COURSE OUTLINE

1. GENERAL

SCHOOL	**School of Humanities and Social Sciences**		
DEPARTMENT	Culture and Creative Media and Industries		
STUDY LEVEL	Undergraduate		
COURSE CODE	**EP234**	**SEMESTER**	2º - 4º
COURSE TITLE	Sound Art		

INDEPENDENT TEACHING ACTIVITIES *Σif credits are awarded for distinct parts of the course, e.g. Lectures, Laboratory Exercises, etc. If credits are awarded uniformly for the entire course, state the weekly teaching hours and the total credits.*	**WEEKLY HOURSTEACHING**	**CREDIT UNITS**
LECTURES – WORKSHOP EXERCISES	3	5
STUDENT ADVISING	2	
Add rows if necessary. Teaching organization and teaching methods used are described in detail in 4.		

COURSE TYPE *Background, General Knowledge, Scientific Area, Skills Development*	Scientific Area
PREREQUISITE COURSES:	No
LANGUAGE OF TEACHING and EXAMINATIONS:	Greek (good knowledge of English for bibliography use)
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
COURSE ELECTRONIC PAGE (URL)	https://eclass.uth.gr/courses/CULT_U_/

2. LEARNING OUTCOMES

Learning Outcomes

The learning outcomes of the course are described, i.e. the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.

Consult Appendix A

- *Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area*
- *Descriptive Indicators of Levels 6, 7 & 8 of the European Lifelong Learning Qualifications Framework*

and Appendix B

- *Summary Guide to writing Learning Outcomes*

OBJECTIVES

Upon successful completion of the course, students will be able to:

- understand the basic theoretical, historical, and aesthetic approaches to sound art and recognize its relationship with visual arts, music, performing arts, and new media
- critically analyze works of sound art, sound installations, soundscapes, radio art, sonic walks, and other contemporary forms of sonic creation
- become familiar with basic concepts such as listening, acoustic ecology, sonic memory, spatiality of sound, sonic narration, and the relationship between sound and body
- use basic tools for recording, editing, and composing sound for artistic purposes

General Competences

The course also contributes to the development of the following general competences:

- Artistic and critical thinking
- Creative and research approach
- Analysis and synthesis of data and aesthetic experiences
- Autonomous and group work
- Production of original ideas and works
- Awareness of issues of culture, environment, and inclusion
- Interdisciplinary approach and connection of theory and practice

General Competences
Taking into account the general competences that the graduate should have acquired (as stated in the Diploma Supplement and listed below), which of these does the course aim for?.

Search, analysis, and synthesis of data and information, using necessary technologies
Adaptation to new situations
Decision making
Autonomous work
Teamwork
Work in an international environment
Work in an interdisciplinary environment
Generation of new research ideas
Project planning and management
Respect for diversity and multiculturalism
Respect for the natural environment
Demonstration of social, professional, and ethical responsibility and sensitivity to gender issues
Exercise of critical and self-critical thinking
Promotion of free, creative, and inductive thinking

The course "Sound Art" aims to develop the following general competencies:

- Search, analysis, and synthesis of data and information, using necessary technologies (artistic and technological conditions for the production and presentation of sound works)
- Adaptation to new situations
- Decision making
- Autonomous work (Autonomous development of artistic and research practice)
- Teamwork (collaboration on collective artistic projects)
- Work in an interdisciplinary environment
- Generation of new research ideas
- Planning and management of artistic and research projects (sound actions, installations, performances, and participatory projects)
- Respect for diversity and multiculturalism
- Respect for the natural environment and awareness of acoustic ecology issues
- Demonstration of social, professional, and ethical responsibility (issues of public space, accessibility, and sonic inclusion)
- Exercise of critical and self-critical thinking
- Promotion of free, creative, and experimental thinking through the use of sound as an artistic medium

The course enhances the understanding of sound as an aesthetic, social, and political practice, connecting theoretical study with artistic research and creative application.

3. COURSE CONTENT

Course Description

The course "Sound Art" introduces the theoretical,historical, and creative dimensions of sound art as a contemporary interdisciplinary field between theory and artistic production. It examinessound as an aesthetic, bodily, spatial, social, and political medium of expression, exploring its relationship with visual arts, music, performance practices, communication mediaand digital technologies of creation and dissemination.

