

**Credit Unit System:  
Information on Courses**

1. **Course Title** (*English*): **Sonic Arts and the History of Sounds and Noises**
2. **Course Code:**  
SM4143
3. **Course Aims & Objectives:** (*within 200 words*)

This course takes a close look at sounds and noises as an autonomous medium that doesn't have to be subservient to (moving) images, and can be studied independent of musical traditions. Theoretical thinking and survey of artistic practices in sonic creation at the same time beg more versatile methods of experimentation and inter-disciplinary approach to research.

Upon successful completion of this course, students:

- will understand the main issues about sounds and noise and their creative history
- will develop a more thorough understanding of the social and cultural functions of sounds
- will take a critical stance towards existing historical interpretations on the development of sound and image

4. **Units:** 3
5. **Level:** B
6. **Keyword Syllabus:** (*within 100 words*)

History of sound in the arts

- Significant sounds: beyond mute visibility, music and representational sound
  - the early development of sound within and across artistic practices
  - the response and accommodation of sound within artistic practices
  - the use of the ideas of sound within the development of individual arts
- Sounds / Voices / Aurality
  - Noise
  - Auditive immersion in spatial and psychological domains
  - Inscription and visual sound
  - Universalism of all sound and paurality
  - Musicalization of sound
  - Phonographic reproduction and imitation
- Silence
- Non-dissipative sounds and voices
- Beast language (bodily utterances) and screaming

7. **Teaching pattern:**  
*Duration of course:* 1 semester  
*Suggested lecture/tutorial/laboratory mix:* weekly meeting  
 Strong seminar orientation based on assigned readings, with occasional supplementary lectures, accompanied by regular screenings of film, video, and multimedia materials.
8. **Assessment pattern:**  
 Coursework: 100%  
 Coursework includes: portfolio of short critical reviews of readings, short videos, web sites, in-class oral presentation; and a substantial analytical print or hypertext essay on a topic relevant to the subject.  
*Grading pattern:* Standard (A+AA-...F)
9. **Pre-requisites:** *(please quote course code & title)*
10. **Pre-cursor:** *(please quote course code & title)*
11. **Equivalent Courses:** *(please quote course code & title)*
12. **Key References:**

- Cage, John. *Silence*. Middletown: Wesleyan University Press, 1961.
- Chion, Michel. *Audio-vision, sound on screen*. Columbia University Press, 1990.
- Deleuze, Gilles. *Cinema 1: the movement-image*; trans. Hugh Tomlinson and Barbara Habberjam. London: Athlone Press, 1986. *Cinema 2: the time-image* (trans. Hugh Tomlinson and Robert Galeta. London: Athlone Press, 1989.
- Friedman, Ken (ed.). *The Fluxus Reader*. West Sussex: Academy Editions, 1999.
- Johnson, James H.. *Listening in Paris: a Cultural History*. Berkeley: University of California Press, 1995.
- Kahn, Douglas. *Noise Water Meat: a History of Sound in the Arts*. Cambridge, Mass.; London, UK: MIT Press, 1999.
- Kahn, Douglas; & Whitehead, Gregory (ed.). *Wireless Imagination: Sound, Radio and the Avant-garde*. Cambridge: MIT Press, 1992.
- Lunenfeld, Peter (ed.). *The Digital Dialectic*. Cambridge: MIT Press, 1999.
- Neubauer, John. *The Emancipation of Music from Language*. New Haven: Yale University Press, 1986.
- Norman, Katharine. *Sounding Art*. Ashgate Publishing, 2004.
- Ouellette, Fernand. *Edgard Varese*. London: Calder & Boyars, 1973.
- Russolo, Luigi. *The Art of Noises* (1916); trans. Barclay Brown. New York: Pendragon Press, 1986.
- Serafine, Marie Louise. *Music as Cognition, the Development of Thought in Sound*. Columbia University Press, 1988.
- Thompson, Emily. *The Soundscape of Modernity*. MIT Press, 2002.

**Returned by:**

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