

# ART 5001: Sound & Image

<b>ART 5001-0010/20</b>	Spring 2021
<b>Days &amp; Time</b>	Mon/Wed 11:10AM–1:55PM
<b>Location</b>	Hopkins Hall 156
<b>Virtual Meetings</b>	<a href="#">Zoom Link (Pass: 5001)</a>
<b>Instructors</b>	Dalena Tran— <a href="mailto:tran.878@osu.edu">tran.878@osu.edu</a> Hirad Sab— <a href="mailto:sab.1@osu.edu">sab.1@osu.edu</a>
<b>Office Hours</b>	By appointment
<b>Communication</b>	<a href="#">Discord Server</a>
<b>Website</b>	<a href="https://dalena.github.io/art5001">dalena.github.io/art5001</a>
<b>Syllabus</b>	<a href="#">Download PDF</a>
<b>Recorded Lectures</b>	<a href="#">5001: Sound &amp; Image Playlist</a>

**Note:** Texts in [color](#) are clickable links

## Catalog Description

Studio art class exploring the relationship between sound and image in diverse fields of practice such as film, video art, music videos, live performances, installations, and video games.

## Course Learning Objectives

This course is an introduction and integration of sound and sonic compositions to advance multidisciplinary visual practices, design, communication, and art. Throughout the semester we will examine the language, context, and practice of sound production and how artists have contributed to and utilized this in their works. We will explore, compare, and contrast industry-standard/normative approaches with radical/experimental takes of various media in relation to sound. Our aim is to establish a rich understanding of the complex and evolving environment in which artists and designers have been exploring the intimate relations of sound and images. Students will explore technical, critical, and creative tools to realize audiovisual projects and to gain a deeper understanding of sound and media as a form of expression and communication.

In a series of weekly exercises, projects, presentations, discussions, workshops, and screenings students will explore and study the following:

- Principles and physics of sound: timing, composition, pitch, amplitude, timbre, etc
- Sound recording, editing, layering, and processing
- Everyday sounds as compositional materials
- Sound in multidisciplinary practices: visual art, cinema, performance, games, music, sculpture
- Dynamic relations between sound and image
- Effective use of audio in evoking and directing emotions
- Sonic experiences through architecture, installation, and immersive media

## Health and Safety Requirements

All students, faculty and staff are required to comply with and stay up to date on all [university safety and health guidance](#), which includes wearing a face mask in any indoor space and maintaining a safe physical distance at all times. Non-compliance will be warned first and disciplinary actions will be taken for repeated offenses.

## Format & Delivery

This is a hands-on, process-oriented studio. It is comprised of presentations, assignments, participatory activities and exercises, individual and group discussions, and reviews. This course is **hybrid or in-person**. Synchronous Zoom meetings will be used for the introduction of assignments, some demonstrations, breakout group meetings, and group critique discussions. Other activities such as working on assignments and exercises,

viewing videos, and reading assignments will be executed synchronously and asynchronously. In-person activities will include demonstrations, presentations, group exercises, and critiques. Weekly announcements will serve to inform when activities will take place.

**Departmental Note:** A hybrid course provides online learning opportunities for up to 74% of the semester. That means that up to three-fourths of your in-class meeting time may occur at a distance with the expectation that your full attention will be given to this course during the scheduled two hour and forty minute long meeting times, regardless if you are meeting physically or otherwise.

## Attendance

Each unexcused absence (beyond the allowed three) will result in one full letter grade deduction (e.g. B+ to C+). Six unexcused absences (20% of the semester) results in a failed grade. If there is an emergency and you must miss class, contact us beforehand. Absences will not be excused after the fact except in extreme circumstances. Illness requires a doctor's note. If you are more than 10 minutes late, you will be marked tardy. Three tardies result in one unexcused absence. Any disputes should be discussed within two weeks.

**Departmental Note:** The Department of Art acknowledges that illness, family obligations, and other conflicts with your classes do occur from time to time and up to three absences are allowed for any reason during the semester without penalty. All absences from class will be counted, however, and in the instance that you miss three class meetings, you are required to meet us to discuss strategies for avoiding additional absences.

**Departmental Note:** It has been determined that some in-person learning is necessary for you to successfully engage your instructor and peers, course activities, and to meet learning objectives. Timely and consistent contributions are critical in all formats used to deliver the content of this course. In the instance of class-wide quarantine or campus closure, a course contingency plan has been designed so that we can transition to an exclusively on-line format if we are required to actuate one. Attendance will be taken regardless of delivery format.

## Participation

Attendance, productive class activity and, meeting in-progress deadlines are factors in the assessment of your progress. You are expected to be present and active for the entire class period. Participation is critical to passing and enjoying this class. Do the work, share your thoughts, ask questions, prepare for class meetings and discussions, offer feedback during critiques. This class is meant to be a safe space in which you feel encouraged and supported in learning and taking creative risks. This means being aware and considerate of different backgrounds, perspectives, and identities. Respect each other and this space we are building together. Don't assume, ask. Remain open, be willing to take responsibility, apologize, and learn. Help each other in this. If you have concerns, please let us know.

## Communication

Discord is used as our primary mode of communication. You are required to sign up for an account, join our [server](#), and keep up to date with announcements and group discussions. Discord is also used to organize resources, readings, screenings, and learning materials. Here, you will also submit your assignments.

## Discord Server Interaction

Ongoing weekly discussions and participation in the Discord [server](#) is required. We will use Discord to gather and share resources, respond to readings and peers' works, and share your work in progress.

Throughout the semester, students will submit a variety of posts to our Discord server, among them:

- Responses to readings in the form of text, audio, images, sketches, or video.

