

George Mason University  
College of Visual and Performing Arts  
School of Art – AVT 382 002, CRN: 14485  
New Media in the Creative Arts (3 credits)  
M/W, 1:30 – 4:10 pm, AB 1021  
Prerequisites: AVT 280 or permission of instructor.

**Professor Gail Scott White**  
Office: AB 2032 School of Art (Art & Design Building)  
Office Hours: M/W 7:15pm – 9pm & by appointment  
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## INTRODUCTION

In the past two decades, the field of animation has undergone a renaissance on steroids. Animated media, from the mundane to the extraordinary, have infiltrated personal, social, economic and political spheres of human activity. Disregarding and displacing the real with simulacra, and employing strategies of seduction and escapism, animations are used by the advertising and entertainment industries to globally influence millions of uncritical viewers. Spectators, both passive and active, are drawn to, and in some cases addicted to, the illusion of power, synthetic realism and mindless humor that dominate mainstream animation practices, and for the most part, they have given little to no thought as to how animations potentially affect their beliefs and behaviors.

Taught as children to see animations as fun and funny, most adults fail to confront the social, historical, and ideological forces that are at work behind mainstream animation practices, and consequentially are easily manipulated by animated media. While animations can illuminate and enlighten, they can also be used to numb minds and hearts, spin the truth, fetishize commodities, objectify bodies, glorify brutality and sell, sell, sell.

This course will emphasize the "Art" of animation, taking a creative and critical approach to working in the medium of 2D computer animation. New media animation will be considered in the context of (and potentially as placed against) entertainment and commercial animation. Elements from film production, popular and remix culture, experimental and traditional animation, the performing arts, the visual arts, creative writing, and storytelling may be combined to bring meaningful and unique perspectives to completed projects.

## COURSE DESCRIPTION

**The primary goal** of this course is to provide an analytical, creative and instructional working environment that supports each student in learning and applying the art of 2D experimental animation. Students will be encouraged to follow their own interests and to critically examine their work within the broad context of commercial and experimental animation, contemporary art strategies and practices, and local and/or global communities.

**Methods of instruction** include software demonstrations, lectures, visual presentations, discussions, team work and critiques. Working on the Macintosh platform and using Adobe After Effects CC 2016 for key framing, compositing and effects animation, students will learn how to create imaginative two-dimensional compositions and environments, and to animate their creative work. The end result will be a collection of short animations that demonstrate content development, contextual awareness, and the application of concepts learned, as well as the student's creative approach to each project. Although students will learn how to create computer-generated animations, animation projects may also include video, found footage, live action, cut-outs, Xeroxed photographs, rotoscoping, draw and erase, paint and erase, stop-motion and/or hand drawn work and more...

This experience is designed to broaden the student's range of visually expressive new media. Emphasis will be placed on idea generation, concept development, visual aesthetics and technical abilities. In addition to weekly demonstrations and discussions students will be called upon to present their work in process. **Outside research and lab time are required** to support class participation and creative work.

## LEARNING OUTCOMES

Students who actively participate in this course will have a beginning understanding of how to conceptualize and create a thoughtful and thought-provoking, experimental 2D animated short by working through these steps:

### **Concept development:**

Concept, context and structural development. Includes research, critical thinking and idea development. Students are encouraged to consider how things might be 'otherwise' and to be aware of the social implications of the animations that they make.

### **Making animation source art:**

Create animation source art that is idea-based, imaginative and personally meaningful. Develop your own voice. Source art can include: layered vector or raster art files, drawings, sound files, movies, found and/or handmade images and objects, puppets, paintings, etc.; Found, made, recorder, modified and remixed sound files (including spoken word, foley sounds, ambient sounds, instrumental sounds, etc.).

### **Building inventive and dynamic scenes:**

Using digital cinematography (camera framing, shots and lighting) and importing and positioning source art and sounds to create scenes, sequences, climates and meaning.

### **Animating objects, cameras & environments + mixing soundscape:**

Setting up animation controls, motion paths and keyframing events, sounds, and effects > this includes layered actions, animating cameras and lights, dynamic framing, exquisite timing and a clear understanding of animation principles and experimental practices.

