUMENTS 2

Further exploration of the use of MIDI instruments : synthesisers, also more on samplers, drum machines.

**Readings :** **cofa\_PROTOOLS.pdf** : Section 10 : “MIDI Record / edit”

**Plug-ins\_SUMMARY.pdf** : **Introductory pages** and **instrument** section introductions.

**SYNTHESIS\_INFO.pdf** from :

*(Classwork – Documentation – Audio – Cofa Studios/Equipment)*

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## COURSE SCHEDULE *continued ...*

### WEEK 11 PROJECT WORK / REVISION

You are expected to bring **PROJECT TWO** work to class with you. Some instruction / revision may be also given according to class needs.

### WEEK 12 ASSESSMENT

**PROJECT TWO** pieces must be put into the Class Dropbox before class.

Pieces will be played in class and feedback given. All to attend.

## COMPUTING REQUIREMENTS

It is strongly recommended that all BDM students purchase an external hard drive for use within the degree, so as not to rely on the minimal storage space provided on the student server. Sound courses are taught using Protools hardware and software. Access to this is provided in the F115, F106 and CG-05 labs. As this access is limited in time, students are expected to work throughout the semester on their projects, and not to leave projects until just before the due date. Some aspects of audio work may be able to be done on other software, including freeware, see the **Soundlinks.pdf** (*Classwork – Documentation – Audio*) for details. Also read the section of this document entitled “**Assessment Notes : Choice of projects**”, particularly the paragraph starting “**Other Software Systems**”, in regards to the rules involving use of alternative software.

## SAFETY INFORMATION

\* When using **headphones**, students must **ALWAYS** play a short segment of sound **BEFORE** putting headphones on in order to avoid **hearing damage**.

\* Before using the Protools plug-in “**GAIN**”, students **MUST** read the appropriate section of the **cofa Protools manual** (Audiosuite : Gain”)

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

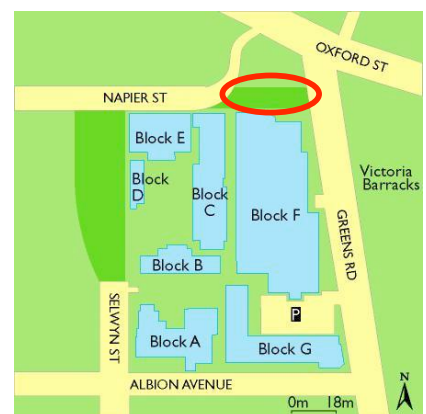
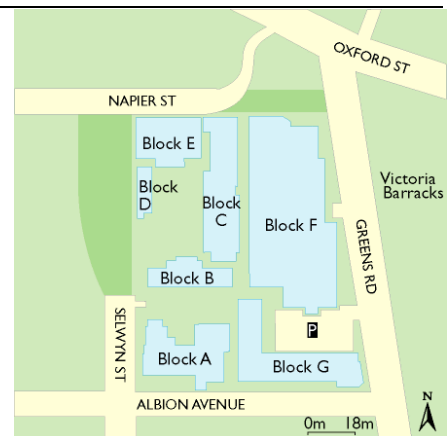
This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

### Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.





**The emergency phone number is 9385-6666 (not 000).**

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

### **First aid information**

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

### **Electrical safety**

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

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## **RESOURCES FOR STUDENTS**

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### **INSTRUCTIONS and SOUND SOURCES**

Various **audio instructions** in : ***Classwork – Documentation - Audio***

Your '**textbook**' is : "**Sound\_Links.pdf**" in the above location. Browse it.

COFA Library : **Sound effect CDs** are in the audiovisual section of the COFA library. Catalogue for these is in a blue folder on top of filing cabinet next to the CDs.

COFA Library : "Future Music" and "Computer Music" – monthly magazine/CDs containing **software and music samples**, CDs are kept in the **audio/visual section**, magazines are upstairs.