- Exercise submissions as project files, audio files, video links (uploaded to Youtube or Vimeo), rendered stills, etc.
- Project proposals in PDF format or as Word documents.

## Readings, Discussions & Presentations

During the semester, you will be assigned readings on a variety of topics. The readings are intended to familiarize you with some of the relevant discussions that relate to the field. We will discuss our findings and thoughts with our peers in class. Your participation in these discussions matters. The discussions serve as a dialectical engagement to learn from one another and explore the readings in conversation. Moreover, the readings serve as a foundation for discussing the screenings, which are purposefully picked to convey some of the ideas from the readings in practice.

### Required Books

- *Music, Sound and Multimedia: From the Live to the Virtual (2007)*, Edited by Jamie Sexton | [Download PDF](#)
- *The Oxford Handbook of Sound and Image in Digital Media (2013)*, Edited by Carol Vernallis, Amy Herzog, John Richardson | [Download PDF](#)

### Supplemental Books

- *Sound and Image: Aesthetics and Practices (2020)*, Edited by Andrew Knight-Hill | [Download PDF](#)
- *Making Media: Foundations of Sound and Image Production (2017)* by Jan Roberts-Breslin | [Download PDF](#)
- *On Sonic Art (1996)* by Trevor Wishart | [Download EPUB](#)

### Presentations & Discussions

We will have four group presentations during the semester. As a group, each person, along with 1–2 others, will be responsible for leading one 30 minute discussion on that week's assigned topic. You can sign up for your preferred discussion topics by posting to **Discussions→#init** with your top three choices. We will assign you to your group based on your preference and the order it was received. Your group and discussion assignments can be viewed in the [discussion spreadsheet](#). We will take the liberty of assigning you to a discussion group if you fail to sign up in time.

On these weeks, those who are not presenting are required to read/watch/listen to at least one of the posted media in advance. The presentation topics correspond and are assigned based on the sections from [Music, Sound and Multimedia: From the Live to the Virtual](#)

#### For the discussion session that you lead:

- Consume all posted media.
- Prepare a few slides to focus the discussion:
  - Include key points from the posted media
  - Find relevant external references and media
  - Examine and explore artists, practices, and projects that directly or indirectly relate to the topic
- Prepare a set of questions to guide the discussion.
- Schedule a meeting with us in advance of your discussion to review your questions and plan. Reach out to us on Discord in advance to schedule a time to meet.

## Sample Library

Throughout the semester, we will collect and contribute a series of field recordings to a sample library shared among your peers. This library serves as a repository using which you will create, examine, and experiment with long-format audiovisual production. During the first two weeks, you will each submit five recordings (per week) to our sample library. In addition to these early ten recordings, you will submit 14 additional recordings — 2 per week assigned on seven weeks. By the end of the semester, this activity results in 24 recordings submitted by each of you. This should result in a library of roughly 300 sounds by week 12 of the semester.

Sounds can be recorded on your phone or using other appropriate devices. Your sounds can range anywhere in terms of length. Pay attention to interesting sounds that can operate as unique aural components: the closing of a book as percussive sounds, the ignition of a car engine as melody, or the sound of boiling eggs as rhythm; your imagination is the limit! Name your sound files as [TYPE] Recording RAW/CLEAN (Firstname Lastname). For example, I might submit a file as [DRUMS] Boiling Eggs RAW (Hirad Sab). The [TYPE] is for you to decide based on the most appropriate category. As we learn how to master and clean our recordings, we will submit our sounds with the CLEAN tag, e.g. [DRUMS] Boiling Eggs CLEAN (Hirad Sab)

## Projects

Projects are due at the start of class on the date assigned. Projects may be turned in up to one week late for a one letter grade deduction off the project grade. Work that is more than one week late will not be accepted. If you are absent, you are still expected to turn in projects online by the deadline. Extra time will not be given for work lost due to save issues, software errors, computer crash, etc. You should regularly backup your files on your desktop, online, and/or on an external harddrive or USB stick in case your computer is lost.

## Grading

There are 100 possible points, distributed across participation, attendance, exercises, and projects. There are 8 additional extra credit points available through challenges. Individual works will be assessed according to assignment objectives, effort and quality of in-class and online or distance activities, vigor of exploration and research initiative, participation in reviews and discussions, and ability to adapt.

Participation & Interaction: 10 pts  
Exercises: 20 pts  
Sound Library: 20 pts  
Project Prototype: 20 pts  
Project Final: 30 pts  
Total: 100 pts  
Extra credit: 8 pts (from challenges)

## Late Assignments

If you miss deadlines due to valid, extenuating circumstances you may submit the required work at a date agreed upon with us. Please contact us to discuss modifying the deadline prior to the original deadline.

## Grading Scale

A (93 – 100)	Work, initiative, and participation of exceptional quality
A- (90 – 92)	Work, initiative and participation of very high quality
B+ (87 – 89)	Work, initiative and participation of high quality
B (83 – 86)	Very good work, initiative and participation
B- (80 – 82)	Slightly above average work, initiative and participation
C+ (77 – 79)	Average work, initiative and participation
C (73 – 76)	Adequate work; less than average level of initiative and participation
C- (70 – 72)	Passing but below good academic standing; less than average level
D+ (67 – 69)	Below average work, initiative and participation
D (60 – 66)	Well below average work, initiative and participation
E (59.9 – 0)	Unsuccessful completion of work. Limited or no participation.

