

London South Bank University

Module Guide: **Intro to Sonic Media**

AME_4_ISM

Faculty of Arts and Human
Sciences

2013 – 2014

Level 4 (Year 1)



1. MODULE DETAILS

Module Title: Intro to Sonic Media

Module Level: 4 (Year 1)

Module Reference Number: AME-4-ISM

Credit Value: 20 CAT

Student Study Hours: 200 hours

Contact Hours: 48 hours

Private Study Hours: 152 hours

- Weekly preparation: 26 hours
- Essay Research & Preparation: 63 hours
- Producing & Editing Essay: 63 hours

Course: BA Music and Sonic Media

Department: Arts & Media

Faculty: Arts & Human Sciences

Year and Semester: 2013 – 2014, Semester 1

Module Coordinator: Dr Hillegonda "Gonnie" Rietveld,
BA(Hons), PhD (cum laude), PGCertHE

Contact Details: Email: rietvehc@lsbu.ac.uk
Room B402a

Additional Tutors: Dr John Dack, BA(Hons),
PhD, PGDipMIT (dist), MSc (dist), MMus:
J.Dack@mdx.ac.uk

Mr Graham Barton - Communication Skills
Development: bartonga@lsbu.ac.uk

Summary of Assessment Method: **2000-word Academic Essay** – 100% of the mark –
with **Appendices** of essay plan and key text
summary, based on a choice of set questions,
made available in Week 3. See also page 5 and
Blackboard.

Deadline: Monday 13th January 2014

External Examiner appointed for module: Dr Julian Henriques, Reader
Deputy Head, Dept of Media & Communications
Director, TRU (Topology Research Unit)
Goldsmiths College, University of London

“Representation against fear, repetition against harmony, compositions against normality. It is in this interplay of concepts that music invites us to enter, in its capacity as the herald of organizations and their overall political strategies - noise that destroys orders to structure a new order.”

[Attali, *Noise*, 1985: p 20]

2. SHORT DESCRIPTION

The module introduces key ideas in relation to the production of contemporary audio cultures. Areas explored include the soundscape, sound art and studio-generated music; the formation of the DJ; and the relationship between musical genre and identity. The module also encompasses broader reference points serving to contextualise sound production with regards the implications of mechanical and digital reproduction in terms of authenticity and authorship, as well as issues of sonic time and space in sound and music production.

3. AIMS OF THE MODULE

The aims of this module are to:

- Introduce key ideas in relation to the production of contemporary audio cultures
- Develop a reflective position towards sonic production.
- Provide a cultural and historical context of practices in electronic recorded sound and music.

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

- Demonstrate a basic understanding of the concepts and history of sonic media in essay form.
- Demonstrate an understanding of practice in electronically recorded music and sound.

4.2 Intellectual Skills

- Analyse, with guidance, the cultural and historical context of an instance of sonic production.
- Manage independent study, utilising a range of relevant text and audio-based sources.

4.3 Practical Skills

- Collate ideas and evidence clearly and concisely in a standard essay format.
- Utilise research skills and associated techniques in the gathering and interpretation of material in the form of a presentation.

4.4 Transferable Skills

- Present a summary of existing ideas to peers.
- Use print and electronic resources to access information independently.
- Listen critically to a range of sounds and musical genres.
- Demonstrate verbal communication skills through participation in class seminars and presentations.
- Use academic conventions correctly in essays, including references, footnotes and bibliography in Harvard format.

5. ASSESSMENT OF THE MODULE

2,000-word Essay (100%) with Appendix: Monday 13th of January 2014.

Completed work should be submitted in the required format by the final deadline at the latest, to the Student Information Centre (SIC) for the *Faculty of Arts & Human Sciences*:
Room B266, 2nd floor of Borough Road Building. Tel 020 7815 5741.

IMPORTANT: ALWAYS KEEP COURSE WORK RECEIPTS, TOGETHER WITH COPIES OF YOUR COURSE WORK

1 – Essay of 2000 words – in response to one of the Essay Questions, provided in Week 3.

