experimental_media:animation
course syllabus > spring 2007
TTh_periods 11-1:50
FA201

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office hours >
W 9am-11pm [or appointment]

DIGITAL IMAGING AND TIME/INTERACTION
COURSES IN EXPERIMENTAL MEDIA
AND GRAPHIC DESIGN
EXPLORE THE FUNDAMENTAL
ELEMENTS AND PRINCIPLES
OF 4D DESIGN AND VISUAL ORGANIZATION
FOR UNDERSTANDING
DIGITAL/ELECTRONIC MEDIA.

experimental_media:animation
fall 2006 > university of missouri

MOTION
ANIMATION
TUESDAY-THURSDAY
11AM.1:50PM
A201
TIME

experimental_media: animation

arranging sequences of time

to cover a vast array of skills, techniques, and history.

search and discovery

underlying common principles through screenings, demonstrations and exercises.

we will learn effective strategies to make more with less.

assignments will require students to isolate production elements and to explore multiple paths to solutions.

the emphasis will be on process before product in order that time is allowed for experimentation

it will be expected that various paths may reveal failed strategies.

we will focus on gaining a broad experience increasing our skill rapidly

the expectation is that students will learn skills needed to produce expressive and engaging animated pieces

TECHNIQUES FOR CREATING 2D ANIMATIONS IN A TIMELINE-BASED DIGITAL ENVIRONMENT

EXPLORE PRINCIPLES AND CONCEPTS OF ANIMATION USING TRADITIONAL METHODS, DIGITAL IMAGING AND CONTEMPORARY 2D AND 3D SOFTWARE APPLICATIONS

course description

EXPERIMENTAL MEDIA □ ANIMATION

As an introduction to the practices of time-based media, this course focuses on the explores principles and concepts of animation using traditional methods, digital imaging, and contemporary software applications.

Experimental_Media:animation involves investigations of the aesthetic and conceptual transformations that happen to media as they pass into, through, and out of the digital domain. Through individual projects and class critiques students learn about input and output devices, image manipulation, movement, sound, and the concept of time.

The objective is to learn and put into practice the basic technical skills and experimentation required in the imagemaking process to make expressive and engaging animated works. Lectures, demonstrations, screenings and readings provide students with the opportunity to integrate concept, form and technology while exploring the possibilities of animation.

3 credits

required materials >

semester student subscription to **http://lynda.com** [program tutorial] •

process sketchbook •

external hard drive for digital storage of images, clips and files (minimum 80G)•

access to a 4 to 6 pin firewire (camera connection) • mini-DV tape + blank CDs and DVDs •

recommended text: **Creating Motion Graphics with After Effects, Vol. 1: The Essentials**

(3rd Edition, Version 6.5) by Chris Meyer, Trish Meyer • [found at Amazon.com]

project:due [time+date]

grading and evaluation

The purpose of grading is to clearly and accurately pinpoint the strengths and weaknesses of your progress. You will receive a grade on each assignment and a progress report at midterm.
This report will evaluate progress, note strengths and areas for improvement. Your overall grade will be based on your understanding of the information and ideas discussed, and your formal, technical, and conceptual progress as demonstrated in projects and exercises, and professionalism during the course.

Students will be evaluated through exercises, class participation, research, presentations, and technical proficiency with various project and media applications. Aesthetic applications, and problem solving are also points of evaluation.

project:breakdown

[value of evaluation]
60% project completion: [re:criteria per project]
10% in-class projects/presentations
10% evaluative criteria: quizzes+tutorials
20% professional attitude
(attendance, participation in class discussions, reading responses, critiques, in-class assignments, teamwork, coming to class with all materials, general preparation, meeting deadlines, and proper classroom etiquette)

attendance

Maximum 2 absences-- excused or unexcused
Each additional absence lowers your grade by a full letter
Six absences or more =F
Excused absences include religious holidays, a verifiable death in the immediate family or with a doctor's note. [University policy].
If there are special/specific circumstances for your absence, contact me as soon as possible.

Late arrival/early departure=tardy
Two tardies/late arrivals=1 absence
Unprepared for class [materials, project, criteria selection]= unexcused absence
Attendance factors into final grade
No makeup work for missed class session work unless prearranged with instructor.
[This means at least 24 hour notice.]