## Course Technology

- Basic computer and [web-browsing skills](#)
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).
- [CarmenZoom Virtual Meetings](#)
- [Discord](#) usage and interaction skills

## Required Equipment

- Computer: OS X, Windows 7+, or Linux with internet connection for CarmenZoom
- Minimum Hardware Requirements:
  - 64-bit quad core CPU
  - 16 GB RAM
  - Full HD display
  - Graphics card with 4 GB RAM
- **Studio headphones**
  - **Note:** Although not required it is highly recommended that you use high-fidelity studio monitors or headphones. You can purchase a nice studio headphone for a reasonable price from the link above. Find more information and read about industry-recommended budget headphones [here](#) and [here](#). Audio-Technica, Sennheiser, AKG, and Samson are among trusted brands producing quality budget headphones under the \$50 and \$100 price range.
- Webcam
- Microphone
- A mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

## Course Materials and Tools

Our course heavily relies on free, open-source, and libre software. Throughout the semester, we will explore the aural and visual realms through a variety of software and techniques. We will primarily use [Reaper](#) as our digital audio workstation (DAW) as we explore different audio-plugins, virtual modular synthesizers such as [VCV Rack](#), audio analysis tools such as [Adobe Audition](#) and [Audacity](#), while also discussing other established and emerging tools aimed at creative and experimental sound design ([Max](#), [Pure Data](#), [TouchDesigner](#), [Borderlands Granular](#), [Sonic Pi](#), etc.) As this is a high-level special topic course, and given the department's heavily visual-oriented curriculum, we assume that you are already well-versed in visual thinking and the production of moving images. Thus students are allowed to freely choose their software, techniques, and medium of visual production. Nevertheless, in our demonstrations, we will explore how sound can build upon, augment, complement, and complicate visual artifacts. To achieve this, we will use different digital content creation (DCC) suites such as [Blender](#), [DaVinci Resolve](#), and [TouchDesigner](#) to demonstrate concepts as they relate to sound and image.

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You are required to signup for [YouTube](#) or [Vimeo](#). These platform are used to share your audiovisual work.

All required readings and screenings will be posted on our Discord [server](#). There is no required book for this class. We will coordinate and discuss with the department the possibilities of lab computer use. However, given our current post-COVID reality, this course is structured such that projects and exercises can be completed with consumer-grade PCs and laptops.

# Project

**Note:** In light of the pandemic and its imposed limitations regarding space, fabrication, and occupying space, the project has been designed to permit engagement with the concepts and tools of this course without compromising your physical and mental health, your peers', families', and faculties'. To this end, those interested can use their preferred visual software and medium, as well as other familiar avenues to explore and engage with this class from the visual aspect. Do note that all of our activities, readings, assignments, and the course in general, are structured so that your efforts throughout the semester build towards your first and final phases of your project.

## Description

Throughout the semester, you will work towards realizing one semester-long project. The work associated with this undertaking is divided into two phases. The first phase of this project is tentatively designated as **prototype** and is due by the semester's 8th week. The second and **final** phase is aimed at *maturing, enhancing, and extending* your pieces while crafting fine details and adding intricacies to your work.

- **Project: Prototype Submission (Due Week 8)**
- **Project: Final Submission (Due Week 15)**

## Medium & Format

The primary limiting factor in creating your semester-long project requires that your piece falls under the **"moving image"** umbrella term. While this prevents you from engaging with certain mediums, it allows you to imagine your project in any of the following formats:

- Film
- Video art
- Music videos
- Videogames
- Interactive media
- Generative media
- Web-based experiences
- Audiovisual performances
- System-based and simulation media
- Other screen-based/projected/interactive media

Work that subverts or transgresses the aforementioned categories should be explained and appropriately communicated in project proposals. Depending on your medium of choice, your projects must be accessible to the rest of the class. This requires that interactive material such as games and web-based media must be distributed in formats that allow your peers and cohort to experience them as intended. In addition, interactive media must be accompanied by video documentation during submissions.

## Duration & Repetition

The length of your projects can vary depending on your concept, execution, and medium; however, there is a **hard limit of 2 minutes minimum**. You are free to extend your projects' length, especially if you plan to work with durational forms of moving images such as film and video art. However, note that you are encouraged to complicate and break the temporal clichés by creating **looping, indefinite, and generative** media.

## Sound & Image

It goes without noting, but the realization and assessment of this project are intrinsically linked to how sound and moving images operate in your project. Use sound to *complicate, complement, and contemplate* your moving images. Your composition of sound and visuals must be *coherent, intentional, and appropriate* so that it can clearly communicate your concept, ideas, and intentions. Your sounds and images must exert control over each other and

your audience. In many ways, they can *accentuate, emphasize, and desensitize* the other half. Each half can *mask, enhance, and direct* the other. Moreover, they can *limit or extend the boundaries* of the imagination and depicted realities as they collaborate to *evoke, provoke, interact and entertain* your audiences. ***Think of this project as a tango of sound and moving images.***

## Some Ideas

Think about the reverberation of atoms,<sup>[1]</sup> the humming of galaxies,<sup>[1] [2]</sup> a bullet in slow motion,<sup>[1]</sup> or the orchestra played by the organisms contained in an alien body.<sup>[1]</sup> Think about events and happenings in isolation or as compounds, e.g., the cracking of a glass jar<sup>[1]</sup> vs. the demolition of a building<sup>[1]</sup>. Think about the role sound and images play in conveying time and duration: the hyperlapse of a corpse flower,<sup>[1]</sup> which requires 7 to 10 years of growth before blooming for the first time,<sup>[1]</sup> or the first microseconds of a nuclear explosion.<sup>[1] [2] [3]</sup>

What do these phenomena look like? What do they sound like? How can we render them experiential? Now take all of these thoughts and reimagine them with your own voice, touch, and expression in a medium that you are comfortable with and excited to explore. A short documentary, an experimental video, or a looping narrative? Fantastic! Interactive media, videogames, web-based art, or live audiovisual performance? Exciting! Soul-soothing and soul-sucking, tender and violent? Count us in!

