A Soundscape is a sound or combination of sounds that forms or arises from an immersive environment. The study of soundscape is the subject of acoustic ecology.

Abstract film is a subgenre of experimental film. Its history often overlaps with the concerns and history of visual music.

STEP ONE: READ the following historical background on the concepts of Soundscape and Abstract Film.

STEP TWO: LISTEN to the The Beatles – Revolution 9 on the school network: K://Mr.Arnett/ASM3M/Unit 4/Film Abstract and Soundscape Project/intro.htm and then ANSWER the following research questions on Soundscape and Abstract Film.

STEP THREE: LISTEN to the sound files on the school network: K://Mr. Arnett/ASM 3M/Unit3/Sounds folder

STEP FOUR: STORYBOARD your own soundscape incorporating the 3 main elements of soundscape as outlined by R. Murray Schafer. Consider: Rhythm, Variety, Texture, Emphasis in the usage of your chosen sounds. The total length of your finished soundscape wav file should not exceed 2 minutes in length.

STEP FIVE: CREATE your soundscape using either Audacity or Adobe Premiere 6.5. Use layers to separate different "sections" of your soundscape.

STEP SIX: CREATE abstract shapes and forms (non-representation) to go along with your finished soundscape file in either Macromedia Flash or Adobe Photoshop.

STEP SEVEN: REFLECT by completing the Artistic Statement Template (see attached) explaining your influences, digital techniques used and explanation of soundscapes and visual imagery.
Soundscape

A soundscape is a sound or combination of sounds that forms or arises from an immersive environment. The study of soundscape is the subject of acoustic ecology.

The idea of soundscape refers to both the natural acoustic environment, consisting of natural sounds, including animal vocalizations and, for instance, the sounds of weather and other natural elements; and environmental sounds created by humans, through musical composition, sound design, and other ordinary human activities including conversation, work, and sounds of mechanical origin resulting from use of industrial technology. The disruption of these acoustic environments results in noise pollution.

The term "soundscape" can also refer to an audio recording or performance of sounds that create the sensation of experiencing a particular acoustic environment, or compositions created using the found sounds of an acoustic environment, either exclusively or in conjunction with musical performances.

Elements of Soundscape

The term soundscape was coined by Canadian composer and environmentalist, R. Murray Schafer. According to this author there are three main elements of the soundscape:

1. Keynote sounds

This is a musical term that identifies the key of a piece, not always audible... the key might stray from the original, but it will return. The keynote sounds may not always be heard consciously, but they “outline the character of the people living there”. They are created by nature (geography and climate): wind, water, forests, plains, birds, insects, animals. In many urban areas, traffic has become the keynote sound.

Sound signals: These are foreground sounds, which are listened to consciously; examples would be warning devices, bells, whistles, horns, sirens, etc.

2. Soundmark

This is derived from the term landmark. A soundmark is a sound which is unique to an area. In his 1977 book, The Tuning of the World, Schafer wrote, “Once a Soundmark has been identified, it deserves to be protected, for soundmarks make the acoustic life of a community unique”. Pauline Oliveros, composer of post-World War II electronic art music, defined the term "soundscape" as "All of the waveforms faithfully transmitted to our audio cortex by the ear and its mechanisms".

3. Sound art

Sound art is a diverse group of art practices that considers wide notions of sound, listening and hearing as its predominant focus. There are often distinct relationships forged between the visual and aural domains of art and perception by sound artists.
Sound Art

Like many genres of contemporary art, sound art is interdisciplinary in nature, or takes on hybrid forms.

Sound art often engages with the subjects of acoustics, psychoacoustics, electronics, noise music, audio media and technology (both analog and digital), found or environmental sound, explorations of the human body, sculpture, film or video and an ever-expanding set of subjects that are part of the current discourse of contemporary art. From the Western art historical tradition early examples include Luigi Russolo’s Intonarumori or noise intoners, and subsequent experiments by Dadaists, Surrealists, the Situationist International, and in Fluxus happenings.

Because of the diversity of sound art, there is often debate about whether sound art falls inside and/or outside of both the visual art and experimental music categories.

Other artistic lineages from which sound art emerges are conceptual art, minimalism, site-specific art, sound poetry, spoken word, avant garde poetry, and experimental theatre.