COFA Resource Centre <http://www.cofa.unsw.edu.au/schoolsunits/units/resourcecentre/>

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### **SOME LIBRARY JOURNALS**

#### **The Wire**

an independent, monthly music magazine dedicated to "informed, intelligent coverage of a wide range of progressive, adventurous and non-mainstream musics.". European focus.

#### **Straight No Chaser**

"Interplanetary Sounds : Ancient to Future". Journal documenting current and historical strands and events within African-derived forms of music such as jazz, hiphop, soul, funk, reggae, latin and brazilian forms.

#### **Future Music / Computer Music**

See above in 'Instructions and Sound Sources'.

For an extensive online collection of journal articles, see the document "**Sound\_Links.pdf**" in ***Classwork – Documentation – Audio***

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## SOME GOOD LIBRARY BOOKS (not textbooks)

### AUDIOVISUAL SOUND DESIGN – SOUND ART – RHYTHM

*Theory and Practice of Film Sound*, Weis & Belton (ed.): Columbia Uni Press, 1985.

*Cinesonic : experiencing the soundtrack*. Brophy, Philip (Ed), Sydney,Aust AFTRS 2000;

*Cinesonic : the world of sound in film*, . Brophy, Philip Sydney, Aust AFTRS 1999

*Audio-Vision – Sound On Screen*, Chion, Michel: Columbia University Press (1994)

*Noise, Water, Meat : A History of sound in the arts*, Kahn, Douglas: Cambridge, Mass : MIT Press 1999

*Aural Cultures* - Drobnick, Jim (Editor) (2004).

*Resonances*. de la Motte, Helga; Leitner, Bernhard; and Schulz, Bernd (Editors) (2003).

*Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture* - Perkins, William Eric (ed) – Temple University Press (1996)

*Black Noise: Rap Music and Black Culture in Contemporary America* – Rose, Tricia - University Press of New England, (1994)

*African Rhythm and African Sensibility*, Chernoff, John Miller, Uni Of Chicago Press, 1979

*Global Noise: Rap and Hip-Hop Outside the USA* - Mitchell, Tony (ed) - Wesleyan University Press, (2001)

*The Soundscape: Our Sonic Environment and the Tuning of the World*, Schaffer, Murray R.: Destiny Books, 1993

*Ocean Of Sound :ether talk, ambient sound and imaginary worlds* Toop, David :, London : Serpent's Tail , 1995.

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## ADMINISTRATIVE MATTERS

### CONTACTS

For questions on assignments, contact your teachers :

Max Gosford [maxgosford@yahoo.com.au](mailto:maxgosford@yahoo.com.au) / Tom Smith [tommie\\_william@hotmail.com](mailto:tommie_william@hotmail.com)

Andre Hayter [andre.hayter@gmail.com](mailto:andre.hayter@gmail.com)

For general enquiries, BDM program advice, or to make an appointment to see the Head of School (Ross Harley) contact the School Administrator, Karen Ryan (phone 9385 0758) or email at [mediaarts@cofa.unsw.edu.au](mailto:mediaarts@cofa.unsw.edu.au) For administrative inquiries and assistance (relating to enrolment, class lists, timetables etc.), contact the Faculty Student Centre [ground floor 'B' Block] (9385 0684)

### COURSE REQUIREMENTS

The minimum attendance requirement is 80% of all classes, including lectures and tutorials. **You are liable to fail the course if you miss 3 classes** [see remarks on Special Consideration below].

You are required to prepare for, and actively participate in class activities.

You must complete and submit all set work, otherwise you may fail the subject.

### NOTES ON ASSESSMENT

#### LATE SUBMISSION

Late work may not be accepted or assessed, or may be penalised: the lecturer may deduct 2 marks per day, up to 7 days. Work that is submitted more than 7 days after the due date may

not be accepted for assessment. If you have a good reason for being unable to submit your work on time, it is important that you let your tutor, or lecturer know promptly – and no later than the due date. There are two kinds of provisions made for students who have good reasons for late submission:

### 1. Extensions

Students who are late with assignments may apply to their lecturer or tutor for an extension. You must apply for an extension before the due date. Extensions may be refused if you do not present documented medical or other evidence of illness or misadventure. An extension is only for a short period, usually no more than a week.