## Phases & Submissions

As creators, you are to decide how you allocate time and submit appropriately, depending on your approach and your project's requirements. You can choose to realize your project in a draft and final phase, whereby you use the first half of the semester to submit a completed-yet-rough version of your project and use the second half of the semester to add detail and bring it to maturity. Alternatively, you can divide the execution process into two. For example, suppose you are working on a short film or documentary. In that case, you can choose to shoot, edit and compose all your footage during the first half of the semester while working on sound, visual effects, and final touches during the second half of the semester. Regardless of the path you take, be it *repeated-drafting* of your project from start to finish, or to *divide-and-conquer* major aspects of it, each phase requires that you **submit completed and substantial work** such that it represents half of the effort you deem necessary in perfecting your concepts, ideas, and pieces.

## Assessment

You are to demonstrate a creative and critical engagement with the course material: techniques, theory, and concepts, as demonstrated and discussed in workshops, readings, presentations, and screenings. Your mastery and articulation, your creative, innovative, and imaginative approach, as well as your personal voice and touch, in addition to the elegance and eloquence of your projects, are deciding factors in the assessment of your pieces.



# Calendar

Tentative schedule. Subject to change based on student progress, health and safety policies, discourse, engagement, and demand.

<p><b>Week 1</b> 01/11—01/13</p>	<ul style="list-style-type: none"> <li>• <b>Introduction</b> <ul style="list-style-type: none"> <li>– Introduction &amp; Discussion</li> <li>– Claim Forms, Computer &amp; Door Access</li> <li>– Syllabus Overview</li> <li>– Logistics &amp; Communication</li> <li>– Workshop</li> </ul> </li> <li>• <b>Logistics (Responses Due Wed, 01/13)</b> <ul style="list-style-type: none"> <li>– Complete <a href="#">Class Survey</a></li> <li>– Fill Out <a href="#">Claims Form</a></li> </ul> <p>Upload the completed form <a href="#">here</a> as Lastname-Firstname.pdf</p> </li> <li>• <b>Presentation: Introduction (In-class Wed, 01/13)</b> Create a 5 minutes long presentation about yourself. This should include your previous works, expertise, and how/where you want to move forward in your career and practice. If you don't feel comfortable sharing your projects, instead include up to 3 works that interest you conceptually, technically, and aesthetically. Your presentations must be made with <a href="#">Google Slides</a>. Make sure it is shared with public access rights and share this public link in our Discord server under <b>Exercises→#presentations</b></li> <li>• <b>Challenge: Foundations for Sound Design (Due Sun, 01/17)</b> Your first challenge is to familiarize yourself with some of the fundamentals, practices, techniques, and skills that relate to audio. For this challenge, you are to engage with the <a href="#">Fundamentals of Sound</a> course by Prof. Vassilakis. Try to tackle as many of the topics as you can. The organized format of the website allows for both surface-level and in-depth examination of the topics. Use these as entry points to understand the physical and emotional properties of sound and how to experiment with them. After you are done engaging with the fundamentals, choose 4 of the topics or aspects of sound (pitch, amplitude, timbre, frequency, etc.) and write a 5-6 sentence summary for each concept. Submit your writings to our Discord server under <b>Challenges→challenge-1</b></li> <li>• <b>Resources:</b> <ul style="list-style-type: none"> <li>– <a href="#">Experimental Foundations for Sound Design</a></li> <li>– <a href="#">Fundamentals of Sound by Prof. Vassilakis</a></li> </ul> </li> </ul>
<p><b>Week 2</b> 01/18—01/20</p>	<ul style="list-style-type: none"> <li>• <b>No Class Mon, 01/18– MARTIN LUTHER KING JR. DAY</b></li> <li>• <b>Workshops:</b> Fundamentals of Sound, Reaper (Interface, Interaction, Basic Editing), Sound Recording</li> <li>• <b>Exercise: Sample Library Initiation (Due Sun, 01/24)</b> Submit a minimum of 5 field recordings to this <a href="#">shared folder</a>. <ul style="list-style-type: none"> <li>– <b>Filename:</b> [TYPE] Recording RAW (Firstname Lastname)</li> <li>– <b>Track Submission:</b> Submit your file names to <b>Exercises→exercise-1</b></li> </ul> </li> <li>• <b>Screenings/Artists:</b> <ul style="list-style-type: none"> <li>– <a href="#">The Deluge</a> (2002), Bill Viola</li> <li>– <a href="#">The Raft</a> (2004), Bill Viola</li> <li>– <a href="#">Three Figures In A Room</a> (2015), Paul Pfeiffer</li> <li>– <a href="#">Fire Will Come</a> (2019), Oliver Laxe [First Scene]</li> </ul> </li> <li>• <b>Resources:</b> <ul style="list-style-type: none"> <li>– <a href="#">Recording Sound on Location</a></li> <li>– <a href="#">Reaper 6 Mini Course</a></li> <li>– <a href="#">Mastering Field Recordings in REAPER</a></li> <li>– <a href="#">BBC Sound Effects</a></li> <li>– <a href="#">freesound</a></li> <li>– <a href="#">British Library Sounds</a></li> </ul> </li> </ul>