Your Essay must contain, addition to the Title Page and FULL Essay Question:

- a. *Introduction*, including definitions of the question's keywords and summary of your approach.
- b. Main points of discussion; in approximately *three clear paragraphs*, compare and contrast your argument, with reference to the academic sources you have studied.
- c. *Conclusion*, summarising how your essay has addressed the essay question.
- d. A list of *References*, in Harvard format (see Course Guide, Blackboard & library Help Sheet *HS30*).

Your Essay will be assessed on the following items:

1: STRUCTURE

Assignment Addressed
Effective Introduction
Clear Paragraphing
Summarising Conclusion

3: ANALYSIS

Critical Analysis of Relevant Case Study
Demonstration of Debate(s)
Articulated Viewpoint
Development of Argument
Effective Use of Evidence

2: CONTENT

Key Issues Identified
Addressing Researched Sources
Relevance of Material
Appropriate Use of Language

4: PRESENTATION

Title Sheet (see Course Guide)
Correct Title of Assessment (Essay title at the top)
Complete Acknowledgement of Sources
Harvard Referencing
Double Line Spacing
12 pt Font
Correct Spelling
Correct Use of English Sentence Structures

2 – Appendix shows evidence of specific engagement with study materials and should include:

- i. Agreed essay plan (agreed with and *signed off* by your tutor)
- ii. Sonic Analysis (see Week 11)
- iii. Review of a chapter or article from the list of recommended key texts.

Although the Appendix is not assessed for a mark, it is an important component in your studies. The course work will be deemed as "incomplete" if course work elements are missing, which in turn will impact on the final course work outcome.

Further essay advice can be found Blackboard and in the Course Guide.

You may also benefit from essay writing workshops offered by the university's Centre for Learning Support & Development.

- Workshops: <http://www.lsbu.ac.uk/php4-cgiwrap/clsdweb/workshop/eld/index.php>
- Class timetable for Semester 1 (Click on "Skills for Learning: Communication Skills"):
<http://www.lsbu.ac.uk/clsd/events/index.shtml>

6. FEEDBACK

Students receive **prompt feedback** on the development of their work during tutorials, reviews, crits, presentations and, in some cases, by email. Prompt feedback is often **verbal feedback** and part of the way students learn to develop a critical practice. It is an essential element of their academic studies so that course work benefits from staff experience. This ongoing prompt feedback is known as **formative** feedback, as it shapes, forms, knowledge of a subject.

University students are required to take an active role in this process and come prepared for tutorials etc. to get the most effective feedback in helping to improve course work. It is advised to form study groups with other students to assist in peer support and learning. Students may also seek external feedback from professionals in the industry when and wherever you can.

In addition, students receive **final summative feedback**, including a grade (summarising the final outcome), once course work has been submitted for assessment and has been assessed and (in the case of Levels 5 and 6) double marked. The Course Administrator, Kate Marlow, will email students (on student LSBU mail accounts) when the final feedback is ready for collection.

If your course work for any of your Semester 1 modules has not been returned by February, it is important that you contact your module coordinator and the Course Administrator, Katherine Marlow: Email marlowk2@lsbu.ac.uk

Final marks are not confirmed until after the External Examiner's visit and the meeting of the Award and Progression Board in the summer. You can also arrange to see the module coordinator or Course Director for further clarification and feedback if necessary once the written feedback has been collected.

All assessed work is given a percentage mark. This is equivalent to the following class of degree:

Percentage	Quality	Classification
80-100%	Outstanding	1 st (First)
70-79%	Excellent	1 st (First)
60-69%	Very good	2:1 (Higher Second)
50-59%	Good	2:2 (Lower Second)
40-49%	Basic	3 rd (Third)
30-39%	Weak	Fail
0-29%	Poor	Fail

The pass mark for all course modules is 40%. To pass a module, students must achieve an average module mark of 40% or above with no element mark lower than 30%. Please note that late work will be capped to a max. of 40% and work that arrives 14 days after the deadline will not be accepted (Fail).

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

- 1 – Audio Cultures and Deep Listening
- 2 – Music and Meaning
- 3 – Soundscapes
- 4 – Noise!
- 5 – Sound in the Age of Mechanical Reproduction
- 6 – Music in the Age of Digital Production
- 7 – Preparing Your Essay
- 8 – Temporal Structures: Turntable as Instrument
- 9 – Sonic Space: Studio as Compositional Tool
- 10 – Music Genre and Identity
- 11 – Sonic Analysis
- 12 – Tutorials

7.2 Overview of Types of Classes

The module will consist nine interactive lectures, seminar discussions and listening sessions, followed by tutorials and assessed student-led case study (Sonic Analysis) presentations.