PRODUCTION TECHNIQUES
PROJECT PLANNING
LINEAR AND NON-LINEAR NARRATIVE
INTEGRATION OF VARIOUS MEDIA
EXPLORE THE POSSIBILITIES OF TIME-BASED EXPERIENCES

experimental media:videoanimation

spring2007

evaluation:point value

[grading]
A (100% - 90%) commendable achievement. shows understanding+thinking with originality in regard to methods for/of project application. communicates very effectively.
B+ (89% - 85%) commendable achievement. communicates effectively the concepts and content, including most of the thinking process
B (84% - 80%) adequate achievement. demonstrates an understanding of major content and concept. communicates on a limited basis
C (79% - 70%) meets criteria expectation level. Demonstrates little understanding of project application concept and content
D (69% - 60%) minimal evidence of achievement. demonstrates no real understanding of project application, is unable to communicate
F (59% - 0%) failure to meet criteria. no communication

The Art Labs are teaching spaces.

FA201-FA223

Open lab access times are limited. When the rooms are not scheduled, students may work in these labs.

There will be specific lab hours.

Students are responsible for the school equipment and storage of their files--[either on Bengal space or on external storage devices]. Large files stored for more than a week on the desktop will be erased.

Lost or damaged equipment is the responsibility of the student.

Students using any media lab are responsible for leaving both the desktop and surrounding area clean. This is not only good etiquette, but a course expectation.

When your work session is finished, remove your files from the desktop, collect and return materials, clean your area, and leave the room in order.

Students will work at individual stations and will be responsible for any required materials/research/images assigned or necessary for project completion.

It is expected that students will have designated time to research and work on projects during class,

A portion of the class time will include discussion and critique. Students should be prepared to participate.

Students are expected to work on each project assignment and complete assigned readings/homework.

This work reflects a portion of your grade in both the technical knowledge base [lynda.com tutorials] and through specific applications of research and media to the project.

Media lab policy:

no food. no drinks.

Bring to the space a good attitude, a willingness to work, desire to succeed..

WHAT WE DO ▯ SCHEDULE OF EVENTS
[structure of the course]

• Turn off cell phones or keep them silenced during class.

• Arrive on time, prepared for class. With the schedule/overview available on the website, you should be aware of the requirements and expectations per class session. You will also receive a hard copy of the schedule after the first week of class.

• Class will begin on time. We will use the time during class to cover technical/essential skills and problemsolving, and understanding project expectations.

• There will be time for individual student work during most class sessions. The idea is to familiarize students with the tools, concepts and applications of an interactive studio environment while expanding competency and comfort level with the programs and peripherals in order to make the most effective work.

• There are several components to this course. We will explore them as thoroughly as the time schedule allows. Students should be prepared to work outside of the designated class time. Because there may be a variance in student background and skill/proficiency level, some exercises are specifically designed to address the functions of programs and tools. Within that framework, opportunity will be provided for students to work beyond present levels of experience and technical expertise. All project criteria will be subject to evaluation.

• The tools used within this course are the programs and peripherals. The structure of the course focuses on the use of those tools within a framework of conceptual development, visual language skills, selection and application of appropriate media in the individual development of a project. Preliminary work [sketchbook] will be included in the evaluation.

• Class attendance is required. Your level of motivation for achievement is a component of evaluation. Everyone benefits from the generation of work completed at a more advanced skill level and the collaboration of ideas.

• If you are absent, you will need to either collect class information [notes, resources] or make up any work required during class. Class notes should be acquired from another student. We meet as a class twice weekly. There will be homework [in the form of tutorials and research].

• Projects are due for critique at the beginning of class on the due date. All projects must be completed and turned in to receive a grade for the course.

• Late projects: drop one letter grade per calendar day that they are past due. [grade will be assigned, then reduced]

• If you need an extension on a project [for a legitimate reason] please make arrangements with me before the project due date.