### **Rendering images:**

Set rendering options and optimize your scenes for rendering. Render draft animations prior to rendering your final animation.

### **Compositing, post-processing and final output:**

Putting it all together (with sound) and getting it out to an audience

### **Presentation/distribution and critique:**

Presenting your work to an audience. Develop your **critical thinking** abilities in the creation and evaluation of works-in-process as well as final projects.

## REQUIREMENTS

Each student is required to complete four projects (see percentage breakdown below), and to participate fully in classroom critiques, presentations and work sessions. Each student will draw on their experiences, research and imagination to create animated shorts that are meaningful, engaging, and that meet all of the criteria stated in each project description. All animations will be turned in as Quicktime (or H264 or mp4) movies. There will be ongoing reviews of work in progress. Students are expected to be prepared to work in and out of class and to participate in the discussions and critiques that take place during the semester.

Projects must reflect the student's best effort, show progress and be turned in on the specified due date. Late projects will receive a 5-point deduction. This class requires approximately 8+ hours per week spent on projects outside of class each and every week. Any student not working on a regular basis outside of class (either in the School of Art New Media Studios or at another computer) will fall behind and find it extremely difficult to keep up with the class.

## SOFTWARE

Students will be introduced to working with Photoshop, Illustrator, After Effects (Adobe CC 2016) to create experimental animations. Additionally, students will work with Audacity (freeware) to edit sound. Students may use Final Cut Pro / Premiere to edit video. Students are also encouraged to use open source and/or additional commercial software programs in creating their projects.

## PARTICIPATION

**All students are expected to attend all classes.** Attendance will be taken at every class. Students are required to be on time and attend the entire class. Tardiness and early departure from the class may result in a demotion in grade. Two unexcused absences may result in a full grade demotion. Plan on attending if you want to learn animation and keep up with your course work. If you want to receive a “good grade,” then come to class and focus on your in-class learning and work in progress. Students are evaluated on in-class preparedness and participation. Poor attendance usually results in poor quality work.

Please note that if absent, the student must find out from a classmate what he/she has missed and what to prepare for the following meeting. The professor will not take time away from regular class instruction to repeat lectures and assignment requirements for each absent student. Students are responsible for missed assignments and lectures. Students must contact a fellow student for missed assignments. You should plan ahead and be able to contact two of your classmates in case you have to miss a class.

Except for serious medical or family emergencies, no excuses for late work or class absences will be accepted. If you wish to be excused from class to observe a religious holiday, or for any other serious matter of a personal nature, you must bring it to the attention of the professor so that arrangements can be made for you to keep up with the progress of the class. Class starts and ends on its designated time. Habitual tardiness or leaving early on a habitual basis will affect your grade.

## GRADING CRITERIA

Final grades will be assigned on the level of success in completing the above course requirements. Evidence of personal initiative, original creative work, thoughtful preparation and skillful execution, timeliness, attendance and participation will be measures of successful work; the greater the body of evidence, the higher the grade. To be perfectly clear: your grade is based on in-class preparedness and participation, as well as consistent work throughout the term — to receive a good grade, it is NOT SUFFICIENT to crunch together an animation at the last minute.

Letter grades will be assigned based on the George Mason University undergraduate grading system where a letter grade of “A” is equal to 4.00 grade points, “A-” equals 3.67 grade points, etc. See the Academic Policies section of the *University Catalog* (available online at [www.gmu.edu](http://www.gmu.edu)) for more information.

Students will be evaluated on the following:

1. Timely completion of all 4 projects.
2. Full participation in weekly work sessions, discussions and critiques and in-class contributions to Student Choices: screenings and observations
3. Creative experimentation with media and ideas.
4. Developing individual interests including:
  - ability to express your own ideas about your work and the work of others
  - ability to apply critical visual analysis to work (form, content, context)
  - understanding and application of animation concepts
  - self-discipline and a mature approach to your work (including collaborations and group work)

Percentage Breakdown:

80%-- Each of the following four projects will receive a letter grade. Together, these four projects will account for 80% of your final grade.

