ART 4101

MOVING IMAGE ART

OSU ART & TECHNOLOGY   SPRING 2021   JANUARY 11- APRIL 23

SYLLABUS

CLASS SESSIONS

Tuesdays & Thursdays 8:10AM - 10:55AM EST
Hybrid Delivery Method
Located on ~*~The Internet~*~
++ occasionally Hopkins Hall 156

INSTRUCTOR

Dalena Tran 🔗
tran.878@osu.edu
Office hours by appointment

DESCRIPTION

This studio course critically engages with moving images. We will generate, manipulate, and animate digital imagery into durative, artistic projects. To develop a broader context around moving images, we will watch, read, create, critique, and discuss. We will screen time-based works and study a collection of texts in relationship to historical, contemporary, and experimental uses of time-based digital media.

The developments in digital imaging, computer simulation, and animation has shifted notions of cinema and techniques of film/artmaking into ever-evolving forms. In the beginning of this course, we will create a constellation of short, experimental projects that aim to familiarize our art practices with various media, software, techniques, contexts, and implications of animated computer imaging. The later duration of this course is aimed at synthesizing the relevant technical and creative concepts learned throughout the course into a self-directed, final project. Final works will be publicly exhibited at the end of the semester.

Experimentation with media, non-traditional tools, platforms, and methods are encouraged.

LEARNING GOALS

- Create original art using digital imaging, computer animation, and sequencing tools such as Blender, Davinci Resolve/Adobe Premiere, and After Effects
- Principles of editing, compositing, color manipulation, 2D & 3D animation, computer simulation, duration, encoding, video performance, machinima, and montage.
- Develop a dynamic relationship between strategy and experimentation with moving image concepts and tools
- Engage with critical discourse around moving images through class screenings, readings, assignments, and critiques
- Use of technology for the purposes of social, critical, speculative, and artistic exploration
- Relevant vocabulary and jargon that enables advanced, self-directed studies and practice in related fields
- Means of exhibition and dissemination of moving image art through screenings, installation, online circulation, & online exhibition

FORMAT & DELIVERY

This is a process-oriented studio. It is comprised of assignments (mini-tasks, exercises, & projects), participatory activities (workshops/exercises & presentations), individual and group discussions, and reviews. This course is hybrid, though the majority of class sessions will be remote. Due to the nature of this course, having both a physical and digital presence simultaneously is not conducive to a strong learning environment. But it will remain hybrid to ensure students can gain access to the computer labs if they need to. Synchronous Zoom and Mozilla Hubs meetings are used to introduce assignments, view screenings, have group critique and discussions, and most importantly do workshops together. The workshops done in class work towards exercises assigned in the course. Students are expected to complete Mini-tasks (which include readings and responses) and Projects asychronously unless it is an open-studio day or unless otherwise noted in the schedule.

DEPARTMENTAL NOTE:
A hybrid course provides online learning opportunities for up to 74% of the semester. That means that up to three-fourths of your in-class meeting time may occur at a distance with the expectation that your full attention will be given to this course during the scheduled two hour and forty minute long meeting times, regardless if you are meeting physically or otherwise.

CREDIT HOURS & WORK EXPECTATIONS

This is a 3-credit-hour, 16-week studio course. According to Ohio State policy, students should expect around 6 hours per week of time spent on direct instruction (workshops, screenings, and discussions) in addition to 3 hours of out of class work such as mini-tasks (reading, collecting media, research) and completing your class

projects to receive a grade of (C) average. In total, students should be prepared to commit a minimum of 9 hours per week to this course.

ATTENDANCE

The successful completion of this course relies on workshop submissions, project updates and submissions, attending zoom and hubs sessions, and student participation in discussions. Timely and consistent contributions are critical to deliver the content of this course.

Timely and productive class activities and meeting in-progress deadlines are factors in evaluation of assignments. Please arrive on time for each class session. If you are more than 10 minutes late, you will be marked tardy. Three tardies result in one unexcused absence. All absences from class will be counted, however, and in the instance that you miss three class meetings, I will request to meet with you to discuss concerns pertaining to attendance. The Department of Art recognizes that students may on occasion miss class due to extenuating circumstances such as illness, emergency or other important matters. When this occurs, it is your responsibility to request updates and notes and to review course materials on Carmen. Please communicate attendance concerns with me in a timely manner when appropriate.

PARTICIPATION

Attendance, productive class activity and meeting in-progress deadlines are factors in the assessment of your progress. You are expected to be present and active for the entire class period. Participation is critical to passing and enjoying this class. Do the work, share your thoughts, ask questions, prepare for class meetings and discussions, offer feedback during critiques. This class is meant to be a safe space in which you feel encouraged and supported in learning and taking creative risks. This means being aware and considerate of different backgrounds, perspectives, and identities. Respect each other and this space we are building together. Don't assume, ask. Remain open, be willing to take responsibility, apologize, and learn. Help each other in this. If you have concerns, please let us know.

COMMUNICATION

Discord (http://discordapp.com/) is used as our primary mode of communication. You are required to signup for an account, join our server, and keep up to date with announcements and group discussions. Discord is also used to organize resources, readings, screenings, and learning materials. Here, you will also submit your assignments.

DISCORD SERVER INTERACTION

Ongoing weekly discussions and participation in the Discord server is required. We will use Discord to gather and share resources, respond to readings and peers' works, and to share your work in progress.

