Sound, Image, and Japan |

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- **Description**
  Designed to help students deepen the understanding of their surroundings by making sound and image with an emphasis on the discovery of unique solutions to maximize the possibilities for visual expression that resonate with the essence of Japanese aesthetics.

- **Objectives**
  - Create original sounds with an emphasis on the creative process and developing the ear.
  - Develop a basic proficiency of digital audio and animation software.
  - Integrate sound with visual media in creative and effective ways.
  - View the process of making visual media as a means of exploring dimensions of society, culture and artistic expression.
  - Understand the historical, cultural, social context of integrated image and sound for the creation of personal art making.

- **Method of instruction**
  - Methods of instruction consist of demonstrations, visual presentations, in-class lab time, and critiques.
  - The course combines assigned screenings, readings and class discussions with exploratory exercises and active learning techniques devised by the instructor and the class in response to particular concepts and issues.
  - The class will endeavor to attend relevant lectures, events, and excursions whenever an inspirational opportunity presents itself.

- **In-class labs**
  - While most of the activities are designed to be finished in class, I ask that you take the time to complete the assignments if we do not finish it during the allotted time.
  - Sound and image is a learning process, and the more experience you get, the better your skills will become.

- **Required Materials**
  - Laptop
  - Software
    - Pikimov: A free web-based video editing software.
    - BandLab A free web-based sound making app.
  - Sketchbook or notebook
  - Removable USB Flash Drive, an external hard drive or cloud storage (Onedrive, Dropbox, Google Drive...)
  - Smartphone (iOS or Android)
  - Headphones or earphones

- **Required Textbooks**
  There is no required text for this course.

- **Evaluation/Grading rubric**
  Since the quality of multimedia work largely depends upon the amount of time and effort you put on, personal initiative and self-motivation are essential. You are expected to produce quality work based on creative and original thought and exploration of new skills and ideas.
  - Project 1 = 30%
  - Project 2 = 30%
  - Project 3 = 30%
    *Assignments submitted after the due date will receive a 10% grade deduction.
  - In-Class Participation = 10%
    *Prompt and regular attendance is mandatory.

    Each assignment will be evaluated based on the...
    - Effort / Perseverance: how much effort/time you put in each project?
    - Creativity / Uniqueness: overall quality, style and innovation. How does the work stand out from the rest of them?
    - Craftsmanship / Execution: How good do the work look and sound? how effective is the subject being told?

Criteria	Excellent	Average	Poor
Effort/ Perseverance	10 points gave it effort far beyond that required	8 points made an average effort and completed the project	6 points did not finish the work adequately or completed with minimum effort
Creativity/ Uniqueness	10 points explored several choices before selecting one; tried unusual combinations or changes, used problem-solving skills	8 points tried a few ideas before selecting one	6 points gave no evidence of trying anything unusual; tried an idea but it lacked originality
Craftsmanship Execution	10 points beautiful and patiently done	8 points showed average craftsmanship; not as good as it could have been; lacks the finishing touches	6 points showed poor craftsmanship; evidence of laziness or lack of understanding

A = 90-100%; Outstanding achievement; available only for the highest accomplishment.
B = 80-89%; Praiseworthy performance; definitely above average.
C = 70-79%; Average; awarded for satisfactory performance; the most common grade**.**
D = 60-69%; Minimally passing; less than average achievement for undergraduate students.
F = 59% and below; Failing.

Schedule

	Topics	instructions / Inside of classroom activities	Outside of classroom activities

01	• Intro.
	  ○ hardware & software, cloud storage, expectations, readings, grading, attendance, contact info, ...
	  ○ Projects
		• introduces the main idea of the course and the topics that the course covers	• Read "Listening"

02	• Listening
	  ○ Deep listening
	  ○ Murray Schafer
		• Lectures/ work & film presentation	• Read "Fine art animation"

03	• Fine art animation
	  ○ A brief history
	  ○ Modern fine art animation
	  ○ Time to come
		• Lectures/ work & film presentation	• Read "Abstract Animation"

04	• Abstract Animation
	  ○ Abstract art
	  ○ Characteristics of abstract animation
	  ○ Musical influences
	  ○ Mandalas
	  ○ Watching abstract animation
	  ○ Recaps
		• Lectures/ work & film presentation	• Explore and practice Pikimov interface