**2/13 (Mon.) Project #1 DUE (20%)**

➔ **Mix, Move, Remix**  
30-second animation with sound

**3/20 (Mon.) Project #2 DUE (20%)**

➔ **Deconstruct | Reconstruct**  
30-second animation with sound

**4/3 (Mon.)    Project #3 DUE (10%)    → Human Overdrive Storyboard**  
storyboard presentations to class

**5/3 (Wed.)    Project #4 DUE (30%)    → Human Overdrive FINAL**  
2-minute animation with sound

20%-- The remaining 20% of your final grade will be based on class participation and preparedness including outside research and studio work. All students will be required to bring in one “found” thought-provoking experimental animation and present it to the class during weeks 5 – 6 (see Student Choices: screenings and observations in the class schedule).

Grading Standards: What makes a project or other assignment an “A”? (B, C, D, F)

**Score of A: Superior – Meets most or all of the following criteria:**

- Finds a visually and intellectually interesting approach to the assigned topic
- Animation shows serious thought and engagement in critical content production
- The work demonstrates an excellent understanding of formal and conceptual concerns & experimental animation practices
- Motion is layered, inventive, varied and shows understanding of the principles of animation
- The timing feels right (the work doesn't drag or whip by unintentionally)
- Sound is well-considered, layered and adds significantly to the animation
- The work is well-crafted and has no distracting errors in mechanics (this doesn't mean that the work can't have a cut-out, grunge, scratchy, retro aesthetic, it just means that these choices are deliberate).

**Score of B: Strong – Meets most or all of the following criteria:**

- Clearly addresses the topic as assigned and explores it thoroughly
- Content is meaningful and motion is inventive
- Is well-developed, with strong artistic content and is thought-provoking
- The soundscape is layered, original, and not predictable
- Has no more than a few minor mechanical errors

**Score of C: Competent – Meets most or all of the following criteria:**

- Adequately addresses the topic and covers the major points required
- Motion is adequate, but not inventive
- Has artistic qualities but is not particularly creative or intellectually engaging
- Sound is competent but not particularly engaging
- Shows competent craftsmanship, but may have many small flaws and/or a few major flaws.

**Score of D: Weak – Shows any of the following problems:**

- Doesn't cover all of the topic as assigned
- Doesn't show an adequate understanding of what was covered in class
- Serious problems in artistic content, may be cliché, or unimaginative
- Motion is basic. Sound is predictable and flat
- Contains distracting technical flaws. Lacks serious effort

**Score of F: Inadequate – Shows any of the following problems:**

- Doesn't address the topic as assigned
- Doesn't show an understanding of what was covered in class
- Content is trite and unimaginative
- Very little (if any) thought behind the work, very little (if any) creative effort applied
- Is severely flawed mechanically