Taught and student-led sessions will take place weekly, each with a specific topic, which link the modules you take throughout your degree, provide materials and ideas towards the content of both your assessed essay and group presentation as well as your practice work. You are expected to be present 5 minutes before the class commences.

Tutorials are to be arranged between student and tutor. The tutor will clarify availability, but it is your responsibility to book, to prepare and to attend at the agreed time.

7.3 Importance of Student Self-Managed Learning Time

For each module, you will need to independently manage 152 of your 200 study hours for this module. You will be expected to read and listen widely and follow up relevant areas of interest. Here is a break down of the way you are expected to spend your own study time for just this module:

- Weekly preparation: 26 hours (especially in the first 9 weeks)
- Presentation preparation: 8 hours (get ready in time to present in Week 11)
- Essay Research & Preparation: 60 hours (start as soon as you receive the essay questions)
- Producing essay: 58 hours (this writing and editing process may, in effect, work out at around 10 working days)

An Assessment Map for Level 4 is provided below. It shows that with 456 self-managed study hours (3 modules x 152) for this Semester alone, you need to manage your time carefully in order to complete everything adequately, in time. To manage your study time, create a work plan for all your study activities. Use a *week planner* for this (most *diaries* have one). Once you have listed all your assignments and study requirements, decide what and how you should prioritise each day of your weeks.

Assessments, *Level 4 (Year 1)*

SEMESTER 1		SEMESTER 2	
The Soundscape:	Soundscape (75%) Portfolio (25%)	Sound and Image:	Sound Design (75%) Prod. Analysis (25%)
Sample & Sequence:	Production (75%) Portfolio (25%)	Digital Music Design:	Production (75%) Prod. Analysis (25%)
Intro to Sonic Media:	Essay (100%)	Elective Module: - Media Analysis - Critical Culture	both: 2 course work elements required

7.4 Employability

This module provides communication and research skills necessary to prepare for employment in a variety of music and media environments, introducing the fundamental knowledge, understanding and skills that are required to provide a base for students to explore introductory methodologies leading the professional and vocational approaches to the subject field. Recognised requirements in the jobs market such as planning, team working, good interpersonal qualities and problem solving are also intrinsic to this module's teaching methods, and strongly reflect anticipated trends in the future use of skills in the audiovisual industry. As well as acknowledging the need for media workers to keep up to date with new technologies by acquiring a more complex skill set, the module's specific concepts will also support reflective thinking in creative sonic production.

7.5 Module Evaluation

Student feedback is very important to the course development of BA Music and Sonic Media. Changes have been made to the teaching and assessment structure in response to course board comments and to Module Evaluations. It is therefore important that as many students as possible return their Module Evaluations Questionnaire (MEQ) forms and for students to begin thinking about who will represent them on the course board as early as possible in the semester. MEQs are normally distributed during class around Week 11.

Since its inception, the students rated the lectures/seminar sessions as 'Good' and 'Very Good', and the overall quality of the module as 'Good' to 'Very Good'. A significant majority of students affirmed that the module helped to develop both their academic and employment skills.

On request of Student Representatives, the assessment has revalidated during Summer 2011. This used to be a 1500-word Essay (75% of mark) plus Presentation in the class (25%). This has been changed to a *2000-word Essay (100% of mark) with an Appendix* that shows evidence of specific engagement with study materials (key text summaries and essay planning).

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

WEEK 1 - Audio Cultures & Deep Listening

An introduction to the module, deep listening and the study of the cultural and social contexts of contemporary everyday music and sound in the areas of popular music studies and the sonic arts. A group discussion of the importance of sound in contemporary culture will follow.