• Back up your files and save as you go

ACADEMIC INTEGRITY AND STUDENT CONDUCT

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor.

http://www.umsystem.edu/ums/departments/gc/rules/programs/200/010.shtml

ADA □ AMERICANS WITH DISABILITIES ACT

If you have special needs as addressed by the Americans with Disabilities Act (ADA) and need assistance, please notify the Office of Disability Services, A038 Brady Commons, 882-4696 or course instructor immediately. Reasonable efforts will be made to accommodate your special needs.

http://disabilityservices.missouri.edu/guidelines.htm

POLICIES FOR MEDIA COURSES EXTENDED TO EXPERIMENTAL MEDIA-- □ VIDEO □ ANIMATION□

http://convergence.journalism.missouri.edu/4802/policy.html

UNIVERSITY POLICIES □ RULES AND REGULATIONS

http://registrar.missouri.edu/Policies_Rules_and_Regulations/index.htm
http://provost.missouri.edu/students/

ACCEPTABLE USE AGREEMENT □ COMPUTER/FACILITES USE POLICY

All faculty, staff, and students of the University of Missouri are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate.

http://www.umsystem.edu/ums/departments/gc/rules/facilities/110/005.shtml
http://www.umsystem.edu/ums/departments/gc/rules/facilities/110/010.shtml

STUDENT HEALTH RESOURCES

911 for medical emergencies
http://www.umsystem.edu/ums/departments/gc/rules/programs/280/

WELLNESS RESOURCE CENTER

Includes personal, academic, crisis and career services. 882.4634 location: 34 Brady Commons
 http://web.missouri.edu/%7Ewrcwww/

STUDENT SUCCESS CENTER

900 Lowry Mall. 882.6803
http://success.missouri.edu/

SAFETY □ SECURITY

University Police Department
911 for emergencies, 882.7201 otherwise.
http://www.mupolice.com/
http://mualert.missouri.edu/

UNIVERSITY CRITICAL DATES

reading day > traditionally no classes or examination.
http://registrar.missouri.edu/General_Resources/Dates_and_Deadlines.htm

DISRUPTIVE BEHAVIOR

Faculty, students, administrative and professional staff members, and others who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Curators and the University and state law governing such actions.

EXPERIMENTAL MEDIA:VIDEO IS AN INTRODUCTION TO BASIC PRACTICES OF TIME-BASED MEDIA [ANIMATION AND VIDEO]

EMPHASIS WILL BE ON ON NARRATIVE, IMAGE MOTION SEQUENCES, AND THE PLANNING OF ACTION AND EVENT.

EXPERIMENTAL MEDIA:ANIMATION

TOPICS

• History of the image

• Photography/Digital/Moving image

• Appropriation

Form• Aesthetics

• Color Theory

• Image manipulation, framing, composition, compositing

• Basic staging/animation techniques

• Image and culture

Representation • Symbol

• Concept, conceptual storytelling

• The website as art

COURSE OBJECTIVES

Students will demonstrate understanding of the following principles and techniques through studio assignments:

Four-dimensional imaging concepts

Motion

Duration

Pacing/Tempo

Montage

Sequence >Animated time movement

Narrative/Storyline/Concept

The Performative

Research Methods

experimental media:animation is an exploration of the image-making process using the constructed or manipulated image as a movement form. Additional equipment will include cameras, sound recording and other motion capturing devices. Both linear and non-linear formatting will be covered within a series of in-class workshops where students learn skills and techniques of time imaging specifically focused on the animated form. A comprehensive exploration and experimental practice will have students constructing a variety of exercises to make expressive and engaging work. There will be several small projects, then a final animation project will be designed by the individual student.

The objective is to understand movement and time in a digital environment and to explore the medium beyond any traditional applications.

CRITERIA ☐ EVALUATION [reminders]
complete projects by the deadline.
work within the parameters of the project criteria
articulate the process
participate in critique
speak constructively of work by other students and/or presentations by other artists
meet expectations of group etiquette
complete work even if there is a technological issue.
[technology issues are not acceptable excuses]

PARTICIPATION ☐ INFORMATION
Contribution to the dialogue is critical to the community of learners. Your interaction contributes to the ongoing process of learning through critique, discussion, thinking, and problem-solving. Considering alternative methods to approaching projects and solutions are an important part of the learning process for the group, complementing assignments and tutorials.
The development of critical thinking skills and a strong work ethic are integral parts in the success of both the individual and the group. The responsibility of the learner is to develop and maintain that level of performance.