<p><b>Week 3</b> 01/25—01/27</p>	<ul style="list-style-type: none"> <li>• <b>Workshops:</b> Effects, Noise Reduction, Importing &amp; Exporting, Project Management, Envelopes, Mastering</li> <li>• <b>Reading &amp; Presentation: The Sound of Cinema (Response Due Mon, 01/25)</b> <ul style="list-style-type: none"> <li>– <a href="#">Projections of Sound on Image</a>, Michel Chion</li> <li>– <b>Prompt:</b> What does Chion mean by “added value”? What is sound’s relationship to time and the image? Choose a scene from a film and describe how both the moving image and the audio work together or what it would be like without one or the other. Respond with a minimum of 100 words. Submit your response to <b>Readings→reading-1</b></li> </ul> </li> <li>• <b>Exercise: Re-narrativize (Due Sun, 01/31)</b> Select a footage of minimum 1:30-minute length. This can be a scene/shot from one of you favorite movies — or perhaps one that you despise — a music video, segment from the news, etc. For this exercise you are to remove the audio from this footage and replace it with one that you reimagine (using our class sound library or any of the resources from week 2). We are most interested in work that through reconstruction of audio, dramatically changes the original mood of the video. Upload you videos to Youtube or Vimeo and submit the link to <b>Exercises→exercise-2</b></li> <li>• <b>Sample Library: Cleanup (Due Sun, 01/31)</b> Re-submit your field recordings from last week to the <a href="#">sample library</a>. Use the techniques discussed in class to reduce noise and master your sounds appropriately. <ul style="list-style-type: none"> <li>– <b>Filename:</b> [TYPE] Recording CLEAN (Firstname Lastname)</li> <li>– <b>Specs:</b> 24bit 44100hz WAV File</li> <li>– <b>Track Submission:</b> Submit your file names to <b>Sound Library→sounds-1</b></li> </ul> </li> <li>• <b>Sample Library: Additions (Due Sun, 01/31)</b> Submit a minimum of 5 additional field recordings to the <a href="#">sample library</a>. <ul style="list-style-type: none"> <li>– <b>Filename:</b> [TYPE] Recording CLEAN (Firstname Lastname)</li> <li>– <b>Specs:</b> 24bit 44100hz WAV File</li> <li>– <b>Track Submission:</b> Submit your file names to <b>Sound Library→sounds-2</b></li> </ul> </li> <li>• <b>Screenings/Artists:</b> <ul style="list-style-type: none"> <li>– <a href="#">Can’t Help Myself</a> (2016), Sun Yuan and Peng Yu</li> </ul> </li> <li>• <b>Resources:</b> <ul style="list-style-type: none"> <li>– <a href="#">Recording Sound on Location</a></li> <li>– <a href="#">Reaper 6 Mini Course</a></li> <li>– <a href="#">Mastering Field Recordings in REAPER</a></li> </ul> </li> </ul>
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**Week 4**  
02/01—02/03

- **Workshops:** Timing & Pace, MIDI, Virtual Instruments (VST), Sound Analysis
- **Proposal: Semester-long Project (Due Wed, 02/03)**  
For your [semester-long project](#), you must submit a proposal outlining your plan, format & medium, concept, ideas, and tools. Compile your proposal (text document, images, storyboard, sounds, etc.) in a shared Google Drive or Box folder and submit the link to **Projects→#proposals**. Your proposal must include:
  - **500-word written statement:** In your written response, clearly explain and examine your concept, format, and approach towards your project. How do sounds and images collaborate, complicate, complement, and contemplate? What are your intentions, and how do you plan to direct and control them? What is your relationship with your audience? What are you trying to communicate? Is it an issue, a concept, an idea, or a feeling? How to plan to evoke, provoke, interact and entertain? What is the final piece supposed to be? How is it supposed to look and feel like? [\[Medium & Format, Sound & Image\]](#)
  - **Durational Mode:** Include the approximate length of your piece, or indicate the temporal mode if non-linear: looping, indefinite, generative, etc. [\[Duration & Repetition\]](#)
  - **Execution Plan:** Provide a rough timeline of deliverables and development plan for each phase, indicating if approach is *repeated-drafting* or *divide-and-conquer*. [\[Phases & Submissions\]](#)
  - **Visual Storyboard:** A detailed storyboard (minimum 9 panels), if your project is narrative work, or a mood board (minimum 10 images/videos) if your piece is non-narrative or does not follow conventional linear storytelling. These can be either hand-drawn, digital, mixed-media collages, or audiovisual drafts. If time permits, explore a combination of these methods to communicate your concept as clearly as your mental image. [\[Some Ideas\]](#)
  - **Audio Samples:** Submit the required number of audio pieces to convey the mood and characteristics of your piece as outlined in your proposal. [\[Some Ideas\]](#)
  - **Artist List:** Provide a diverse list of artists from different practices and “scenes” whose work you find inspiring in realizing your own project. These can be curated based on aesthetics, technique, software, and/or concept.
  - **Toolbox:** Submit a list of software, tools, and techniques you plan to use or want to explore and experiment with.
- Note:** As you progress through your project, we understand that things change. Creative work is “part accident, part intention”. This proposal enables us to better assist you in realizing your project and to follow and track your progress along the way. It is not a binding contract, so don’t worry if things change.
- **Exercise: Re-re-narrativize (Due Sun, 02/07)**  
In discussion with your classmates, you are to swap your footage from previous exercise with one of your peers. Repeat the process from the previous exercise with this new footage. We will compare and contrast how your reimagining of the audio for the same footage is different from that of your classmates. Upload you videos to Youtube or Vimeo and submit the link to **Exercises→exercise-3**
- **Sample Library: Additions (Due Sun, 02/07)**  
Submit a minimum of 2 additional field recordings to the [sample library](#).
  - **Filename:** [TYPE] Recording CLEAN (Firstname Lastname)
  - **Specs:** 24bit 44100hz WAV File
  - **Track Submission:** Submit your file names to **Sound Library→sounds-3**
- **Screenings/Artists:**
  - [Tango \(1980\)](#), Zbigniew Rybczyński
  - [Sound Fields: Adventures in contemporary field recording](#)
  - [Bill Viola: The Tone of Being](#)
  - [Ryoji Ikeda: Test Pattern 100m Version at Ruhrtriennale 2013](#)
  - [Kaleidoscope, A Colour Box, Colour Flight \(1935-1937\)](#), Len Lye
  - [Haroon Mirza: Artist Interview](#)

