

George Mason University  
College of Visual and Performing Arts  
School of Art – AVT 382 001, CRN: 72113  
New Media in the Creative Arts (3 credits)  
T/Th, 10:30am – 1:10 pm, AB 1021  
Prerequisites: AVT 280 or permission of instructor.

**Professor Gail Scott White**  
Office: AB 2032 School of Art (Art & Design Building)  
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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 2017 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 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 5+ 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 2017) 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. Each unexcused absence will result in a grade deduction of 2.5 points from your final grade. 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 personal illness 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:

90%-- Each of the following four projects will receive a letter grade. Together, these four projects will account for 90% of your final grade.

<b>9/26 (Tu)</b>	<b>Project #1 DUE (20%)</b>	→ <b>Make, Mix, Move, Remix</b> 30-second animation with sound
<b>10/24 (Tu)</b>	<b>Project #2 DUE (25%)</b>	→ <b>Deconstruct   Reconstruct</b> 30-second animation with sound
<b>11/7 (Tu)</b>	<b>Project #3 storyboards DUE (10%)</b>	→ <b>Overdrive Storyboard</b> storyboard presentations to class
<b>12/7 (Th)</b>	<b>Project #4 DUE (35%)</b>	→ <b>Overdrive FINAL</b> 1-2 minute animation with sound

10%-- The remaining 10% 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

<b>Week 1:</b>	8/29	Introduction to course and new media studio policies; discussion of syllabus. Fill out student information sheet. <b>Introduce Project #1 – Make, Mix, Move, Remix.</b> Introduction to creating a layered devised character in Photoshop (selections, painting and layers).
	8/31	Discuss the principles of animation. Discuss idea generation and concept development. Introduction to working in After Effects. Introduce making & importing assets, setting anchor points, parenting layers and keyframing transformations. Introduce Shape Layers in After effects. More work in Photoshop as needed.  <b>Homework:</b> Begin work on <b>Project #1 – Make, Mix, Move, Remix</b> Create a layered file for your <i>devised character</i> (due at the start of class on Tu, 9/5). See Project # 01 Requirements and Guidelines for more information on creating a devised character.  Practice working in After Effects. Go to < <a href="http://lynda.gmu.edu/">http://lynda.gmu.edu/</a> > and enter your Mason username and password. Enter “After Effects + Shape Layers” into the search field to learn more about working with shape layers. To learn more about the AE interface and keyframe animation, look at the tutorials found in: <b>After Effects CC 2017 Essential Training: The Basics.</b>
<b>Week 2:</b>	<b>9/5</b>	<b>Layered devised characters are DUE at the start of class.</b> Students will trade layered Characters in class. After Effects demos on nested comps, pre-composing, split layer, 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).
	9/7	Introduction to sound capture and editing using Audacity. Working with sound in After Effects. Rendering basics. Introduce masking and the puppet tool in After Effects. Work in class on animations.  <b>Homework:</b> Continue work on <b>Project #1 – Make, Mix, Move, Remix.</b> Find and make sounds to incorporate into your soundscape. Use Audacity (free download) to build and edit your soundscape. Go to <a href="http://library.gmu.edu/">http://library.gmu.edu/</a> and the click on the tab “ <b>Articles and more</b> ” and then click on “ <b>S</b> ” under “databases.” Scroll down and click on “ <b>Sonopedia</b> ” to access a professional library of copyright free sounds. <b>Also look at other “sound sites” on page 11 of this syllabus.</b> <b><u>Bring your sound files to next class.</u></b>  Continue to reinforce your After Effects knowledge. Go to < <a href="http://lynda.gmu.edu/">http://lynda.gmu.edu/</a> > and enter your Mason username and password. Enter “After Effects” into the search field. Continue working on the tutorial: <b>After Effects CC Essential Training</b> and look at tutorials that reinforce and expand upon your classroom learning.
<b>Week 3:</b>	9/12	Working with Effects (color correction, distortion, simulation and stylize). Work in class on animations. One-to-one instruction.
	9/14	Animating Text in After Effects. Technical Demos as needed. Review final rendering. Work in class on animations. One-to-one instruction.  <b>Homework:</b> Continue work <b>Project #1 – Make, Mix, Move, Remix</b> <b>IMPORTANT &gt; Render a 10-second test (10 seconds is the minimum, you may render more) of your animation and bring it to class on 9/19.</b>
<b>Week 4:</b>	9/19	<b>&gt;10-second animations (with sound) are DUE at the start of class.</b> Group work. Students review and discuss each other’s animations in progress. Work in class on animations. One-to-one instruction.