**NOTE: Late projects will receive a 5-point deduction.**

## SCHEDULE

- Week 1:**
- 1/23 Introduction to course and new media studio policies; discussion of syllabus. Fill out student information sheet. **Introduce Project #1 – Mix, Move, Remix.** Demonstrate how to create shape layers In After Effects and save work in Thaw Space
- 1/25 Screen animations. Discuss the principles of animation. Discuss idea generation and concept development. More work with shape layers in After Effects. Work with keyframing transformations, setting anchor points and parenting.
- Homework:** Begin work on **Project #1 – Mix, Move, Remix**  
Create shape layers in After Effects for your *devised character*. Bring your devised character (made from shape layers in After Effects) to next class.
- Practice working in After Effects. Go to <<http://lynda.gmu.edu/>> and enter your Mason username and password. Enter “After Effects + Shape Layers” into the search field to learn about working with shape layers. To learn more about the AE interface and keyframe animation, look at the tutorials found in: **After Effects CC Essential Training**.
- Week 2:**
- 1/30 Layered devised characters are DUE at the start of class.** Students will trade layered Characters in class. After Effects demos on nested comps, pre-composing, split layer, frame rate manipulation, keyframe velocity, auto orient. Introduce keyframe assistants (the wiggler, the smoother and motion sketch). Review AE interface, working with different versions of AE, collecting files and backing up your work. In-class work on Project #1 (time permitting).
- 1/30 Last day to ADD, Last day to DROP with no tuition penalty
- 2/1 Introduction to sound capture and editing using Audacity. Working with sound in After Effects. Rendering basics. Refine your work-in-progress through group work. Work in class on animations.
- Homework:** Continue work on **Project #1 – Mix, Move, Remix.**  
Find and make sounds to incorporate into your soundscape. Use Audacity (free download) to build and edit your soundscape. Go to <http://library.gmu.edu/> and the click on the tab “**Articles and more**” and then click on “**S**” under “databases.” Scroll down and click on “**Sonopedia**” to access a professional library of copyright free sounds. Also look at other “**sound sites**” on **pages 10-11** of this syllabus. **Bring your sound files to next class.**
- Continue to reinforce your After Effects knowledge. Go to <<http://lynda.gmu.edu/>> and enter your Mason username and password. Enter “After Effects” into the search field. Continue working on the tutorial: **After Effects CC Essential Training** and look at tutorials that reinforce and expand upon your classroom learning.
- Week 3:**
- 2/6 Screen animations. Technical Demos as needed. Work in class on animations. One-to-one instruction.
- 2/8 Screen animations. Technical Demos as needed. Review final rendering. Work in class on animations. One-to-one instruction.
- Homework:** Finish **Project #1 – Mix, Move, Remix**  
(30-second animation with sound in .mov format)

- Week 4:**      2/13    **Project #1 DUE (20%) – Mix, Move, Remix**  
Present and discuss animations in class.
- 2/15    Introduce **Project #2 – Deconstruct | Reconstruct.**
- Homework:** Start working on **Project #2 – Deconstruct | Reconstruct.**  
Begin researching and developing your project ideas and strategies.  
Prepare for Student Choices > find a thoughtful & thought-provoking online animation. Add your selection (URL) to the class list on 2/20. Be prepared to present your selected animation to the class during Weeks 5 and 6.
- Week 5:**      2/20    Student Choices: screenings and observations. Preparing and Importing animation assets (Photoshop files, Illustrator files, movie files, sound files, etc.) into After Effects. Painting, erasing and cloning in After Effects. Green Screen Studio. Whiteboard animation, stop-motion animation, and draw-and-erase animation. Rotoscoping in AE and in Photoshop. Work in class on animations.
- 2/22    Student Choices: screenings and observations. Introduce puppet tool, animating effects and text. Review blending modes, masking and track mattes. Importing and sequencing frame stacks in After Effects. Work in class on animations.
- 2/24    FINAL DROP DEADLINE (Friday)
- Homework:** Work on **Project #2 – Deconstruct | Reconstruct**  
Further develop your project ideas and choose the strategies and experimental method(s) that you want to work with. Complete at least 10 seconds of your animation and bring it with you to class on 2/27.
- Week 6:**      2/27    Student Choices: screenings and observations.  
Work in class on animations. Be prepared to show your 10 seconds of animation during group work (*counts towards class participation and preparedness*). Introduction to 3D space in After Effects.
- 3/1    Student Choices: screenings and observations. Technical Demos as needed (Time remapping, more 3D, offsets, etc.). Work in class on animations.
- Homework:** Work on **Project #2 – Deconstruct | Reconstruct**
- Week 7:**      3/6    Screen animations. Technical Demos as needed.  
Work in class on animations. Time for individual instruction.
- 3/8    Screen animations. Technical Demos as needed.  
Work in class on animations. Time for individual instruction.
- Homework:** Finishing working on **Project #2 – Deconstruct | Reconstruct**
- Week 8:**      **SPRING BREAK Monday, March 13<sup>th</sup>, through Sunday, March 19<sup>th</sup>**
- Week 9:**      3/20    **Project #2 DUE (20%) – Deconstruct | Reconstruct.**  
Present and discuss animations in class.
- 3/22    Introduce **Project #3 – Human Overdrive Storyboard**
- Homework:** Start working on **Project #3 – Human Overdrive Storyboard**  
Begin by developing your project armature (1 sentence). Write 7 animation sequences (each sequence = 1 sentence) that flesh out your armature. Create one storyboard thumbnail for each of your 7 sentences. Bring your armature + 7 sentences + 7 thumbnails to class on 3/27.