Your Study

- Back, Les and Bull, Michael (eds.) (2003) 'Introduction' to *The Auditory Culture Reader*, Oxford: Berg, pp. 2-18.
- Cox, Christoph and Warner, Daniel (2004), 'Introduction', to *Audio Culture: Readings in Modern Music*, London: Continuum. ([Purchase this book](#))

WEEK 2 - Music and Meaning

This session will address how music creates and conveys meaning. Much recent theorising on the relationship between music and meaning has involved the use of a method called 'semiotics' (or semiology), which is the study of signs and their meanings. Signs can include words, images and sounds. Applying semiotics to sonic and musical components like tone and tempo can help us to understand the wider social, cultural political significance of these elements, some of which may initially seem to be 'hidden'.

Your Study

- Van Leeuwen, Theo (1999) 'Introduction' to *Speech, Music, Sound*, London: Macmillan, pp. 1-12.

Optional

- Longhurst, Brian (1995) 'Texts and Meaning', in *Popular Music and Society*, Cambridge: Polity Press, pp. 159-174.

WEEK 3 – Soundscapes

Guest Lecture by Dr John Dack

Through a discussion of audio and AV examples, we will address key concepts that are central to your Sonic Media degree: Soundscape, Sound Design and Sound Art. The main ingredients of most Soundscape Design are music, sound effects (such as field recordings, synthesised sound, spatial effects) and dialogue. Here we will examine the effects of unmodified real-world sounds as well as transformed sounds, and we will address where Soundscapes can be situated as art practice - traditional art galleries or new venues.

Your Study

Audio Culture: R. Murray Schafer on the Soundscape

Optional

Beer, David (2007) 'Tune Out: Music, Soundscapes and the Urban Mise-En-Scène', in *Information, Communications and Society* Vol. 10 No. 6, December 2007, pp 846-866. (copy provided)

Schafer, Murray (2003) 'Open Ears'. In Back, Les and Bull, Michael (eds.) *The Auditory Culture Reader*, Oxford: Berg, pp. 25-39

Thibaud, Jean-Paul (2003) 'The Sonic Composition of the City' In Back, Les and Bull, Michael (eds.) *The Auditory Culture Reader*, Oxford: Berg, pp.329-341.

Essay Preparation: Check out the library to see what sources you could use to study towards your Essay and *send a list* with a tentative selection, in response to a chosen question, to *Gonnie Rietveld*: rietvehc@lsbu.ac.uk

Browse Film Sound Design – Film Sound Theory: <http://www.filmsound.org/>

WEEK 4 - Noise!

Guest Lecture by Dr John Dack

By becoming aware of the structures of meaningful sound, it becomes possible to analyse and deconstruct these, bravely entering the world of creative noise, “noise that destroys orders to structure a new order.” (Attali, 1985: p 20). Avant garde artists, pioneering producers and forward thinking composers have attempted to do just that throughout the last century to now. During the session, we will consider the sonic avant garde through a brief overview of manipulation of recorded sounds and experimental uses of 'new' sonic technologies during the 20th Century, from the Italian Futurists to Musique Concrete (the avant-garde art predecessors of electronic pop and techno), with particular attention to experimental composers like Pierre Schaeffer and Pierre Henry as well as avant-garde composers such as Karlheinz Stockhausen, Henri Pousseur and Pierre Boulez.

Your Study

- Caleb Kelly (2009) 'Introduction' of *Cracked Media: The Sound of Malfunction*. Cambridge, MA: The MIT Press.
- Poole, Steven (2001) 'Prick up your ears', *The Guardian* (17/11/2001): http://www.guardian.co.uk/saturday_review/story/0,3605,596122,00.html

Optional

- *Audio Culture*: Attali on the politics of noise (p7)
- Hegarty, Paul (2007) 'First', in *Noise/Music: A History*, London: Continuum, pp. 3-20.

Browse: *Sound Art Resource*: <http://www.audioh.com/information/soundartresource.html> (great research resource – explore this site to familiarise with the subject)

WEEK 5 - Sound in the Age of Mechanical Reproduction

We will address the introduction of recorded music; an early history of recording technologies; the effect of recorded sound on the experience of music; the notion of 'mechanical reproduction'; and the importance of this to the music industry as a type of 'culture industry'. The recording of music had unexpected outcomes. For example, it was possible to take recorded sound out of its original context, opening it up to new interpretations. In this sense, music in the age of mechanical reproduction allowed both for a type of democratisation and a speeding up of the development of musical ideas. During the session, we will listen to some unique early recordings on tin foil and shellac.