05	• Pikimov
	  ○ Lesson 1
		• Lectures/ demonstrations
		  ○ Grasp a basic understanding of the software
		  ○ Learn the fundamental animation principles
			• Practice, practice and practice

06	• Pikimov
	  ○ Lesson 2
		• Lectures/ demonstrations
		  ○ Learn the fundamental animation principles
		  ○ View the process of making moving image as an artistic and personal expression
			• Explore and practice BandLab interface

07	• BandLab for education
	  ○ Lesson 1
		• Lectures/ demonstrations
		  ○ Grasp a basic understanding of the software
		  ○ Learn the fundamentals of sound making
			• Practice, practice and practice

08	• BandLab for education
	  ○ Lesson 2
		• Lectures, demonstrations
		  ○ Learn the fundamentals of sound making
		  ○ View the process of making sound as an artistic and personal expression
			• keep learning and working on Project 1

09	• Lab: work in class	• Active hands-on-learning experiences, intense engagement with the instructor and peers	• Prepare for the critique
10	• Project 1: In-progress critique	• Analyze your own work and the work of your peers through project critiques	• keep learning and working on Project 1
11	• Project 1: due	• Group critique	• Read "Animated Sound"

12	• Animated Sound
	  ○ The beginning
	  ○ New art
	  ○ The arrival of computer-generated acoustical imaging
		• Lectures/ work & film presentation	• Read "Noise"

13	• Noise
	  ○ The West
	  ○ The East mainly Japan
		• Lectures/ work & film presentation	• Read "Silence"

14	• Silence
	  ○ The Aesthetic of Silence
	  ○ John Cage: About silence
	  ○ Minimal art
	  ○ China
	  ○ Silence in film
	  ○ Final thoughts
		• Lectures/ work & film presentation	• Read "Image, sound, and Japan"

15	• Image, sound, and Japan
	  ○ Japanese Aesthetics
	  ○ Junichiro Tanizaki
	  ○ Dematerialization of the art object
		• Lectures/ work & film presentation	• Read "Image, sound, and Japan"

16	• Image, sound, and Japan
	  ○ Sound and Space
	  ○ Contemporary Sound Art
	  ○ Field recording
		• Lectures/ work & film presentation	• Prepare for the critique

17	• Project 2: In-progress critique	• Analyze your own work and the work of your peers through project critiques	• Read "Image, sound, and Japan"

18	• Image, sound, and Japan
	  ○ Sound walking Sound structure | installation | sculpture
	  ○ Japanese traditional music
		• Lectures/ work & film presentation	• keep learning and working on Project 2

19	• Lab: work in class	• Active hands-on-learning experiences, intense engagement with the instructor and peers	• keep learning and working on Project 2
20	• Project 2: due	• Group critique	• Read "Sound art"

21	• Sound art
	  ○ Background
	  ○ The prehistory
	  ○ The definition
	  ○ Site specific
		• Lectures/ work & film presentation	• Read "Sound art"

22	• Sound art
	  ○ Dematerialization of the art object
	  ○ Sound and space
	  ○ Contemporary Sound Art
		• Lectures/ work & film presentation	• Read "Sound art"

23	• Sound art
	  ○ Field recording
	  ○ Soundwalks
	  ○ Sound structure | installation | sculpture
	  ○ Film and video as Sonic art
		• Lectures/ work & film presentation	• Read "Experimental animation"

24	• Experimental animation
	  ○ Experiment
	  ○ The characteristics of experimental animation
	  ○ History
		• Lectures/ work & film presentation	• Read "Experimental animation"

25	• Experimental animation
	  ○ Difference Between Orthodox Animation and Experimental Animation
	  ○ Influences on Animated Films
		• Lectures/ work & film presentation	• Prepare for the critique

26	• Project 3: In-progress critique	• Analyze your own work and the work of your peers through project critiques	• Read "Experimental animation"

27	• Experimental animation
	  ○ Experimental Animation in the Expanded Cinema
	  ○ Impacts
	  ○ Appreciating experimental animation
		• Lectures/ work & film presentation	• keep learning and working on your final

28	• Lab: work in class	• Active hands-on-learning experiences, intense engagement with the instructor and peers	• keep learning and working on your final
29	• Lab: work in class	• Active hands-on-learning experiences, intense engagement with the instructor and peers	• keep learning and working on your final
30	• Project 3: due	• Final presentations and critique	

*This is a general schedule which, like most schedule, is subject to change.
*All images and text, unless otherwise noted, were taken from the internet and books.