- 9/21 Technical Demos as needed. Review final rendering and Handbrake compression settings.  
Work in class on animations. One-to-one instruction.
- Homework:** Finish **Project #1 – Make, Mix, Move, Remix**  
(30-second animation with sound in .mov format) **Render final animation, review it, make any required fixes, re-render animation and compress it with Handbrake. Bring animation to class on Tuesday, 9/26.**
- Week 5:** 9/26 **Project #1 DUE (20%) – Make, Mix, Move, Remix**  
Present and discuss animations in class.
- 9/28 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 2 thoughtful & thought-provoking experimental 2D animations online. See page 9 of this syllabus for websites containing experimental animations.** Add your selections (URLs) to the class list on 10/3. Be prepared to present your selected animation to the class during Week 6.
- Week 6:** 10/3 **Student Choices: screenings and observations.**  
Importing and sequencing frame stacks in After Effects. Painting, erasing and cloning in After Effects.  
Review Green Screen Studio. Whiteboard animation, stop-motion animation, and draw-and-erase animation.  
Work in class on animations.
- 10/5 **Student Choices: screenings and observations.**  
Rotoscoping in AE and in Photoshop. Introduce working with 3D layers, cameras and lights in After Effects.  
Review blending modes and track mattes. Importing and sequencing frame stacks in After Effects.  
Work in class on animations.
- 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 10/17.
- Week 7:** 10/10 NO Classes > Monday classes meet on Tuesday (due to the Columbus Day Recess on Monday)
- 10/12 **Studio Work Day. You may work at home** or you may come in and work in 1021.
- Homework: Continue** working on **Project #2 – Deconstruct | Reconstruct**  
Complete at least 10 seconds of your animation and bring it with you to class on 10/17.
- Week 8:** 10/17 **>10-second animations (with sound) are DUE at the start of class.**  
Group work. Students review and discuss each other's animations in progress.  
Work in class on animations. One-to-one instruction.
- 10/19 Technical Demos as needed (Time remapping, offsets, etc.).  
Work in class on animations. Time for individual instruction.
- Homework: Finishing working on Project #2 – Deconstruct | Reconstruct**
- Week 9:** 10/24 **Project #2 DUE (25%) – Deconstruct | Reconstruct.**  
Present and discuss animations in class.
- 10/26 Introduce **Project #3 – Overdrive Storyboard**
- Homework:** Start working on **Project #3 – 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:**      **10/31**    **Students present armatures, sequences & thumbnails for group discussion.**
- 11/2      Work in class on Project #3. If your storyboard is complete, then work on your animation.
- Homework:** Continue working on Project #3 – *Overdrive Storyboard*
- Week 11:**      **11/7**      **Project #3 DUE (10%) – *Overdrive Storyboard*.**
- Present and discuss *Overdrive* storyboards in class.
- 11/9      Continue *Overdrive* Storyboard presentations and discussions.
- Work in class on Project #4 (time permitting).
- Homework:** Revised storyboards (based on class discussions and your own reflective thoughts).  
Work on Project #4 – *Overdrive* FINAL
- Week 12:**      11/14      Work in class on Project #4. Technical demos as needed.
- Turn in your revised storyboard. Be prepared to show your revised storyboard and work-in-progress to the professor during class. Time for individual instruction.
- 11/16      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 – *Overdrive* FINAL
- Week 13:**      **11/21**      **Benchmark: Turn in 30 seconds (with sound) of your final animation.**
- Work in class on Project #4. Time for individual instruction.
- 11/23      Thanksgiving Recess
- Homework:** Continue working on Project #4 – *Overdrive* FINAL
- Week 14:**      11/28      Work in class on animations. Time for individual instruction.
- 11/30      Work in class on animations. Time for individual instruction.
- Homework:** Continue work on Project #4 – *Overdrive* FINAL
- Week 15:**      12/5      Work in class on animations. Time for individualized instruction.
- Rendering and troubleshooting.
- 12/7**      **Project #4 DUE – *Overdrive* FINAL.**
- Thursday, Last Day of Class from 10:30 – 1:10pm 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 withlynda.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. 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 + 2017 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 7-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")

<https://www.youtube.com/watch?v=FYZif9ooxs> Eadweard Muybridge Motion Studies

[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:**

See 12 Principles of animation: <https://www.youtube.com/watch?v=pDVfNf5GvPg> (summary illustration)

And <https://www.youtube.com/watch?v=uDqjldl4bF4> (excellent full length explanation and illustration).

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

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

<https://www.youtube.com/watch?v=hZ65A0jabtM> Wiley Coyote vs. Roadrunner (classic example of "cartoon Physics")

### **Animated Walking:**

<https://www.youtube.com/watch?v=wIZ6ZUuka-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:**

<http://slodive.com/design/free-stock-photos/> 30 websites to download free images

[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*.

[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!

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

Drawing and composition for Visual Storytelling > lots of storyboard examples

<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):**

<https://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, one of the most renowned freeform radio station in America.

<http://www.hongkiat.com/blog/55-great-websites-to-download-free-sound-effects/> 55 sound websites with free sounds

<http://www.online-tech-tips.com/computer-tips/free-sound-effects/> 10 sites with free sounds

**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://video.mit.edu/search/?q=animation&x=-%C2%AD%E2%80%90901242&y=-%C2%AD%E2%80%90>

Videos on a range of Art + Science topics

<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.lynnedunham.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://opensource-mac.org/>

open source software for the Mac

<http://opensource-windows.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 Fall 2017:

September 23

October 21

November 18

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. 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\* 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 Fall 2017 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/>

August 31...Simon Schwartz

Sept 14... Andy Birnbaum, from the *Yes Men*

Oct 5...Patricia Bello-Gillen

Oct 19...Sadie Barnette

Nov 11... Walter Kravitz

Important Deadlines

Consortium Registration Deadline	TBD
<b>First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date</b>	August 28
Labor Day, university closed	September 4
<b>Last day to add classes—all individualized section forms due Last day to drop with no tuition penalty</b>	September 5
<b>Last day to drop with a 33% tuition penalty</b>	September 19
<b>Final Drop Deadline (67% tuition penalty)</b>	September 29
Midterm progress reporting period (100-200 level classes)—grades available via <a href="#">Patriot Web</a>	September 25 – October 20
Selective Withdrawal Period (undergraduate students only)	October 2 – October 27
Columbus Day recess (Monday classes/labs meet Tuesday. Tuesday classes do not meet this week)	October 9
Incomplete work from spring/summer 2017 due to instructor	October 27
Incomplete grade changes from spring/summer 2017 due to Registrar	November 3
Thanksgiving recess	November 22 – 26
Last day of classes	December 9
<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.	December 11 – 12
<b>Exam Period</b>	Wed December 13 – Wed December 20
<b>Degree Conferral Date</b> The Winter Graduation Ceremony will be held on Thu December 21.	Sat December 23

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.

Cell Phones: 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.

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, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

***Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.***

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

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.