Your Study

- Chanan, Michael (1995) 'Record Culture' in *Repeated Takes*, London: Verso, pp. 1-23.
- Rietveld, Hillegonda (2007) The Residual Soul Sonic Force of the Vinyl 12" Dance Single In Charles Ackland (eds), *Residual Media*, Minnesota, University of Minnesota Press, 46-61
- **Browse:** Miller, Paul J. (2004) *Rhythm Science*, MIT (incl. CD), <http://www.rhythmscience.com/>

WEEK 6 - Music in the Age of Digital Production

We will concentrate on the implications of digital music *production* practices. Sampling is a common practice in music and sound production. We work in a copy and paste culture, yet we also live in a world where copyright of intellectual property is an important part of cultural industries. In this context, how can we understand musical 'authenticity', 'originality' and 'authorship'? We will explore this further with an example of the DJ-producer and the availability of 'virtual studio' and 'virtual DJ' software, where the gap between composing, producing, remixing and DJing seems to blur.

Your Study

- Rietveld, Hillegonda (1998) 'Digital Desire' of *This Is Our House: House Music, Cultural Spaces and Technologies*. Aldershot: Ashgate, pp. 121-161.

Optional:

- Goodwin, Andrew (1990) 'Sample and Hold: Pop Music in the Digital Age of Reproduction', in Simon Frith and Andrew Goodwin (eds.) *On Record: Rock, Pop and the Written Word*, London: Routledge, pp. 258-274.
- Herman, Bill D. (2006) 'Scratching Out Authorship: Representations of the Electronic Music DJ at the Turn of the 21st Century', in *Popular Communication* Vol. 4 No. 1, pp. 21-38. (copy provided)
- Langlois, Tony (1992) 'Can You Feel It? DJs and House Music Culture in the UK', in: *Popular Music*,

Vol. 11 No. 2., pp. 229-238 (provided)

- Reynolds, Simon (2008) 'In the Mix', in *Energy Flash: A Journey Through Rave Music and Dance Culture* (second edition), London: Picador, pp. 459-476.
- Rodgers, Tara (2003) 'On the Process and Aesthetics of Sampling in Electronic Music Production', in *Organised Sound*, Vol. 8, No. 3, pp. 313-320.
- Young, Rob (2002) 'Workshop the Glitch: Digital Music, Electronic Disturbance', in Rob Young (ed.) *Undercurrents: the Hidden Wiring of Modern Music*, London: Continuum, pp. 45-55.

WEEK 7 – Preparing Your Essay

This week you will have opportunity to research your Essay and to undertake a Skills Assessment:

- What are my strengths and weaknesses?
- How can I address any challenges?

To help your essay and your study skills in general, please go to the "HOW to ..." in the AAM-002 Blackboard site (once there, see the left-hand orange menu) and see the help pages in the Course Handbook.

To ensure you study the correct and relevant sources for your Essay, draw on the recommended publications that are listed in this module guide, and:

- **Browse:** our well-stocked Perry library: <http://www.lisa.lsbu.ac.uk/>
- **Browse:** Sonic Links on Blackboard, in particular, find and check out *IASPM*, the International Association for the Study of Popular Music.
- **Study:** relevant texts for your Essay, *summarising a relevant selection* to support your argument.

WEEK 8 – Temporal Structures: Turntable as Instrument

We will address structure and rhythm (temporal structures) in sound and music. We will do this through a case study in the legacies of club and sound system cultures. Through techniques like beat-mixing, it is possible to build a cohesive *soundscape* from recorded components. In this way, the DJ structures a bespoke soundscape from prerecorded materials. By focusing on the way a DJ restructures recorded components in the composition of a narrative or text, we will be able to consider the construction of *sonic time*.

Your Study

- **Read:** Shapiro, Peter (2002) 'Deckwreckers: the Turntable as Instrument', in Rob Young (ed.) *Undercurrents: the Hidden Wiring of Modern Music*, London: Continuum, pp. 163-176. (copy provided).
- **Optional:** Garcia, Luis-Manuel (2005) 'On and On: Repetition as Process and Pleasure in Electronic Dance Music', in: *Music Theory Online* Vol 11 No. 4, http://mto.societymusictheory.org/issues/mto.05.11.4/mto.05.11.4.garcia_frames.html
- Bernardo Alexander Attias, Anna Gavanias and Hillegonda C. Rietveld (2013) (Eds) *DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music*. New York and London: Bloomsbury.