- Week 10:**      **3/27**    **Students present armatures, sequences & thumbnails for group discussion.**  
3/29      Work in class on Project #3. If your storyboard is complete, then work on your animation.  
**Homework:** Continue working on Project #3 – **Human Overdrive Storyboard**
- Week 11:**      **4/3**      **Project #3 DUE (20%) – Human Overdrive Storyboard.**  
Present and discuss Human Overdrive storyboards in class.  
4/5      Continue Human Overdrive Storyboard presentations and discussions.  
Work in class on Project #4 (time permitting).  
**Homework:** Finalize storyboards (based on class discussions and your own reflective thoughts).  
Work on Project #4 – **Human Overdrive FINAL**
- Week 12:**      4/10      Work in class on Project #4. Technical demos as needed.  
Be prepared to show your final storyboard and work-in-progress to the professor during class.  
Time for individual instruction.  
4/12      Work in class on Project #4. Technical demos as needed.  
Be prepared to show your final storyboard and work-in-progress to the professor during class.  
Time for individual instruction.  
**Homework: Continue working on Project #4 – Human Overdrive FINAL**
- Week 13:**      **4/17**    **Benchmark: Turn in 30 seconds (with sound) of your final animation.**  
Work in class on Project #4. Time for individual instruction.  
4/19      Work in class on Project #4. Time for individual instruction.  
**Homework: Continue working on Project #4 – Human Overdrive FINAL**
- Week 14:**      4/24      Work in class on Project #4. Time for individual instruction.  
4/26      Work in class on animations. Time for individual instruction.  
**Homework:** Continue work on **Project #4 – Human Overdrive FINAL**
- Week 15:**      5/1      Studio work day for **Project #4 – Human Overdrive FINAL.**  
Rendering and troubleshooting.  
**5/3**      **Project #4 DUE – Human Overdrive FINAL.**  
**Wednesday, Last Day of Class from 1:30 – 4:10pm in room AB 1021.**  
Present and discuss animations in class. Semester summary.  
**Attendance is required for the entire final critique.**

**NOTE: This schedule is subject to change. Schedule updates will be made in class should the need arise.**

## MATERIALS

### **Required:**

A portable USB flash drive (OK) or an external hard drive (Better) to transfer and back up your files. Headphones.

Optional: White, unlined, 4" X 6" (or 6" X 9") Index Cards for storyboards.

Additional art materials > as needed depending on your animation project choices.

Paper and pencils for group work.

## WEB SITES

### **Disclaimer of Endorsement:**

References within any of the following sites to any specific commercial or non-commercial product, process, or service by trade name, trademark, manufacturer or otherwise does not constitute or imply an endorsement, recommendation, or favoring by George Mason University's School of Art.

### **Disclaimer for Links to External Sites:**

Links to external, or third party Web sites, are provided solely for student research. Links taken to other sites are done so at your own risk and the School of Art accepts no liability for any linked sites or their content. When you access an external Web site, keep in mind that the School of Art has no control over an external website's content.

Any link to an external Web site does not imply or mean that the School of Art endorses or accepts any responsibility for the content or the use of such Web site. The School of Art does not give any representation regarding the quality, safety, suitability, or reliability of any external Web sites or any of the content contained in them. It is important for students to take necessary precautions, especially to ensure appropriate safety from viruses, worms, Trojan horses and other potentially destructive items. When visiting external Web sites, students should review those Websites' privacy policies and terms of use to learn more about, what, when and how they may or may not download and use any of the site's content.