A NOTE ABOUT THE COURSE SYLLABUS
As a disclaimer, these terms and schedule are subject to change at the discretion of the instructor.

PROJECT EXERCISES ☐ PARTIAL LIST
project 1. time over time
collected image files from online resource archive.org, placed in context with collected image from media resource [web/dvd/vhs] or from realtime. The montage and the inter-mixing of forms to test camera and software for consistent narrative and imported sound.

project 2. 4x4 project
in camera project, stopmotion animation with 3D objects on a constructed set. analog/linear editing, storyboard/storytelling. a second project with 2D objects will be next, applying a software program to capture the image.

project 3. on the record >
flash animation project with stage sequences and action completed digitally, featuring the narrative of the storyteller.

project 4. imaging in aftereffects
constructing animations using aftereffects

see course calendar for specific exercises
projects and exercises will be posted on
http://randomversion.com/MU_artindex.htm

experimental media: animation

experimental media_animation

jj_higgins. FA201
office hours. wednesday 9-11am and by appointment
higginska@missouri.edu
http://randomversion.com/mu_artindex.htm

schedule of events > weekly calendar

> 1   *Tuesday. January 16*
course introduction

Thursday January 18
Overview. Introduction to principles of animation.
Exercise 1 _**movement through light and time/** the image + frame relationship
basic demonstration: image collecting, sequential motion, positioning the viewer

> 2   *Tuesday, January 23*
Photoshop/ImageReady toolbox overview+image collection devices
animation with still images > frame sequences.

Thursday, January 25   exercise 1 due/ dropbox (current classes)

Exercise 2 _**the object:collage** a DADA exercise
Bring: scissors, glue, tape, paper(s), magazines, found objects, drawing/marking tools

Reading: http://www.cnac-gp.fr/education/ressources/ENS-Object-EN/ENS-objet-EN.htm
http://www.cs.waikato.ac.nz/~cbeardon/dcollage/collage2/title.html

http://www.experimentalgameplay.com/about.php
http://www.madsci.org/~lynn/juju/surr/games/games.html
http://en.wikipedia.org/wiki/Collage
http://en.wikipedia.org/wiki/Soviet_montage_theory
http://www.nga.gov/kids/zone/collagemachine.htm
http://pentacom.jp/soft/ex/collage/collage.html
sound/image collage
http://en.wikipedia.org/wiki/Plunderphonics
http://www.plunderphonics.com/
http://www.af.lu.se/%7Efogwall/satie.html
http://www.ubu.com/sound/slonimsky.html_

> 3   *Tuesday, January 30*
Reading/project (exercise 2) discussion. Project 1 introduction. Postcard to:from Home

Exercise 3 _ **sound:matters/ the visual image through sound**. Bring your headphones
collecting, manipulating, layering and adjusting sound/image.
Audacity (free/shareware) and Freesound Project.
http://www.ubu.com/sound/
http://freesound.iua.upf.edu/index.php

Reading: Jean Baudrillard, <u>America</u>, *Vanishing Point*..
camera/video resource: http://www.aber.ac.uk/media/Documents/gaze/gaze.html

Thursday, February 1   Exercise 3 due (dropbox/current classes)
Screening. **Brothers Quay**, Collected animations.
Movement and time: the stage and in the timeline. Staging and recording: stop motion with editing software demonstration/tutorial.

Exercise 4 _**time over time** exercise. mixing/editing source video to make animation
downloading, importing, acquiring/acquisitioning, generating functional digital files
watch lynda.com reference tutorials: Final Cut Pro, Flash 8

4 >   *Tuesday, February 6*
screening.
Walter Ruttman, Opus I http://www.ubu.com/film/ruttmann.html
Viking Eggeling, Diagonal Symphony   http://www.ubu.com/film/eggeling.html
Hans Richter, Rhythm I & II   http://www.ubu.com/film/richter.html
Fernand Leger, Ballet Mecanique   http://www.ubu.com/film/leger.html
Robert Breer, Recreation