### 2. Special Consideration

Where, because of illness or misadventure, you cannot hand in an assignment on time, or your work has suffered, you can apply for Special Consideration. For information on Special Consideration (see <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>).

- Applications for special consideration must be lodged with the COFA Student Centre (within 3 working days of the assessment to which it refers) – applications will **not** be accepted by teaching staff;
- Applying for special consideration does not automatically mean that you will be granted additional assessment or that you will be awarded an amended result;
- If you are making an application for special consideration (through COFAv Student Centre) please notify your Lecturer in Charge;
- Please note: a register of applications for Special Consideration is maintained. History of previous applications for Special Consideration is taken into account when considering each case.

### 3. Review of results

For details about requesting a review of result see

<https://my.unsw.edu.au/student/academiclife/assessment/AssessmentMainPage.html>

Please note that the application must be submitted no later than 15 days after the work has been returned. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

## EMAIL POLICY

You must check email often enough so that you do not miss urgent messages. Typically every second day would be a minimum, unless you are away from the university. If you use an email account somewhere else, for example in your school or outside the University, you *must* arrange to forward your email from your official address to the email account you use. If you use free web-based email such as Hotmail, you must also regularly delete old messages to ensure you will have space to receive any new messages

from the University. This is **your** responsibility!

If you know your UNIPASS, you can set this up yourself via the web. Go to the “do-it-yourself” page at <http://www.diy.unsw.edu.au/> . If you don’t know your UNIPASS (you should!), or you need help, contact DISConnect, who can arrange to provide your UNIPASS or set up the forwarding for you. The DISConnect desk is at the back of the Kensington campus Library and their phone number is 9385 1777.

## ONLINE FORUM

Students are also required to check the **MEDIA ARTS forum** regularly, typically every second day. Information regarding enrolment, course requirements, technical issues, job opportunities and other relevant information will be regularly posted on the forum, which can be found at <http://discussions.cofa.unsw.edu.au/index.php?showforum=1>

## SOLUTIONS TO PROBLEMS—TROUBLE-SHOOTERS

### THE LEARNING CENTRE

The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Monday 11am-3pm, Tuesday 10am-2pm, Thursday 12pm-4pm and Friday 11am-5pm. Call in for an appointment or phone 9385 0739. Check their web site on

[http://www.cofa.unsw.edu.au/currentstudents/helpsupport/unswservices/service\\_0008.html](http://www.cofa.unsw.edu.au/currentstudents/helpsupport/unswservices/service_0008.html)

### STUDENT COUNSELLOR

The COFA Counseling Service offers counseling on any problems causing distress or concern. For an appointment, ring 9385 0733. (Appointments: Monday 9am-3pm, Tuesday 9am-5pm, Wednesday 12pm-3pm, Thursday 9am-4pm, Friday 9am-5pm.) Don’t wait to contact the service until you need support for an application for Special Consideration: counseling is offered to assist you to resolve the problems that are affecting your work.

### FEES

If you need to pay fees or HECS it is important to realise that the university will not send you a statement or invoice. You will need to go into the Student Gateway to both get fee statements and to pay online. If you have elected to pay HECS upfront and don’t pay on time you will be excluded from all classes and only be able to continue your enrolment for that semester by enrolling as a miscellaneous student, with the higher tuition fees that involves.

### EQUITY AND DIVERSITY

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Equity and Diversity Unit (9385 4734 or [www.equity.unsw.edu.au/disabil.html](http://www.equity.unsw.edu.au/disabil.html)). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is

essential to enable any necessary adjustments to be made.