<b>Week 5</b> 02/08—02/10	<ul style="list-style-type: none"> <li>• <b>Presentation: Fandom and Music Videos (Presented on Mon, 02/08)</b> <ul style="list-style-type: none"> <li>– <i>Section 1: Fandom and Music Videos</i> from <a href="#">Music, Sound and Multimedia</a></li> </ul> </li> <li>• <b>Sample Library: Additions (Due Sun, 02/14)</b>  Submit a minimum of 2 additional field recordings to the <a href="#">sample library</a>. <ul style="list-style-type: none"> <li>– <b>Filename:</b> [TYPE] Recording CLEAN (Firstname Lastname)</li> <li>– <b>Specs:</b> 24bit 44100hz WAV File</li> <li>– <b>Track Submission:</b> Submit your file names to <b>Sound Library→sounds-4</b></li> </ul> </li> </ul>
<b>Week 6</b> 02/15—02/17	<ul style="list-style-type: none"> <li>• <b>Open Studio Week</b></li> <li>• <b>Sample Library: Additions (Due Sun, 02/21)</b>  Submit a minimum of 2 additional field recordings to the <a href="#">sample library</a>. <ul style="list-style-type: none"> <li>– <b>Filename:</b> [TYPE] Recording CLEAN (Firstname Lastname)</li> <li>– <b>Specs:</b> 24bit 44100hz WAV File</li> <li>– <b>Track Submission:</b> Submit your file names to <b>Sound Library→sounds-5</b></li> </ul> </li> </ul>
<b>Week 7</b> 02/22—02/24	<ul style="list-style-type: none"> <li>• <b>Open Studio Week</b></li> <li>• <b>No Class Wed, 02/24- INSTRUCTIONAL BREAK</b></li> </ul>
<b>Week 8</b> 03/01—03/03	<ul style="list-style-type: none"> <li>• Project Prototype Online Exhibition</li> <li>• Project Prototype Discussion &amp; Critique</li> <li>• <b>Project Prototype (Due Mon, 03/01)</b></li> </ul>
<b>Week 9</b> 03/08—03/10	<ul style="list-style-type: none"> <li>• <b>Reading &amp; Presentation: Videogame Music (Response Due Mon, 03/08)</b> <ul style="list-style-type: none"> <li>– <i>Section 2: Video-game Music</i> from <a href="#">Music, Sound and Multimedia</a></li> <li>– <b>Prompt:</b> TBA. Submit your response to <b>Readings→reading-2</b></li> </ul> </li> <li>• <b>Sample Library: Additions (Due Sun, 03/14)</b>  Submit a minimum of 2 additional field recordings to the <a href="#">sample library</a>. <ul style="list-style-type: none"> <li>– <b>Filename:</b> [TYPE] Recording CLEAN (Firstname Lastname)</li> <li>– <b>Specs:</b> 24bit 44100hz WAV File</li> <li>– <b>Track Submission:</b> Submit your file names to <b>Sound Library→sounds-6</b></li> </ul> </li> </ul>
<b>Week 10</b> 03/15—03/17	<ul style="list-style-type: none"> <li>• <b>Sample Library: Additions (Due Sun, 03/21)</b>  Submit a minimum of 2 additional field recordings to the <a href="#">sample library</a>. <ul style="list-style-type: none"> <li>– <b>Filename:</b> [TYPE] Recording CLEAN (Firstname Lastname)</li> <li>– <b>Specs:</b> 24bit 44100hz WAV File</li> <li>– <b>Track Submission:</b> Submit your file names to <b>Sound Library→sounds-7</b></li> </ul> </li> </ul>
<b>Week 11</b> 03/22—03/24	<ul style="list-style-type: none"> <li>• <b>Reading &amp; Presentation: Performance &amp; Presentation (Response Due Mon, 03/22)</b> <ul style="list-style-type: none"> <li>– <i>Section 3: Performance and Presentation</i> from <a href="#">Music, Sound and Multimedia</a></li> <li>– <b>Prompt:</b> TBA. Submit your response to <b>Readings→reading-3</b></li> </ul> </li> <li>• <b>Sample Library: Additions (Due Sun, 03/28)</b>  Submit a minimum of 2 additional field recordings to the <a href="#">sample library</a>. <ul style="list-style-type: none"> <li>– <b>Filename:</b> [TYPE] Recording CLEAN (Firstname Lastname)</li> <li>– <b>Specs:</b> 24bit 44100hz WAV File</li> <li>– <b>Track Submission:</b> Submit your file names to <b>Sound Library→sounds-8</b></li> </ul> </li> </ul>
<b>Week 12</b> 03/29—03/31	<ul style="list-style-type: none"> <li>• <b>Sample Library: Additions (Due Sun, 04/04)</b>  Submit a minimum of 2 additional field recordings to the <a href="#">sample library</a>. <ul style="list-style-type: none"> <li>– <b>Filename:</b> [TYPE] Recording CLEAN (Firstname Lastname)</li> <li>– <b>Specs:</b> 24bit 44100hz WAV File</li> <li>– <b>Track Submission:</b> Submit your file names to <b>Sound Library→sounds-9</b></li> </ul> </li> </ul>