### **Software tutorials from Lynda.gmu.edu:**

Mason has partnered with lynda.com to provide free, online video training resources to Mason students (with no advertisements).

Use lynda.gmu.edu<<http://lynda.gmu.edu/>> to access Mason's university-wide subscription to a library of more than 2,000 videos on a broad range of subjects <<http://www.lynda.com/subject/all>>. Tutorials cover specific software, business skills, photography, music and video editing and production, animation, web design and development - and more. Available 24/7 from your computer, tablet or mobile device, go to lynda.gmu.edu<<http://lynda.gmu.edu/>> and enter your Mason username and password. Log in and learn!

### **Additional Tutorials and sites for 2D animators:**

[https://helpx.adobe.com/support.html#/top\\_products](https://helpx.adobe.com/support.html#/top_products)

(search this site by adobe software title and then click on tutorials)

<http://www.videocopilot.net/tutorials>

<http://library.creativecow.net/tutorials/adobeaftereffects>

<http://www.cgarena.com/freestuff/tutorials/aetutorials.html>

<http://www.noupe.com/inspiration/tutorials-inspiration/50-excellent-adobe-after-effects-tutorials.html>

<http://www.adobe.com/downloads.html>

download a free 30-day trial of Photoshop, Illustrator or After Effects

### **Animation History, Shorts (examples), Festivals and more:**

<https://vimeo.com/85427944>

British animator Bob Godfrey (1921-2013) answers the question "*What Is Animation?*" This hand-drawn animation is based upon an interview recorded by Martin Pickles in 2006 at Bob's Acme Studio in South East London.

<https://www.youtube.com/watch?v=x8exsw6yKXw&feature=youtu.be>

Sequential Animation: the first Palaeolithic animated pictures" - by Marc Azéma

<http://www.precinemahistory.net/> (excellent, illustrated, chronological site on pre-cinema history)



<http://animationhistory.blogspot.com/> (independent and experimental animations + links)

<http://www.shortoftheweek.com/?s=animation> (21<sup>st</sup> c. high-quality animations, searchable site)

<http://overthekneeproject.tumblr.com/> an experimental animation project

<http://eyeworksfestival.tumblr.com/> abstract animation and unconventional character animation

<https://www.nfb.ca/> National Film Board of Canada (enter “animation” in the search box, also search “Norman McLaren”)

[http://138.23.124.165/collections/permanent/object\\_genres/photographers/muybridge/default.html](http://138.23.124.165/collections/permanent/object_genres/photographers/muybridge/default.html) Eadweard Muybridge Motion Studies

<http://video.mit.edu/watch/history-of-animation-3391/>

<http://video.mit.edu/search/?q=animation&x=-%C2%AD%E2%80%901242&y=-%C2%AD%E2%80%908>

(short videos on hand-drawn animation>>> Watch: The History of Animation, Sound, & Stereotypes)

[http://en.wikipedia.org/wiki/History\\_of\\_animation](http://en.wikipedia.org/wiki/History_of_animation)

<http://www.annecy.org> (English version, International Animation Festival: see *about* > *archives*)

<http://www.awn.com/mag/issue3.2/3.2pages/3.2chimovitznyc.html> (7 independent animators)

<http://www.awn.com/mag/issue1.3/articles/moritz1.3.html> (Lotte Reiniger, 1920s pioneer)

<http://www.stopmotionanimation.com/> (stop motion handbook + an amazing number of links)

<http://www.awn.com/mag/issue3.2/3.2pages/3.2student.html> (under the camera techniques)

<http://asifa.net/> Association Internationale du Film d'Animation (ASIFA)

<http://www.screenonline.org.uk/> British Film Institute (search under “animation”)

<http://www.animation-festivals.com/> home to 272 international animation festivals

<http://www.animation-festivals.com/animation-festivals-free-to-submit/> > animation festivals with no entry free (free submission)

<http://www.zippyframes.com/>

animation shorts, reviews, festivals

### **Animation Principles:**

[http://minyos.its.rmit.edu.au/aim/a\\_notes/anim\\_principles.html](http://minyos.its.rmit.edu.au/aim/a_notes/anim_principles.html)