## **CONTINUAL COURSE IMPROVEMENT**

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“Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course. “

In regards to sound courses : 2007 CATEI feedback, as in 2005 and 2006, expressed predominant satisfaction with the structure and teaching of the courses.

There was concern with two factors :

1. Availability of technical staff for assistance.
2. Amount of access to computers with audio software/hardware

**In regards to #1** : Media Arts staff, and technical staff themselves, are continually ‘barracking’ for an increase in technical staff. If you are dissatisfied with the level of technical support, please add your voice to this chorus, put it in writing and submit to the dean’s office.

**In regards to #2** : Media Arts staff are also concerned at the ratio of the ever-growing number of enrolments at COFA in comparison to the level of media arts resourcing. If you wish to add to this chorus of voices, please put it in writing and submit to the dean’s office.

## ACADEMIC HONESTY AND PLAGIARISM

### What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.\* Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

[www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

\* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

## APPENDIX A – GRADUATE ATTRIBUTES

The COFA "Graduate Attributes" can be found here :

[http://www.cofa.unsw.edu.au/export/sites/cofa/staff/cofa\\_staff\\_downloads/COFAattributes23\\_10\\_02B.pdf](http://www.cofa.unsw.edu.au/export/sites/cofa/staff/cofa_staff_downloads/COFAattributes23_10_02B.pdf)

The demand by UNSW to codify educational outcomes of each course outline according to this list is directly tied to aspects of faculty funding. The late 20th Century application of scientific research models to measurements of "success" in the humanities reaches its absurd zenith with this demand. The list itself is so vague and general that, naturally, this course develops all of the Graduate Attributes whether or not it intends to. So, if you're from the UNSW Learning and Teaching Police, and checking the outlines (nice work!), this course DOES tick all of the boxes. In reaching beyond the quaint Eurocentric model of scientific evaluation of "fine arts", this course solves many of the clumsy contradictions implicit within the Graduate attributes themselves. Anyway, here they are, so that we don't get our funding cut :

COFA Graduate Attributes)		Activities / Assessment
<b>Disciplinary knowledge</b>		Students will demonstrate the ability to situate audio practice within a context through discussion of historical and contemporary audio practice
<b>Communication skills</b>		Students will develop a range of communication skills to articulate their artistic intentions and explain the strengths and weakness in their own artworks in group reviews and assessments.
<b>Technical skills</b>		Students will demonstrate through projects and exercises their developing acquisition of technical skills
<b>Critical thinking</b>		Students will develop a range of methods to critically reflect and resolve problems they experience during and in completion of their works. Students will be encouraged through ongoing reviews and critical feedback discussions to discuss their work critically and workshop how identified problems could be resolved.
<b>Group skills</b>		Students will develop the skills to critically engage in Group Feedback Discussions, providing commentary on their own and other student's artworks. Students will demonstrate abilities to work as a team during in class learning activities
<b>Social awareness</b>		Students will make works informed by their understanding of the function and relationships between audiences and cultural contexts. Students participate in group discussions about how audio interpreted in different social contexts.
<b>Ethical understanding</b>		Students learn to apply a professional and

		ethical consciousness in the creation of their artworks. Students demonstrate this application of professional and ethical understanding in the critical feedback of their own and other student's work in group tutorials.
<b>Information Literacy</b>		Students demonstrate ability to investigate practices through the use of library and online resources. Students use this research to develop and extend concepts for their projects and the different meanings in their artworks.
<b>Entrepreneurial skills</b>		Students learn how to develop a context and understanding for audio within culture and media.



## **APPENDIX B**

### i) Approach to learning and teaching

Creating and facilitating learning experiences that are relevant, interesting and challenging for students is a crucial objective. To generate engaging learning experiences for students a range of teaching and learning activities are employed within this course to ensure that the different ways in which students learn are supported. This inclusive approach to teaching allows students to have a diversity of teaching methods which support the different ways in which learning can take place.