WEEK 9 – Sonic Space: Studio as Compositional Tool

Embedded in studio technology and sound system culture, musical recordings were twisted into new virtual realities previously unheard of or even imagined. By focussing on recorded textures and sound effects, we'll be able to consider the construction of *sonic space*. By way of example, will discuss the possible politics that preference for frequencies can entail, with a case study in the techno version of *bass culture*. Both bass and echo/reverb effects are key features of recent urban EDM genres that draw on the creative and cultural practices of Jamaican sound system culture. Echo shatters our normalised sense of place, while the centrality of bass frequencies is what Henriques' (2003) calls *sonic dominance*. Combined, these sounds seem to challenge normalised boundaries, such as inner and outer; self and other; 'here, there, and nowhere'.

Your Study

- **Audio Cultures:** Eno (p127) AND Toop (p355)
- Reynolds, Simon (1992) 'Dub!' in *Mixmag*, December Issue. (copy provided)

Optional:

- Henriques, Julian (2003) 'Sonic Dominance and the Reggae Sound System Session', in Michael Bull and Les Back (eds.) *The Auditory Culture Reader*, Oxford: Berg, pp. 451-479.
- Christodoulou, Chris (2011) 'Rumble in the Jungle: City, Place and Uncanny Bass', in *Dancecult: Journal of Electronic Dance Music Culture* Vol. 3 No. 1, pp. 44-63, downloadable from <http://dj.dancecult.net/index.php/journal/issue/view/4/showToc>

Browse: Veal, Michael (2007) *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*.

WEEK 10 – Music Genre and Identity

Music communicates to us through a range of social and cultural frameworks, such as age, gender, locality, class, and ethnicity. Emphasising a sociological approach, we will examine how differences in musical taste are entwined with our use of music to organise and make meaning from our social and personal circumstances. With reference to Negus (1995), we will address the important question of identity and music genre through a case study: What is Black Music? We will examine how racial discourses – and specific ideas about 'Blackness' and 'Whiteness' – are used to shape the reception and representation of popular music forms on the basis of ethnic and cultural 'authenticity', or 'realness'. This lecture is an important avenue into understanding not only social histories of musical style, as well as a starting point for your core media modules.

Your Study

Read:

- Negus, Keith (1995) 'Identities', in *Popular Music in Theory: An Introduction*, Cambridge: Polity Press, pp. 99-135. (copy provided)

Optional:

- Fraley, Todd (2009) 'I Got a Natural Skill: Hip-Hop, Authenticity, and Whiteness', in *The Howard Journal of Communications* Vol. 20 No. 1, pp. 37-54.
- Paul Gilroy (2004) 'Sounds Authentic: Black Music, Ethnicity and the Challenge of the Changing Same', in: Simon Frith (2Ed) *Critical Concepts in Media and Cultural Studies*. London: Routledge.
- Hesmondhalgh, David and Melville, Caspar (2001) 'Urban Breakbeat Culture', in Tony Mitchell (ed.) *Global Noise: Rap and Hip-Hop Outside the USA*, Middletown: Wesleyan University Press, pp. 86-110.

WEEK 11 – Sonic Analysis

During the session, you will share a sonic analysis with the group, which is really good practice, enabling useful transferable skills as well as providing you with **prompt feedback** to your work.

Discuss an audio example (of between 30 to 90 seconds) that is related to your essay. You'll have about 10 minutes, including your sonic example, so plan this by using just 5 slides of Powerpoint:

- 1 – Summarise the main points
- 2 – Define Key Terms, in relation to existing publications
- 3 – State what your main argument will be in relation to relevant sources
- 4 – Present your example
- 5 – Draw a conclusion, based on the presented materials.

Your Study

- Refine your essay plan and book a tutorial for next week.
- In support of your essay, complete any final summaries of the most relevant texts.