<http://www.animationmeat.com/notes/nineoldmen/nineoldmen.html>

### **Cartoon Physics and Exaggeration:**

<http://remarque.org/~doug/cartoon-physics.html>

<https://www.youtube.com/watch?v=h265A0jabtM> Wiley Coyote vs. Roadrunner (classic example of “cartoon Physics”)

### **Animated Walking:**

<https://www.youtube.com/watch?v=wZ6ZUuka-Y> Exaggerated walks based on Monty Python’s Ministry of Silly walks

<https://www.youtube.com/watch?v=wx-ajEYzquk> Learning to Walk

<https://www.youtube.com/watch?v=ePhHDs53lfo> Walk Cycle Animation : How to Breakdown an Animation Walk Cycle

**Source Image and Textures Sites:**

[www.pngimg.com](http://www.pngimg.com) (website with free, high-quality images already on transparent backgrounds)

[www.imageafter.com](http://www.imageafter.com) (copyright free, high quality images, searchable site)

<https://pixabay.com/> (high quality videos, vectors and images that are copyright free)

<http://www.nypl.org/research/collections/digital-collections/public-domain?hspace=331354>  
NYC public library releases 180,000 images to public domain

[www.mayang.com/textures](http://www.mayang.com/textures)

<http://mediacommons.psu.edu/free-media-library/> > sound, images and video > links to multiple sites

<http://commons.wikimedia.org>

<http://svs.gsfc.nasa.gov/index.html> Scientific Visualization Studio

<https://archive.org/> (online film archive)

<http://www.loc.gov/index.html> (Library of Congress)

<http://americanart.si.edu/research/programs/archive/> (Smithsonian)

<http://gimp-savvy.com/> (searchable, copyright free images from GIMP > free open source software)

<http://www.loc.gov/library/libarch-digital.html> (Library of Congress, digital collections)

<http://wellcomeimages.org/> (creative commons license > free non-commercial use)

<http://textures.forrest.cz/>

**Camera Framing, Aspect Ratio, and Storyboards**

Camera Shots » Visit <http://www.empireonline.com/features/film-studies-101-camera-shots-styles> to see 30 examples of different camera shots.

More on Aspect Ratios » <http://undergroundanimation.com/>

An underground animation blog that includes a linked Vimeo channel on *Unusual Aspect Ratios*.

Storyboard Advice » Visit <https://accad.osu.edu/womenandtech/Storyboard%20Resource/> for some straight-forward advice on creating rough animation storyboards.

<http://www.floobynooby.com/comp1.html>

Drawing and composition for Visual Storytelling > lots of storyboard examples

[http://www.animationmeat.com/pdf/televisionanimation/strybrd\\_the\\_simpsonsway.pdf](http://www.animationmeat.com/pdf/televisionanimation/strybrd_the_simpsonsway.pdf)

Storyboarding The Simpsons' Way > good fun and good advice!

<https://www.printablepaper.net/category/storyboard>

free storyboard templates and other types of printable paper

**Sound Sites (many of these sites have copyright free sounds at no charge):**

<http://library.gmu.edu/> and then click on the tab “**Articles and more**” and then click on “**S**” under “databases.” Scroll down and click on “**Sonopedia**” to access a professional library of copyright free sounds. If you access the library databases from off-campus, you will be asked to log in with your Mason account name and password.

<http://freemusicarchive.org/> (click on arrow to download sound)

The Free Music Archive is an interactive library of high-quality, legal audio downloads directed by [WFMU](http://www.wfmusic.org/), one of the most renowned freeform radio stations in America.