<b>Week 13</b> 04/05—04/07	<ul style="list-style-type: none"> <li>• <b>Open Studio Week</b></li> <li>• <b>Reading &amp; Presentation: Production &amp; Consumption (Response Due Mon, 04/05)</b> <ul style="list-style-type: none"> <li>– <i>Section 4: Production and Consumption</i> from <a href="#">Music, Sound and Multimedia</a></li> <li>– <b>Prompt:</b> TBA. Submit your response to Readings→reading-4</li> </ul> </li> </ul>
<b>Week 14</b> 04/12—04/14	<ul style="list-style-type: none"> <li>• <b>Open Studio Week</b></li> </ul>
<b>Week 15</b> 04/19—04/21	<ul style="list-style-type: none"> <li>• Project Final Online Exhibition</li> <li>• Project Final Discussion &amp; Critique</li> <li>• <b>Project Final (Due Mon, 04/19)</b></li> </ul>
<b>Week 16</b> 04/26—04/28	<ul style="list-style-type: none"> <li>• <b>Finals Week / No Class</b></li> </ul>

## Department Notes & Campus Policies

### Release of All Claims

Please completed, sign, and submit the [Release of All Claims Form](#). In support of the educational activities within The Department of Art, certain equipment is provided which may be used by students, advisor and faculty which, if not used properly, can result in bodily injury to user. By signing the *Release of All Claims Form*, among other things, you certify that you have full knowledge and understanding of such risk, that you know how to use the equipment in a proper manner, and to follow all appropriate safety precautions. You also agree to take responsibility for leaving this equipment in the same condition in which it is found in order to ensure its ongoing safe operation. In consideration of being granted access to the use of the equipment provided by the Department of Art you assume full and complete responsibility for the use of such equipment for the period from August 25, 2020 to December 11, 2020.

### Building Access

Building access for undergraduates begins **January 25th**. Undergraduates will have access to Hopkins Hall:

- **Mon-Thurs:** from 7am – 10pm
- **Fri:** from 7am – 6pm

### Carmen Access

You will need to use [BuckeyePass](#) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass – Adding a Device](#) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the [Duo Mobile application](#) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](https://ocio.osu.edu/help)
- **Phone:** 614-688-HELP
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)
- **TDD:** 614-688-8743

### Accessibility of course technologies

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen Canvas Accessibility](#)
- [CarmenZoom Accessibility](#)

### Feedback and Response Time

Project grading and feedback can generally be expected within 2 weeks.

You can expect a reply to emails within 24–36 hours Monday – Friday, but no response should be expected between 5pm and 8am.

## Carmen

Carmen ([carmen.osu.edu](https://carmen.osu.edu)) is used for general communication through announcements. Carmen is where assignment information, sharing ideas and work, collaborative engagement and assignment development, grades and feedback, readings, and general course content components are posted.

**Not applicable to our course. Refer to [Communication](#) section.**

## Email

Email through Carmen's inbox function or through your BuckeyeMail will be the only source of private and secure digital conversations we will use with you. Secure information on general concerns, assignments, class inquiries, or other similar topics should be addressed using these sources.

**Not applicable to our course. Refer to [Communication](#) section.**

All university correspondence is sent to your BuckeyeMail email address, and all email sent to faculty and staff should be sent from your BuckeyeMail email address.

**Not applicable to our course. Refer to [Communication](#) section.**

Ohio State will never ask for your Ohio State username or password. Do not reply to any email asking for your Ohio State username, password, or other personal information. Report such messages to [report-phish@osu.edu](mailto:report-phish@osu.edu).

## PPE and Related College Covid Policies

Safe campus requirements include but are not limited to wearing masks, hand hygiene, physical distancing, health symptom monitoring, participating in contact tracing, quarantine and isolation, and additional safety expectations detailed at [safeandhealthy.osu.edu](https://safeandhealthy.osu.edu). All Ohio State students, faculty and staff are expected to meet the behavioral and safety expectations under the Safe Campus Requirements when they physically participate in any university activity, on or off campus. All students, faculty and staff also will be required to perform a daily health check to report body temperature each day they intend to be physically on an Ohio State campus. Failure to adhere to these requirements will be addressed through standard enforcement mechanisms, and an approach built on escalation, whereby adherence will be reinforced through education, choice and peer support before escalating to disciplinary action whenever possible. Where violations are serious and/or ongoing, however, they will be addressed as follows:

- A student and/or student organization will be referred for disciplinary action where the student and/or student organization's behavior endangers the health or safety of campus community members, on or off campus, and/or fails to comply with the directives outlined in the Safe Campus Requirements. o During an incident in which a student is not adhering, the student should first be asked to comply (e.g., to wear a mask). If this does not resolve the situation, the student should be reminded about safe and healthy requirements. If the student continues to refuse, the student should be told to leave the location and not to return until they are prepared to follow the requirements.
- For all situations, except those students who quickly comply when reminded, the incident should be reported to the Office of Student Life Student Conduct for potential disciplinary action and to assist with appropriate tracking. Even if the student's name is unknown, a report to Student Conduct should be made to assist the university in evaluating adherence efforts; however, it should be acknowledged that Student Conduct will be unable to take disciplinary action without identifying information.
- Read more about campus safety policies on [Safe and Healthy Campus Expectations and Accountability Measures](#)

## COVID-19–Related Attendance Concerns and Planned Course Modifications

Students unable to attend class because of positive diagnosis, symptoms, or required quarantine due to exposure will transition course activities to distance learning to the extent that they are able during periods

of mandated absence. Students will work with instructors to confirm their ability to participate or alternative learning activities related to course objectives and assignments will be provided.

If an entire class is required to quarantine, instruction will transition to online interactions and learning at a distance will occur. All university standards and policies remain in place as related to Title IX, academic misconduct, allowances for students with disabilities, studio conduct and respect for others, and other related issues. We will be meeting and interacting in an online format, not an anonymous one. We will conduct ourselves and treat others as if we are meeting in person.