The course combines theoretical lectures, listening sessions, work analyses, on-site listening exercises, and laboratory applications. Participants become familiar with basic concepts such as: acousticecology, soundscape, field recordings, sound installations, radio art, soundscapes, and sonic performance. Theysimultaneously, develop practical skills in recording, editing and artistic sound composition for various media. Finally, they create sound works that function autonomously or are combined with other forms such as video art, film, theater, walking, wearable technology, and sound broadcasting.

Particular emphasis is placed on the creative and exploratory use of sound in relation to public space, memory, the environment, technology, collective experience, and contemporary social conditions. The aim of the course is to develop a critical and experimental approach to sound as an artistic medium and as a tool for perceiving and understanding the world.

Lecture Content

Lecture 1st

Introduction to the Art of Sound

Presentation of the field of sound art and the course's basic concepts. Sound as artistic material and as a medium of experience. Historical overview and basic categories of works.

Listening Exercises – Sound Diary

Lecture 2nd

History of Sound Art and Experimental Practices

From Futurism and musique concrète to contemporary sound art. Study of artists and movements that shaped the field. Sound ex nihilo, sound editing, and computer-generated sound environments

Course 3

Listening and Auditory Perception

The concept of active listening. Psychoacoustics, auditory experience, and sensory perception of space and the environment. Active listening, Deep listening, Shallow listening.

Listening exercises in public spaces.

Lesson 4

Soundscape and Acoustic Ecology

The theory of the soundscape and the relationship between sound and the environment. Noise pollution, acoustic ecology, and environmental listening. Simon Fraser University and the World Soundscape Project. Anthropology and documentation. Critical approaches.

Lesson 5

Field Recording and On-Site Sound Recording

Field recording techniques and methodologies. Sound as evidence, memory, and artistic material. Practical exercise in sound recording. Selection of sound material for recording. Recording techniques. Microphones, loudspeakers, speakers. Basic principles of sound recording I.

Lesson 6

Sound Composition and Digital Processing

Introduction to basic sound editing and composition tools. Editing, layering, sound over dubbing, processing, and creating audio narratives. Reaper.fm and home studio. Basic Principles of Sound Recording II.

Lesson 7th

Sound Installation and Spatial Sound

Sound in space. Sound installations, spatial audio, and the relationship between body, space, and listening. Sound inside and outside the gallery and concert hall. Examples of sound walks and sound works from the previous century to the present day.

Lesson 8

Radio Art and Audio Narrative

Radio as an artistic medium. Audio narrative, voice, documentary, and experimental forms of broadcasting. Audio papers, art podcasts, radio shows.

Workshops on creating DIY microphones (condenser, binaural, and coil).

Lesson 9th

Sound, Body, and Performance

The relationship between sound and the body in the performing arts. Voice, action, live sound, and performance practices. Vibrational practices and wearable technology.

Walking exercises in the city I. Creation of a geo-located sound walk.

Lesson 10th

Sound, Public Space, and Politics

Sound as a social and political practice. Sound activism, sound surveillance, sound weapons, public space, collective memory, and accessibility issues.

Walking exercises in the city II. Creation of a geo-located sound walk.

Lesson 11th

Participatory and Community Sound Practices

Collective creation and participatory projects. Sound, community, cultural memory, and social inclusion. Socialscapes. Sound and Disability, Sound and Memory, Sound and Cultural Heritage.

Lecture 12th

Presentation and Development of Final Projects

Development of individual or group projects. Discussion of methodology, techniques, and conceptual approaches. Consultation on conceptual and technical framework. First-stage feedback.

Lecture 13

Presentations and Critical Analysis of Projects

Presentation of final projects and collective feedback. Discussion of artistic processes and the outcomes of the course.

Notes from all presentations will be available on eclass after each class, and a suggested reading list will be provided. Emphasis will be placed on open-source software and distribution methods where necessary, so that all students have the opportunity to install and use them freely. Excerpts from the bibliography will be distributed in the available language for educational purposes in consultation with the institution's library.

In close collaboration with PROSVASI, any student, depending on their learning needs or disability, may consult with the university to arrange for translation or interpretation of the course, as well as full accessibility to the university campus.