[www.freesound.org](http://www.freesound.org/) Login to download (register for a free account) and you will receive an activation code in your email - read it and click the link  
Log in and find a sound and click the download button

<https://www.pond5.com/music/1/free-music.html#3/18448/free,music>

[www.stonewashed.net/sfx.html](http://www.stonewashed.net/sfx.html)

[www.findsounds.com/](http://www.findsounds.com/)

<http://www.soundeffectsplus.com/>

<http://www.reelwavs.com/>

**Culture, Art and Theory Sites:**

[www.mnartists.org](http://www.mnartists.org)

<http://infosthetics.com/>

<http://www.medienkunstnetz.de/mediaartnet/>

[www.furtherfield.org](http://www.furtherfield.org)

[www.turbulence.org](http://www.turbulence.org)

[www.rhizome.org](http://www.rhizome.org)

[www.metamute.org](http://www.metamute.org)

<http://www.we-make-money-not-art.com/>

<http://www.isea-web.org/> (International Society for Electronic Arts)

<http://bombmagazine.org/daily/category/art>

<http://www.aec.at/> (ARS Electronica)

[www.ctheory.net](http://www.ctheory.net)

[www.e-flux.com](http://www.e-flux.com)

<http://www.todayandtomorrow.net/category/art/>

<http://www.leonardo.info/> (Leonardo Electronic Almanac)

<http://www.ibiblio.org/nmediac/> (NMediac | The Journal of New Media and Culture)

<http://www.idmaa.org/journal/> (The International Digital Media and Arts Journal)

<http://www.culturemachine.net>

<http://www.lynnunham.blogspot.com/> (see LINKS to museums at bottom of page)

<http://www.hyperrhiz.net> and more...

### **Open Source Software and Freeware:**

While this class uses commercial software, you may also want to use free/open source software for your projects.

<http://sourceforge.net/>

open source software > home of Audacity > a free, multi-track audio editor and recorder

<http://opensourcemac.org/>

open source software for the Mac

<http://opensourcewindows.org/>

open source software for windows

<https://opentoonz.github.io/e/>

based on the software "Toonz", which was developed by Digital Video S.p.A. in Italy, customized by Studio Ghibli

<https://github.com/open-source>

A site dedicated to the language of the 21<sup>st</sup> century: Code

## UNIVERSITY & SCHOOL OF ART: POLICIES, DATES & RESOURCES

### University and School of Art Policies

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

### Commitment to Diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

### Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

### Open Studio Hours

SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

### ArtsBus

Dates for Spring 2017:

February 18

March 25

April 15

#### ArtsBus Credit:

\* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.

\* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.

\* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

### Visual Voices Lecture Series

Dates for Spring 2017:

January 26

February 9

March 9

March 23

March 30

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater:

<http://soa.gmu.edu/visualvoices/>

### Important Deadlines

<i>January 1 Day of Week</i>	<i>Sunday</i>
Martin Luther King Day (no classes)	Mon Jan 16
<b>First day of classes</b> ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 23
<b>Last day to add classes</b> —all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 30
<b>Last day to drop with a 33% tuition penalty</b>	Mon Feb 13
<b>Final Drop Deadline (67% tuition penalty)</b>	Fri Feb 24
Immunization Record Deadline	Wed Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via <a href="#">Patriot Web</a>	Mon Feb 20 – Fri Mar 24
Selective Withdrawal Period (undergraduate students only)	Mon Feb 27 – Fri Mar 31
Spring Break	Mon Mar 13 – Sun Mar 19
<b>Incomplete work from Fall 2016 due to Instructor</b>	<b>Fri March 31</b>
<b>Incomplete grade changes from Fall 2016 due to Registrar</b>	<b>Fri April 7</b>
Dissertation/Thesis Deadline	Fri May 5
<b>Last day of classes</b>	Sat May 6
<b>Reading Days</b> Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.	Mon May 8 – Tue May 9
<b>Exam Period</b> (beginning at 7:30 a.m.)	Wed May 10 – Wed May 17
<b>Commencement and Degree Conferral Date</b>	May 20

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

#### Students with Disabilities and Learning Differences

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

#### Official Communications via GMU E-Mail

Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

#### Attendance Policies

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

#### Honor Code

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which

treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, *A Writer's Reference*.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

#### Writing Center

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit [ittraining.gmu.edu](http://ittraining.gmu.edu) to see the schedule of workshops and to sign up.