Reading: *New York,* and *Astral America* in Jean Baudriallard, America.
(advanced/grads also read) Chapters 1-3 in Standish Lawder, The Cubist Cinema

Thursday, February 8   exercise 4 due
Animation tutorial/Demonstration (additional)
Animation Apparatus
iStop Motion/or Frame Thief. Quicktime
Bring: mini-DV camera, tripod and objects or images to work with (3d format)

5>   *Tuesday February 13*   **Project 1 due**. In-class project presentations.
Exercise 5 _**one minute narrative**. collaborative project. combined source animation/sound
Discussion+Screening:
Robert Breer
http://www.ubu.com/film/breer.html
Fluxus artists/ performative
http://www.ubu.com/film/fluxfilm.html
Don Hertzfeldt
http://www.glumbert.com/media/lovestory
http://gorillamask.net/dh.shtml
http://www.dumpalink.com/media/1136365791/Don_Hertzfeldts_Rejected

Reading: on Robert Breer Experimental Animation: Recreation (pdf)
 Marc Auge, non-places, introduction to an anthropology of supermodernity selected text (pdf)

Thursday, February 15
Work day --no official class.
Reference lynda.com for AfterEffects and DVD Studio Pro tutorials

6>   *Tuesday, February 20*
introduce **Project 2. [image:sound:text]** language between the brackets
demonstration/tutorial post-production editing (AfterEffects)

*Thursday, February 2*2   exercise 5 due
Screening: **Waking Life**
Reading *Utopia Achieved*, in Jean Baudrillard, America.

7>   *Tuesday, February 27*
overview tutorial projects on Illustrator/Flash.
Animating screenspace > web applications
Exercise 6_**image:states** development of individual image/animation for web applications
starter resources
http://www.weebls-stuff.com/toons/Animator+vs+Animation/
http://www.angryalien.com/
http://www.muffinfilms.com/

Thursday, March 1   Exercise 6 due
Animation and the web
Have individual Bengal web account ready for uploading information (refer to IT pages)
Begin Dreamweaver tutorial/quiz (working space/in-class project)

Reading: (listening) **The Realistic Manifesto**. Naum Gabo/Norton Pevsner
          http://ubu.wfmu.org/sound/aspen/mp3/gabo.mp3
          Norman McLaren

8>   *Tuesday, March 6*
         Exercise 7_**website design**
         Completion of Dreamweaver tutorial/quiz
         Reading: review selected (portfolio+architectural) design books on reserve in Ellis Library

         Thursday March 8
         Project 2 due. Class presentations
         Tutorials on DVD Studio Pro

9>   *Tuesday, March 13*
         Exercise 8_**determining order** Mapping with DVD menu.
         Bring blank DVD to burn project. Due by end of next class.
         Reading: *The End of US Power?* in Jean Baudrillard, America.

         Thursday, March 15
         introduce **Project 3 :image :order :animation**
         Work session. Exercise 8 due.
         DVD reference: lynda.com tutorials.

10> *Tuesday, March 20*
         screening: Student selected animations/short presentations
         review lynda.com tutorials in Final Cut Pro + AfterEffects.
         work day.

         Thursday, March 22
         review software Final Cut Pro+AfterEffects
         storyboard for Project 3 due, informal group presentations.

         Screening. Archive.org/SIGGRAPH videos + other animation
         and ***The Triplets of Belleville***

11> *Tuesday, March 27, Thursday March 29*
         Spring break

12> *Tuesday, April 3*
         Work session—no official class

         Thursday, April 5
         Work session—no official class

13> Tuesday, April 19
         Project 4. final project proposals due/with storyboard and process plan.
         Project 3 due. In-class presentations.

         Thursday, April 21
         Work session

14> *Tuesday, April 26*
Work session—no official class

Thursday, April 28
Work session—no official class

15> *Tuesday, May 3*
final project presentations.
All work not previously turned in due today.
Turn in projects according to project plan/specifications.
All animations/sound projects on DVD.
Storyboards/sketch books, websites, CD-ROMS, DVD or mini-DV tapes due

Thursday, May 5
Final project presentations/screenings

16> *finals week*
Any reworked projects or late projects (reduced point value) turned in by May 10.

(schedule subject to change at discretion of instructor)