

final remix

sound reproduction studies, bismcs 205, fall 2010, uw-bothell

Aims

For you to:

- Reflect on the work you did this quarter and articulate what you learned.
- Blend audio theory, history, and practice.
- Make a persuasive argument for your grade in this course.
- Produce your unique response to the course material.

Audio Constraints

- Six to ten minutes in duration
- MP3 format
- Samples from each of your five audio assignments this quarter (no exception)
- Your recorded voice (for narration)
- Editing or effects of your choice
- All audio sources should be acknowledged (either vocally or via metadata) and in the public domain, from your own portfolio, or according to fair use guidelines.



Required Elements

Using evidence from your own portfolio (and, if you wish, the work of others in the class), your remix should include the following gestures:

- An example of when your audio is aware of its target audience, how it demonstrates that awareness, and who the target audience is,
- An instance where your audio accounts for both the cultural and technical histories of sound reproduction, including what technologies/media you studied and why,
- A concrete use of any theories we discussed during our class meetings this quarter, including names of theorists and why those theories matter,
- A mention of how you used in-class workshops and conversations in your portfolio, including references to specific class meetings,
- An example of how your audio responds to commentary from your peers and/or me,,
- An example of how you used audio to offer constructive feedback on a peer's work,
- A detailed explanation of one media strategy you used to compose a particular audio piece, including the argument, message, or idea communicated through that strategy,
- A statement on what you learned from composing with audio for an entire quarter, and
- Anything else you think fits.

There's no need to—litany-like—compose the remix as a point-by-point response to these requirements. Consider a media strategy that will simultaneously and succinctly account for multiple points.

Audience

The audience for your remix includes educated, non-experts, who might be curious about—though unfamiliar with—sound reproduction studies and BIS 205. As such, the audience does not include your

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peers or me. The remix is not your opportunity to make last-minute appeals, excuses, or the like. When you compose, you might keep a member of your target audience (e.g., a friend at the UW-Bothell who has not taken this course) in mind. That way, the target audience is more concrete.

The Abstract

Together with your audio remix, you should submit a written abstract (no less than 200 words, no more than 250 words). While this abstract might differ from abstracts you would see in, say, computer science or biology, it should still synopsize your remix and (by extension) your audio portfolio. It should include:

- A concise summation of the contents of your remix (e.g., what the audience will hear before they press “play”),
- A review of how you composed the portfolio and remix, including software, techniques, and media strategies),
- An explanation of why your remix matters (e.g., why you are doing it, and why your audience should care about it),
- A reference to your future work in media studies (or elsewhere) and how your remix and portfolio resonate with the trajectory of that work, and
- A statement that your portfolio was created for BIS 205, “Sound Reproduction Studies,” during Fall 2010 at the University of Washington, Bothell.

The abstract can be included in the body of your blog entry, just below the audio player.

Optional

If before, while, or after composing your final remix, you would like to add one more audio piece to your portfolio, then you are more than welcome. Among many things, this piece may represent something we did not cover in class (e.g., a technique or aspect of history), or it might be a revised version of a previous piece. Whatever it is, it should clearly relate to sound reproduction studies and the course material. It cannot negatively influence your project development grade. It can only augment it. Please upload it to the blog and categorize it under “optional”.

Outcomes

The outcomes for this final are identical to the outcomes for the entire course. I will use these outcomes to evaluate your remix.

- Use audio (both your own recordings and those by others) as a persuasive form of evidence, which effectively appeals to the target audience(s) of your choice.
- Articulate, through specific examples, how a certain sound reproduction technology (e.g., the turntable, the phonograph, or the personal computer) has influenced—and been influenced by—the culture(s) in which it is (or was) embedded.
- Routinely circulate portions of your e-portfolio for feedback from me and your peers, while also helping others in the class enhance their own e-portfolios.
- Explain—in your own words—the media strategies and theory functioning in your e-portfolio, including why audio and listening are central to them.
- Synopsize your work for educated, non-experts, who may be unfamiliar with sound reproduction studies and/or the material of your project, by writing an abstract for your e-portfolio and remix.

Due Date

By Thursday, December 16th at 5 p.m., your final remix (including the abstract) is due as a single entry on the class blog. It should be categorized under “final.” The remix counts for 35% of your final grade.

Thanks for a fantastic quarter, folks! Enjoy your winter break!