SCULPTING WITH SOUNDS, IMAGES AND WORDS (MUSIC 32N)
https://ccrma.stanford.edu/courses/32n/

Jaroslaw (Yahrek) Kapuscinski
Monday and Wednesday 1:30-3:20, CCRMA Seminar Room
Office Hours: Mo/We 3:20-4:20 @CCRMA and/or by appointment
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Description:
Throughout history and from East to West, cultures abound in multimedia forms. Whether in Coldplay’s Music Video or Fantasia, Pepsi TV adds or Wagner’s opera, Miyazaki anime or traditional Noh Theater of Japan, the three modes of expression—sounds, images, and words—are interwoven in meaningful but distinctive ways. What are their individual and combined powers? How can one harness them in an online context? Can Web be a stage for multimedia theater? What is unique about the poetry of intermodal metaphor? The course will be an opportunity to face these questions in creative web-based projects as well as through in-class viewing of multimedia works, analysis and debates, readings, and student presentations. The seminar will be taught at the Center for Computer Research in Music and Acoustics where students will have access to new media technologies. Prior experience in music, literature, art practice or computer programming is welcome but not required.

Process:
The class will present multimedia material gradually. After being introduced to wide range of examples from different genres and traditions involving idioms of words, sounds and images individually, students will study and explore different media combinations. Each student will work on 4 assignments, a final project and give an analytical presentation in class. The presentation and the final project will involve all three media. Students will be able to develop projects using free downloadable tools and other software available at CCRMA and on cluster computers across campus. Numerous technical resources and assistance are available at Lathrop Library Tech Desk. All students’ creative work will be viewable on the web.

Evaluation:
Abstract + Presentation 20%
4 Assignments 40%
Final Project 20%
Readings/Class Participation 20%
• Late assignments lose 5% per day.
• After due date, the Final Project will not be accepted.
• Students are required to read all readings and attend all classes.
• Absences beyond 2 diminish the final grade by 5% each time.
• Coming late to class counts as half of an absence.
• Final Project Presentations will take place on Dec 11th during the regular exam time assigned to the course. No exceptions will be granted so please plan your holiday travel accordingly

Provost’s Statement concerning Students with Disabilities
Students who have a disability which may necessitate an academic accommodation or the use of auxiliary aids and services in a class must initiate the request with the Disability Resource Center (DRC). The DRC will evaluate the request with required documentation, recommend appropriate accommodations, and prepare a verification letter dated in the current academic term in which the request is being made. Please contact the DRC as soon as possible; timely notice is needed to arrange for appropriate accommodations (phone 723-1066; TDD 725-1067).
COURSE OUTLINE

Week 1

What is Intermedia?
Reading 0 (Due by class-time on Wed, Sep 25)

Wed, Sep 25: Words.
Metaphor. Analysis of Anne Carson’s “Essay on What I Think About Most” and Matsuo Basho’s selected haikus.
Assignment 1 (Due on Sunday, Sep 29 by midnight)
Reading 1 (Due by class-time on Monday, Sep 30)

Week 2

Mon, Sep 30: Images.
Picture, symbol, sign. Visual composition examples from Caravaggio, Hiroshige, Klee, Kandinsky, Mondrian, Pollock, Twombly and Brakhage

Wed, Oct 2: Words and Images
How many words is a picture worth? Figure and ground in intermedia. Medieval illuminated manuscripts, Islamic and Chinese calligraphy, Japanese haiga. manga, RSA Animation and video art of Gary Hill.
Assignment 2 (Due on Sunday, Oct 6 by midnight)
Reading 2 (Due by class-time on Monday Oct 7)

Week 3

Mon, Oct 7: Sounds.
The sound of music, the music of sound. John Cage, Iannis Xenakis, Luc Ferrari, Radiohead and the Japanese noise scene. Assignment 2 critiques.

Michel Chion’s causal, semantic and reduced listening. Text setting in Wagner, Rogers and Hammerstein, Ligeti, and Ice Cube
Assignment 3 (Due on Sunday, Oct 13 by midnight)
Reading 3 (Due by class-time on Monday, Oct 14)

Week 4

Mon, Oct 14: Sounds and Images 1.
Synaesthesia, intersensory equivalences intermedia gestals and metaphors.
Michel Chion “Audiovision”.
Animation examples by Norman McLaren, Kapuscinski, Ryioichi Kurokawa and Bret Battey.
Assignment 4 (Due on Sunday, Oct 27 by midnight)
Reading 4 (Due by class-time on Wednesday, Oct 16)

Nicholas Cook "analysing musical multimedia"
**Week 5**

Mon, Oct 21: Sounds and Images 3. TBD

Wed, Oct 23: Sounds, Images, Words 1
Japanese Anime. Guest Lecturer: François Rose

**Week 6**

Mon, Oct 28: Assignment 3 critiques.

Wed, Oct 30: Sounds, Images, Words 2
Analysis of music video
Abstract/presentation assigned (Choice of video due Fri Nov 1. Abstract due on Tue Nov 5 by midnight)

**Week 7**

Mon, Nov 4: Sounds, Images, Words 3
Screening and analysis: Stanley Kubrick/Georgy Ligeti 2001: A Space Odyssey

Wed, Nov 6: Sounds, Images, Words 4
Experimental Theater and Performance Art.
Screening and discussion of Grotowski, Kantor, Forced Entertainment and Jerome Bel.

*Final project assigned (Due on Tuesday, December 10, by midnight)*

**Week 8**

Mon, Nov 11: Student Presentations

Wed, Nov 13: Student Presentations

**Week 9**

Mon, Nov 18: Student 5-min Presentations about Final Projects

Wed, Nov 20: Student 5-min Presentations about Final Projects

**Week 10**

Mon, Dec 2: Work Sessions (Office Hours)

Wed, Dec 4: Work Sessions (Office Hours)

**Final Project Presentations**
Wed, Dec 11, 3:30-6:30 PM