WEEK 12 - Final Essay Tutorials

During this Week's Thursday session, individual students can book a tutorial to discuss the assessed course work, due by Monday 14th of January 2014. To make the most of this opportunity, please email a plan a week in advance of today's session and also bring your (updated) plan of the essay to the tutorial.

Your Study

Complete the draft of your essay and print this out for editing purposes. Edit several times:

- **Content (review):** Check if the essay question is correctly placed at the top of the essay. Does the introduction address the question? Does the essay address debates from the recommended sources you have studied? Does the essay support its argument with evidence from both recommended sources and practical examples? Does the conclusion address the question, referring to the main points of the argument and presented evidence?
- **Writing Skills (copy edit):** After you have edited the structure and content, check it again, this time for use of clear English. Are all words spelled correctly? Are all sentences clear and complete? Are capitals in the right place? Do the paragraphs work as building blocks that support the discussion of the essay question?
- **Formatting (lay-out):** Now edit the essay one more time, this time on format: are all quotes provided with name of author, year of publication and page number? Do the quotes have quotation marks? Are quotes of over 25 words indented? Failure to acknowledge sources or to properly indicate quotations may find you accused of plagiarism and will be dealt with through an Academic Conduct procedure. Finally, are the sources refereed to in the essay listed in the bibliography and discography, using Harvard referencing format?

Week 13 - Final Deadline to submit your Essay

Check-list:

- Title Page is correct?
- Selected essay question is *fully* stated?
- Introduction and Conclusion are satisfactory?
- All references and quotation marks are correctly in place?
- A complete List of References including (if relevant) a Discography, is placed at the back?
- Appendix is attached (containing the *agreed Essay Plan*, Sonic Analysis plus a *brief Review* of a relevant recommended chapter or key article)?

Monday the 13th of January 2014 is the very last day on which your essay is accepted for a full mark – late work will be capped to 40% max.

If you are unable to submit the Essay by this date, please complete a *Late Submission* form (available online and from outside B266) and aim to submit BEFORE the deadline. In addition, contact the Course Director, Hillegonda Rietveld, to discuss your options (rietvehc@lsbu.ac.uk).

In some cases, such as illness or a serious family emergency, you may be able to present a request to the Faculty for *Extenuating Circumstances* (this requires formal evidence), asking to hand in your work late within the 14 days for a full mark or to defer the work for the September exam board for the full mark.

Extenuating Circumstances are NOT accepted for technical failure, however, such as corrupted files or broken computers. Please *ensure you back up your work regularly* or mail yourself draft updates.

Please also note that any work submitted 14 days after the deadline will NOT be accepted and will receive an automatic 'fail' mark.

9. LEARNING RESOURCES

9.1 Core Materials

- Cox, Christoph and Warner, Daniel (eds.) (2004) *Audio Cultures: Readings in Modern Music*. London: Continuum.

See also the required reading for each week.

9.2 Optional, Recommended, Materials

- Bernardo Alexander Attias, Anna Gavanas and Hillegonda C. Rietveld (2013) (Eds) *DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music*. New York and London: Bloomsbury.
- Bull, Michael & Back Les (eds) (2003) *The Auditory Culture Reader*, New York: Berg.
- Frith, Simon (ed.) (2004) *Critical Concepts in Media and Cultural Studies*. London: Routledge.
- Hegarty, Paul (2007) 'First', in *Noise/Music: A History*, London: Continuum.
- Hesmondhalgh, David & Negus, Keith (eds.) (2002) *Popular Music Studies*. London: Edward Arnold.
- Horner, Bruce & Swiss, Thomas (eds.) (2000) *Key Terms in Popular Music and Culture*. Oxford: Blackwell.
- Katz, Michael (2004) *Capturing Sound: How Technology Has Changed Music*. Berkeley: University of California Press. (includes a demo CD)
- Kelly, Caleb (2009) *Cracked Media: The Sound of Malfunction*. MIT Press.
- Mitchell, Tony (2001) *Global Noise: Rap and Hip-Hop Outside the USA*. Wesleyan UP.
- Theberge, Paul (1999) *Any Sound You Can Imagine: Making Music/Consuming Technology*. Hanover & London: Wesleyan UP.
- Negus, Keith (1995) *Popular Music in Theory: An Introduction*. Cambridge: Polity Press.
- Murray Schafer, R. (1994) *The Soundscape*. Destiny Books
- Toop, David (1995) *Ocean of Sound: Aether Talk, Ambient Sound, and Imaginary Worlds*. London: Serpent's Tail.
- Toynbee, Jason (2000) *Making Popular Music: Musicians, Creativity and Institutions*. London: Arnold.
- Veal, Michael (2007) *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*. Hanover & London: Wesleyan University Press

See also: weekly lists of optional reading and recommended browsing.

