

**SCHOOL OF ART  
BACHELOR OF FINE ARTS**

**SESSION 1 2001  
STATEMENT OF EXPECTATIONS**

**SOUND STUDIO: INTRODUCTORY WORKSHOP  
SART 2812**

LECTURER:	SIMON HUNT		
CLASS CODE:	8801	8799	8800
DAY & TIME:	Th 6-9	Fri 9-12	Fri 2-5
LOCATION:	C-block various		

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**COURSE DESCRIPTION:**

This course covers all aspects of audio production to produce audio art works and/or soundtracks for film, video, performance and multimedia computing.

**COURSE CONTENT:**

The following elements are covered: 'Protools' hard disk recording, sound editing and mixing, digital and analogue audio effects, importing sound into a computing context, studio patching, sampling, sequencing, midi, sound synthesis ('Tokyo', 'Reaktor'), foley, the sound recording process both in the studio and in the field, microphones, introduction to audio/visual synchronisation, various portable analogue and DAT recorders, as well as an introduction to film/video soundtrack.

Advice to Students regarding workplace safety and hazardous substances

Students should be aware of the requirement to avoid eyestrain, back, neck and repetitive strain injury (rsi) through correct posture, chair positioning and taking a break at least once every hour. . When using headphones, students must ALWAYS play a short segment of sound BEFORE putting headphones on in order to avoid hearing damage.

**COURSE OBJECTIVES:**

Students will gain the conceptual, artistic and technical skills to develop studio based experimental sound or soundtrack works as related to their practice. This unit is vital to all students undertaking film and/or video projects. All students will gain proficiency on the basic operation of the sound studio. Various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design will be introduced through critical discussion of examples and project work.

**ASSESSMENT:**

To qualify for a passing grade all students must complete all set work, which is to be submitted on time. Where absences in excess of three (3) classes occur, students may be given a fail grade (UF).

Students must be punctual and participate in all class activities. The student should be expected to show evidence of the achievement of the course's objectives.

One formal evaluation of Satisfactory, or Unsatisfactory will be made mid-session and students will be informed by their class lecturer of this determination.

## ASSESSMENT TASKS

ATTENDANCE & CLASS WORK	20%
PROJECT PLAN	10%
FINAL PROJECT	70%

## DESCRIPTION OF ASSESSMENT TASKS

\*\* A full weekly schedule will be delivered in Week 2.

The FINAL PROJECT is very open. It may be: a sound/music piece; a film/video/web/CDrom soundtrack; an installation including a sound component; or a performance including a sound component. The project will be presented to the lecturer and other students in the final class. It must be at least two minutes in length. The structure of this Project will be determined at the time of the first set of private consultations (date TBA, approx week 5), but may change over the semester. You may work together (and be graded together) on projects.

Before this first consultation (approx Week 4), you will be expected to write a PROJECT PLAN, which will be a minimum of one A4 page. Students may also work together on one project upon approval by the lecturer. Students who are already working with sound outside the course may wish to devise an entirely different system to that described above, but this must be worked out in advance.

**ATTENDANCE + CLASSWORK** Any student missing more than three classes without medical certificates will automatically fail the course (COFA regulations). Being more than an hour late qualifies as an absence. There will be no exceptions and no boring negotiations around this rule. You are expected to keep count of your own absences.