4. TEACHING AND LEARNING METHODS - ASSESSMENT

TEACHING METHOD *In-person, distance learning, etc.*	Classes, lectures, exercises
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES *Use of ICT in Teaching, Laboratory Training, and Communication with Students*	Teaching Support: · Use of computers and video projectors · Use of audiovisual materials (internet connection, online notebooks, display of images, videos, and films, audio recordings, PowerPoint presentations) · Email and use of e-class · Use of the sound studio for recording and audio editing using available software
COURSE ORGANIZATION *The teaching methods and approaches are described in detail.* *Lectures, Seminars, Laboratory Exercises, Field Exercises, Literature Review & Analysis, Tutorials, Internship (Placement), Clinical Practice, Art Workshop, Interactive Teaching, Educational Visits, Project*	

Activity	***Semester Course Load***
Lectures	27
Interactive teaching	12
Literature review and analysis	23
Thesis	18
Artistic creation	25
Educational visits	10

Work, Writing a Paper/Papers, Artistic Creation, etc. *The student's study hours for each learning activity are listed, as well as the hours of independent study, so that the total semester workload corresponds to ECTS standards*	Independent hands-on exercise	10
	Total Course Load (25 hours of coursework per credit hour)	**125**
STUDENT ASSESSMENT *Description of the assessment process; Assessment Language, Assessment Methods, Formative or Summative, Multiple-Choice Test, Short-Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Exam, Public Presentation, Lab Work, Clinical Patient Examination, Artistic Interpretation, Other / Others Clearly defined assessment criteria are specified, and whether and where they are accessible to students.*	- Presentation of the assignment and assessment of its relevance to the course material - An audio art project that accounts for 40% of the grade, depending on its quality The assessment criteria are explicitly stated during the first introductory lecture. They are also available on the university's eclass asynchronous e-learning platform, in the course description.	

5. RECOMMENDED READINGs

General References

- *Πανόπουλος, Παναγιώτης & Ρίκου, Ελπίδα (επιμ.) (2016). Φωνές / Fonés. Αθήνα: Εκδόσεις Νήσος.*
- *Πανόπουλος, Παναγιώτης (επιμ.) (2016). Ακουστικοί κόσμοι: Ηχητική ανθρωπολογία στο τροπικό δάσος. Αθήνα: Εκδόσεις Νησίδες.*
- *Cox, Christoph & Warner, Daniel (eds.) (2004). Audio Culture: Readings in Modern Music. Continuum.*
- *Labelle, Brandon (2006). Background Noise: Perspectives on Sound Art. Continuum.*
- *Labelle, Brandon (2010). Acoustic Territories: Sound Culture and Everyday Life. Continuum.*
- *Kim-Cohen, Seth (2009). In the Blink of an Ear: Toward a Non-Cochlear Sonic Art. Continuum.*
- *Voegelin, Salomé (2010). Listening to Noise and Silence: Towards a Philosophy of Sound Art. Continuum.*
- *Toop, David (2010). Sinister Resonance: The Mediumship of the Listener. Continuum.*
- *Kahn, Douglas (1999). Noise, Water, Meat: A History of Sound in the Arts. MIT Press.*
- *Licht, Alan (2007). Sound Art: Beyond Music, Between Categories. Rizzoli.*

Course 1ο

- *Schafer, R. Murray (1994). The Soundscape: Our Sonic Environment and the Tuning of the World. Destiny Books.*
- *Ihde, Don (2007). Listening and Voice: Phenomenologies of Sound. SUNY Press.*
- *Truax, Barry (2001). Acoustic Communication. Ablex Publishing.*

Course 2ο

- *Russolo, Luigi (2004 [1913]). The Art of Noises. Pendragon Press.*
- *Nyman, Michael (1999). Experimental Music: Cage and Beyond. Cambridge University Press.*
- *Roads, Curtis (1996). The Computer Music Tutorial. MIT Press.*
- *Emmerson, Simon (ed.) (1986). The Language of Electroacoustic Music. Macmillan.*

Course 3ο

- *Oliveros, Pauline (2005). Deep Listening: A Composer's Sound Practice. iUniverse.*

- *Oliveros, Pauline (1974). Software for People. Smith Publications.*
- *Augoyard, Jean-François & Torgue, Henry (2005). Sonic Experience: A Guide to Everyday Sounds. McGill-Queen's University Press.*
- *Nancy, Jean-Luc (2007). Listening. Fordham University Press.*

Course 4ο

- *Schafer, R. Murray (1977). The Tuning of the World. Knopf.*
- *Truax, Barry (ed.) (1978). Handbook for Acoustic Ecology. A.R.C. Publications.*
- *Feld, Steven (2012). Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression. Duke University Press.*
- *Ingold, Tim (2007). "Against Soundscape", στο Autumn Leaves: Sound and the Environment in Artistic Practice, Double Entendre.*