Sound Art Artists to research:

* Vito Acconci, Connie Beckley, Bill and Mary Buchen, Nicolas Collins, Sari Dienes & Pauline Oliveros, Richard Dunlap, Terry Fox, William Hellermann, Jim Hobart

Abstract Film

Abstract film is a subgenre of experimental film. Its history often overlaps with the concerns and history of visual music. Some of the earliest abstract motion pictures known to survive are those produced by a group of German artists working in the early 1920s, a movement referred to as Absolute Film: Walter Ruttmann, Hans Richter, Viking Eggeling and Oskar Fischinger. These artists present different approaches to abstraction-in-motion: as an analogue to music, or as the creation of an absolute language of form, a desire common to early abstract art. Ruttmann wrote of his film work as ‘painting in time.’

Stylistic Characteristics

Abstract films are non-narrative visual/sound experiences with no story and no acting. They rely on the unique qualities of motion, rhythm, light and composition inherent in the technical medium of cinema to create emotional experiences.

They used rudimentary handicraft, techniques, and language in their short motion pictures that refuted the reproduction of the natural world, instead, focusing on light and form in the dimension of time, impossible to represent in static visual arts.

Abstract films to research

Rhythmus 21 (Hans Richter, 1921)
Diagonal Symphonie (Viking Eggeling, 1921)
Opus IV (Walter Ruttmann, 1925) Seelische Konstruktionen (Oskar Fischinger, 1927)
1. What is a Soundscape? (1)

2. What are the 3 Elements that make up a Soundscape? (3)
   1. 
   2. 
   3. 

3. What is Sound art? (1)

4. Why is Sound art difficult to classify? (1)

5. What is the Beatles – Revolution 9 about? Do you think it is successful Sound Art piece? Why or why not? Explain (2)

6. List two Western art historical traditions associated with Sound art? (2)
   1. 
   2. 

7. List 3 artistic lineages that emerge from Sound art? (3)
   1. 
   2. 
   3. 

8. What are the origins of the term "Sound art" in the United States? (1)

9. What is Abstract film? (1)

10. What are 3 stylistic characteristics that Abstract film use? (3)
    1. 
    2. 
    3.
11. Research 1 new media works (see list of artists above) that incorporate elements of Soundscape and 1 new media work that incorporates Abstract film and answer the following questions: (12)

1- New Media Work that incorporates elements of Soundscape -

1) What is the name of the work of art that incorporates elements of Soundscape? (1)

2) Who created this work of art? (1)

3) What is the Topic/Subject matter of the work? (1)

4) Using the elements and principles of design describe and analysis the form and function of the work. For example how is space, texture, form, balance, emphasis, shape, line, pattern, rhythm, unity, proportion, colour, value, and contrast, used in the investigated work? (1)

5) What kind of mood/feeling do you get from the work and why? (1)

6) Do you think the work successfully incorporates elements of soundscape and why - or why not? Defend your position using the elements and principles of design and your understanding of the above concepts. (1)
-2- New Media Work that incorporates Abstract film -

1) What is the name of the work of art that incorporates Abstract film? (1)

2) Who created this work of art? (1)

3) What is the Topic/Subject matter of the work? (1)

4) Using the elements and principles of design describe and analysis the form and function of the work. For example how is space, texture, form, balance, emphasis, shape, line, pattern, rhythm, unity, proportion, colour, value, and contrast, used in the investigated work? (1)

5) What kind of mood/feeling do you get from the work and why? (1)

6) Do you think the work successfully incorporates abstract film and why - or why not? Defend your position using the elements and principles of design and your understanding of the above concepts. (1)
Artistic Statement Template

Artwork Title: ____________________________

A) Influences from researched, past and present works:

B) Use of:
   1. Keynote sound(s):
   2. Soundmark(s):
   3. Sound art(s):

C) Abstract film: Stylistic Characteristics used in my work and how they support my intended soundscape/visual message:

D) Reflection Questions:
   1) What aspect of your work do you find most successful and why?
   2) What aspect of your work do you find least successful and why?
   3) If you could do this project again, what changes would you make to improve it?
<table>
<thead>
<tr>
<th>Achievement Criteria</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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<td>Some demonstration of understanding the design process. 0.5-1</td>
<td>Considerable demonstration of understanding the design process. 1.0-1.75</td>
<td>Superior demonstration of understanding the design process. 2</td>
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<tr>
<td>Demonstration of Design and Creation Processes and following procedures:</td>
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<td>Limited demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with limited effectiveness. 5</td>
<td>Some demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with moderate effectiveness. 6-6.5</td>
<td>Considerable demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with considerable effectiveness. 7-7.5</td>
<td>Superior demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with a high degree of effectiveness. 8-10</td>
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<td>0</td>
<td>6-6.5</td>
<td>7-7.5</td>
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<td>Limited demonstration of understanding of Soundscape elements and Abstract film stylish characteristics while composing work. 0.25-0.50</td>
<td>Some demonstration of understanding of Soundscape elements and Abstract film stylish characteristics while composing work. 0.5-1</td>
<td>Considerable demonstration of understanding of Soundscape elements and Abstract film stylish characteristics while composing work. 1.0-1.75</td>
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<td>Some demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to work with moderate effectiveness. 0.5-1</td>
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A1. The Creative Process: apply the creative process to create media art works, individually and/or collaboratively;
A1.1 use a variety of strategies (e.g., brainstorming, concept webs, mind maps, advisory/production team discussions, research using a variety of sources) to investigate increasingly complex creative challenges and to generate and organize innovative ideas, individually and/or collaboratively, for addressing these challenges

A1.2 develop detailed plans, individually and/or collaboratively, that address a variety of creative challenges, including increasingly complex challenges (e.g., reflect on and filter their ideas to select a feasible one as the basis for their plan; use storyboards, thumbnail sketches, production notes), and assess and refine their plans on the basis of feedback and reflection

A1.3 produce and refine media art works, including increasingly complex art works, using research, exploration, input, and reflection (e.g., research audio/visual codes and alternative media; extend their skills by experimenting with new tools and practising unfamiliar techniques; reflect on feedback from their teacher, peers, and others, and modify their preliminary work as appropriate on the basis of this feedback)

A1.5 create a detailed record of their use of the creative process in the production and presentation of a media art work, using a tracking tool compatible with the medium/media used in that work (e.g., a sketchbook showing modifications to the design of their installation; a video of the development of a performance art piece), and use this record to determine, through reflection, how effectively they applied the creative process

A2. The Principles of Media Arts: design and produce media art works, applying the principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts);

A2.1 investigate and analyse how media artists use the principle of hybridization, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

A2.3 investigate and analyse how media artists use the principle of duration, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

A2.4 investigate and analyse how media artists use the principle of point of view, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

A3. Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.

A3.1 explore a wide range of increasingly complex traditional and emerging technologies, tools, and techniques, and use them to produce highly effective media art works

A3.2 create and present media art works that are highly appropriate for a variety of specific audiences and venues

A3.3 communicate their purpose and artistic intention when creating and presenting media art works, using a variety of approaches, tools, technologies, and techniques in an increasingly skilful and personalized way

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by using it to monitor the creative process, and by examining, interpreting, assessing, and reflecting on media art works;

B1.2 use the critical analysis process, including the process of deconstruction, to analyse and evaluate different types of media art works

B2. Identity and Values: demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;

B2.2 analyse, on the basis of investigation, the ability of media art works to express and promote cultural identities

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;

C1.1 explain the stages of the creative and critical analysis process with reference to media art works, and explain and use correctly and appropriately a broad range of terms related to the conventions, concepts, principles, and elements of media arts when creating or analysing media art works

C1.2 analyse, on the basis of research, how elements from contributing arts are applied through the principles of media arts

C2. Contexts and Influences: demonstrate an understanding of the sociocultural and historical contexts of media arts;

C3. Responsible Practices: demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.

C3.4 identify a broad range of positive character traits associated with media arts production, and exhibit these traits consistently in both their independent work and their interactions with others (e.g., show initiative at the outset of creative production processes; demonstrate cooperation and responsible leadership in a team environment; show respect for their tools and work environment and for the opinions of others)