9.3 Additional Resources

Blackboard - PowerPoint slide presentations, the module guide and other relevant materials will be available through Blackboard, a web-based integrated teaching and learning environment, which is part of the University's Virtual Learning Environment (VLE): <http://www.lsbu.ac.uk/bb/>

If you want an electronic version of this module guide, click on AAM_002_Music and Sonic Media, and next find Year 1 in the orange menu on the left hand side.

Academic Journals

- *Dancecult* (open access): <https://www104.griffith.edu.au/index.php/dancecult/index>
- *IASPM@Journal* (open access): <http://www.iaspmjournal.net/>
- *Journal of Popular Music Studies*
- *Leonardo Music Journal* (LMJ, electronic resources – special subscription): [http://encore.lsbu.ac.uk/iii/encore/record/C\[Rb1348074\]Sleonardo\[P0%2C4\]Orightresult\[X5?lang=eng&suite=pearl](http://encore.lsbu.ac.uk/iii/encore/record/C[Rb1348074]Sleonardo[P0%2C4]Orightresult[X5?lang=eng&suite=pearl)
- *Music, Sound, and the Moving Image (MSMI)*
- *Popular Music*

- *Popular Music and Society*
- *Women & Music - a journal of gender and culture (MUSE, electronic resource):*
http://muse.jhu.edu/journals/women_and_music/toc/wam.12.html

See also: <https://my.lsbu.ac.uk/page/ahs-resources-arts-media>

• **Plus:**

- *The Wire*, innovative music magazine: <http://thewire.co.uk>
From the library website, you can access the electronic version (including archives) via:
http://encore.lsbu.ac.uk/iii/encore/record/C__Re1000287__Sthe%20wire__Orighresult_X5?lang=eng&suite=cobalt

NOTES

Unless stated otherwise, **all classes will start at 10 AM**. Endeavour to turn up to each session well prepared and on time. And please don't forget the class register!

In case of any issues that would interfere with your studies, please contact your Course Director immediately: Gonnie Rietveld, rietvehc@lsbu.ac.uk, Tel 020 7815 5778.

Student Advice and Study Support can be found via My LSBU: <https://my.lsbu.ac.uk/>

Whatever your academic level, do take advantage of the short **study skills** courses are offered by the **Centre for Learning Support & Development (CLSD)**. These include the excellent Essay Workshops by friendly helpful staff - contact our very own 'muso' tutor Graham Barton, ext 6188, bartonga@lsbu.ac.uk

Essay Writing Work Shops:

<http://www.lsbu.ac.uk/php4/cgiwrap/clsdweb/workshop/eld/index.php>

All Classes for Semester 1 (select "Communication Skills"): <http://www.lsbu.ac.uk/clsd/events/index.shtml>

The university provides services for **students with disabilities and dyslexia** at both the pre-entry stage and while studying at London South Bank University. Advice and support is available for all students with a Disability or Dyslexia to enable you to manage your specific academic and practical needs. This includes:

- An initial screening and full assessment if you think you may have dyslexia
- One to one advice and guidance
- Arrangements for examinations, assessments, and on course provision, (i.e. extra time in exams, possible extensions)
- Advice and training for staff
- Disability and dyslexia workshops
- One to one tutorials
- Student focus groups
- Disability access across campus
- Technical support and access
- Support worker service

If you are a student with a disability or dyslexia or think you might need to be assessed for dyslexia, please contact the **DDS (Disability and Dyslexia Support)** as soon as possible. The sooner any arrangements you need can be made, the better equipped you will be to succeed on your course.

More information: Tel 020 7815 6400 or <https://my.lsbu.ac.uk/page/disability-dyslexia-support>