Course 5ο

- *Lane, Cathy & Carlyle, Angus (eds.) (2013). On Listening. Uniformbooks.*
- *Carlyle, Angus (ed.) (2013). Autumn Leaves: Sound and the Environment in Artistic Practice. Double Entendre.*
- *Feld, Steven (2012). Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression. 3rd ed. Durham: Duke University Press.*
- *Westerkamp, Hildegard (2002). "Linking Soundscape Composition and Acoustic Ecology", Organised Sound, 7(1).*
- *Rumsey, Francis & McCormick, Tim (2014). Sound and Recording. Focal Press.*

Course 6ο

- *Collins, Nick; Schedel, Margaret & Wilson, Scott (2013). Electronic Music. Cambridge University Press.*
- *Hosken, Dan (2011). An Introduction to Music Technology. Routledge.*
- *Izhaki, Roey (2017). Mixing Audio: Concepts, Practices and Tools. Routledge.*
- *White, Paul (2020). Basic Home Studio Design. Sound On Sound.*

Course 7ο

- *Blesser, Barry & Salter, Linda-Ruth (2007). Spaces Speak, Are You Listening? Experiencing Aural Architecture. MIT Press.*
- *LaBelle, Brandon & Roden, Steve (eds.) (1999). Site of Sound: Of Architecture and the Ear. Errant Bodies Press.*
- *Ouzounian, Gascia (2021). Stereophonica: Sound and Space in Science, Technology, and the Arts. MIT Press.*
- *Kubisch, Christina (2010). Electrical Walks. Hatje Cantz.*

Course 8ο

- *Crook, Tim (1999). Radio Drama: Theory and Practice. Routledge.*
- *Lindgren, Mia & McHugh, Siobhan (eds.) (2022). The Routledge Companion to Radio and Podcast Studies. Routledge.*
- *Weiss, Allen S. (1995). Phantasmic Radio. Duke University Press.*
- *Kahn, Douglas & Whitehead, Gregory (eds.) (1992). Wireless Imagination: Sound, Radio and the Avant-Garde. MIT Press.*

Course 9ο

- *Novak, David & Sakakeeny, Matt (eds.) (2015). Keywords in Sound. Duke University Press.*
- *Sterne, Jonathan (ed.) (2012). The Sound Studies Reader. Routledge.*
- *Eidsheim, Nina Sun (2015). Sensing Sound: Singing and Listening as Vibrational Practice. Duke University Press.*
- *Dunn, David (ed.) (1997). Audio Culture: Readings in Modern Music. (σχετικά κεφάλαια performance και body sound practices)*

Course 10ο

- *Goodman, Steve (2010). Sonic Warfare: Sound, Affect, and the Ecology of Fear. MIT Press.*
- *Attali, Jacques (1985). Noise: The Political Economy of Music. University of Minnesota Press.*
- *Cusick, Suzanne G. (2006). "Music as Torture / Music as Weapon", Transcultural Music Review, 10.*
- *Thompson, Emily (2004). The Soundscape of Modernity. MIT Press.*

Course 11ο

- *Bishop, Claire (2012). Artificial Hells: Participatory Art and the Politics of Spectatorship. Verso.*
- *Thompson, Nato (ed.) (2012). Living as Form: Socially Engaged Art from 1991–2011. MIT Press.*

- *Sterne, Jonathan (2020). Diminished Faculties: A Political Phenomenology of Impairment. Duke University Press.*
- *Kanngieser, Anja (2015). "Geopolitics and the Anthropocene: Five Propositions for Sound", GeoHumanities 1(1).*

Course 12o–13o

- *Sullivan, Graeme (2010). Art Practice as Research. Sage.*
  Candy, Linda & Edmonds, Ernest (2018). The Routledge Companion to Research in the Arts. Routledge.
- *Smith, Hazel & Dean, Roger (eds.) (2009). Practice-led Research, Research-led Practice in the Creative Arts. Edinburgh University Press.*

Digital References

- *UbuWeb Sound*
- *Electronic Music Foundation (EMF)*
- *World Soundscape Project Archive – Simon Fraser University*
- *Radio Aporee Maps*
- *Temporary Art Review*
- *REAPER User Guide (Cockos Incorporated)*