If the university suspends in-person classes, this course will transition to an online delivery mode for the remainder of the semester.

If an instructor is unable to attend class in person because of positive COVID-19 diagnosis, symptoms, or required quarantine, a substitute instructor may be assigned to ensure course continuity. If the instructor is able, the course may transition to an online delivery mode temporarily.

## Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations and artwork created in studio courses. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](#)

The Department of Art adheres to all aspects of this Code of Conduct especially in matters relating to the following: Academic Misconduct, Endangering Health or Safety, Sexual Misconduct, Destruction of Property, and Theft/Unauthorized Use of Property.

## Reusing Past Work

In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic explored in previous courses, please discuss the situation with your instructor at the start of the assignment/project.

## Citing Your Sources

Cite your sources to back up what you say and write. (Use a citation generator if you are unsure of the proper citation format.) If you use a photograph or are particularly inspired by another work and wish to include, mimic, or apply any part of it to your work, cite it. We will discuss precedent usage and appropriation in class. While precedent usage is expected to inspire new iterations and build skills, you are expected to credit your sources and work to distinct and individual challenge solutions.

## Disability Services

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let us know immediately so that we can privately discuss options. To establish reasonable accommodations, we may request that you register with Student Life Disability Services. After registration, make arrangements with us as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. For more information contact the SLDS office.

- **Email:** [slds@osu.edu](mailto:slds@osu.edu)
- **Website:** [slds.osu.edu](http://slds.osu.edu)
- **Phone:** 614-292-3307
- **Address:** 098 Baker Hall  
113 W. 12th Ave  
Columbus, OH 43210



## Accommodations

In-person classes (as well as the in-person components of hybrid classes) are expected to make *reasonable accommodations* for students who are unable to be safely present in the classroom *and* have been approved for an accommodation by the office of Student Life Disability Services (SLDS). For a lecture course, such an accommodation might mean streaming lectures on Zoom or making recordings available to the students. For classes that involve laboratory work, studio work, or a mix of lecture and discussion, a reasonable accommodation will not always be possible. Students are expected to work with their advisors and, where appropriate, SLDS to find workable solutions to their scheduling needs.

## Grade Forgiveness

The Grade Forgiveness Rule allows undergraduate students to petition to repeat up to three courses. The grade in the repeated course will permanently replace the original grade for the course in the calculation of the student's cumulative GPA.

Only a first repeat can be used this way; all other repeats of the same course will be included under the general course repeatability rule.

The original grade will remain on the student's transcript and some graduate/professional school admission processes will re-calculate the student's GPA to include the original grade. See: [Grade Forgiveness](#) for more information.

## Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## Sexual Misconduct/Relationship Violence

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

## Mental Health Services

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkun Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org).

- Safe University Escort Service

- Website: <https://housing.osu.edu/living-well/safety1/>
- Phone: 614-292-3322

## Trigger Language Warning

Some content of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

## General Class and Studio Policies

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. We will gladly honor your request to address you by another name or gender pronoun. Please advise us of this early in the semester so that we may make appropriate changes to our records.

Tolerance. Required and elective art courses contain content that can include some language, imagery, or dialogue that may be challenging or offend some students. While no student is required to participate in a presentation or discussion of art or design that offends them, it is important to remain open-minded and participate in a cooperative and respectful manner. Art can often challenge our ideas and experiences, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive, productive and educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see us with your concerns as soon as possible.

Please contact us in advance (during the first week of class or as soon as circumstances develop during the term) if you have circumstances that may affect your performance and ability to fulfill your responsibilities in this course.

## Data Responsibility

Back up your work. Inevitably, computers crash. Sometimes they get stolen. There are measures that you can take to prevent significant loss of data. These include Cloud back-ups, external devices or disc storage.

# Resources

## Textures

- [CCo Textures](#)
- [PBR Horde](#)
- [Dagin Berth](#)

## 3D Models

- [Blendswap](#)
- [3D Model Haven](#)
- [Blenderkity](#)
- [Sketchfab](#)
- [Clara.io](#)
- [Free3D](#)
- [Pinshape](#)
- [Scan the World](#)
- [My Mini Factory](#)
- [Megascans](#)
- [CG Trader](#)
- [3D Export](#)

## Free Stock Photos

- [Wikimedia Images](#)
- [unsplash](#)
- [Pexels](#)
- [Pixabay](#)
- [Stocksnap](#)
- [Burst](#)
- [Reshot](#)
- [Free Stocks](#)
- [Skitter Photo](#)
- [Wiki: Online Image Archives](#)
- [Wiki: Public-domain Image Resources](#)

## Free Stock Footage

- [Wikimedia Videos](#)
- [Pexels](#)
- [Mixkit](#)
- [Pixabay](#)
- [Coverr](#)
- [Videvo](#)
- [Mazwai](#)
- [Videezy](#)
- [Wiki: Film Archives](#)
- [Wiki: Television Archives](#)

## Free Audio & Sound

- [Wikimedia Audio Files](#)
- [BBC Sound Library](#)
- [freesound](#)
- [Free to Use Sounds](#)
- [American Archive](#)
- [British Library Sounds](#)
- [Institut national de l'audiovisuel](#)
- [Sound Bible](#)
- [Game Sounds](#)
- [Videvo Music](#)
- [Videvo Sound FX](#)
- [Wiki: Sound Archives](#)

## Awesome Resources

- [Wiki: Free Sound Resources](#)
- [Wiki: Free Image Resources](#)
- [Wiki: Public-domain Resources](#)
- [Wiki: Public-domain Image Resources](#)