MINI-TASKS, READINGS, & DISCUSSIONS

During the semester, you will be assigned Mini-Tasks that include readings, researching and collecting materials, and preparing presentations. Assigned readings are on a variety of topics. The readings are intended to familiarize you with some of the relevant discussions that relate to the field. Each reading is followed by a prompt. You are to write a written response to the prompt and submit it to the discord server **before the start of class**. We will discuss our findings and thoughts with our peers in class. Your participation in these discussions matters. The discussions serve as a dialectical engagement to learn from one another and explore the readings in conversation. Moreover, the readings serve as a foundation for discussing the screenings, which are purposefully picked to convey some of the ideas from the readings in practice.

WORKSHOPS & EXERCISES

Workshops and Exercises in class go hand-in-hand. As long as you are present and participating in the class workshops, you should be able to complete each exercise without much time spent outside of class. That means you need to gain access to a second screen to follow along fluidly. Exercises are either completed on in one class session or over the course of several workshop class sessions. See the schedule for more information.

PROJECTS

Projects are due at the start of class on the date assigned. Projects may be turned in up to one week late for a one letter grade deduction off the project grade. Work that is more than one week late will not be accepted. If you are absent, you are still expected to turn in projects online by the deadline. Extra time will not be given for work lost due to save issues, software errors, computer crash, etc. You should regularly backup your files on your desktop, online, and/or on an external hard drive or USB stick in case your computer is lost.

GRADING

Percentage breakdown is as follows:

- 30% — Exercises
- 20% — Midterm Project: Memory, Media, & Time
- 30% — Final project: Self-Directed
- 20% — Minitasks & Class Participation

Your work will be assessed according to your overall enthusiasm: The amount of time, effort, and thought you contribute to the course; your willingness to explore, take risks, and expand into a new range of experiences; attention to quality of ideas and quality in execution of your ideas; critical thought; skills in craft according to assignment objectives; an understanding of materials presented in class and an ability to relate course materials to discussions, assignments, and your own art practice.

LATE ASSIGNMENTS

If you miss deadlines due to valid, extenuating circumstances you may submit the required work at a date agreed upon with us. Please contact us to discuss modifying the deadline prior to the original deadline.

GRADING SCALE

A (93-100) Work, initiative, and participation of exceptional quality

A- (90-92) Work, initiative and participation of very high quality

B+ (87-89) Work, initiative and participation of high quality

B (83-86) Very good work, initiative and participation

B- (80-82) Slightly above average work, initiative and participation

C+ (77-79) Average work, initiative and participation

C (73-76) Adequate work; less than average level of initiative and participation

C- (70-72) Passing but below good academic standing; less than average level

D+ (67-69) Below average work, initiative and participation

D (60-66) Well below average work, initiative and participation

E (59.9-0) Failure; no credit. Unsuccessful completion of work. Limited or no participation.Objectives of the assignment are not met or are met in a significantly limited way.

COURSE TOOLS, TECHNOLOGY, & ACCOUNTS

- A stable internet connection & a focused working environment
- Basic computer and web-browsing skills
- CarmenZoom Virtual Meetings (https://go.osu.edu/Bqdx)
- Hardware

- - ==Second monitor or screen==
    - A second monitor or screen is CRUCIAL to perform well in the class. We will be doing hands on work throughout the semester and you need a second screen in order to work while following along. Please contact me directly if you do not have access to a second screen.
  - Computer: OS X, Windows 7+, or Linux that can support Zoom calls and Hubs meetings
  - Portable Hard drive 1TB+
  - Webcam
  - Microphone
  - Recommended Hardware (in order of importance):
    - 64-bit quad core CPU
    - 16 GB+ RAM
    - Full HD Display
    - Headphones/Earphones
    - Graphics Card (GPU) with 4 GB+ RAM
    - Drawing Tablet
- Software/Accounts
  - Carmen Account
  - Discord Account & App
  - Vimeo Account
  - Mozilla Hubs
  - Blender
  - Adobe After Effects, Premiere, Audition, Media Encoder

DATA RESPONSIBILITY

Back up your work. Inevitably, computers crash. Sometimes they get stolen. There are measures that you can take to prevent significant loss of data. These include Cloud back-ups, external devices or disc storage.

COMMITMENT TO EQUITY & DIVERSITY

The classroom is a space for practicing freedom; where one may challenge psychic, social, and cultural borders and create meaningful artistic expressions. To do so we must acknowledge and embrace the different identities and backgrounds we inhabit. This means that we will use preferred pronouns, respect self-identifications, and be mindful of special needs. Disagreement is encouraged and supported, however our differences affect our conceptualization and experience of reality, and it is extremely important to remember that certain gender, race, sex, and class identities are more privileged while others are undermined and marginalized. Consequently, this makes some people feel more protected or vulnerable during debates and discussions. A collaborative effort between the students and instructors is needed to create a supportive learning environment. While everyone should feel free to experiment creatively and conceptually, if a class member

points out that something you have said or shared with the group is offensive, avoid being defensive; instead approach the discussion as a valuable opportunity for us to grow and learn from one another. Alternatively if you feel that something said in discussion or included in a piece of work is harmful, you are encouraged to speak with the instructor. (voidlab)

DEPARTMENTAL NOTE:

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach \sout{his or her} their own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

DEPARTMENTAL NOTES & COLLEGE POLICIES

PPE & RELATED COLLEGE COVID POLICIES

Safe campus requirements include but are not limited to wearing masks, hand hygiene, physical distancing, health symptom monitoring, participating in contact tracing, quarantine and isolation, and additional safety expectations detailed at safeandhealthy.osu.edu. All Ohio State students, faculty and staff are expected to meet the behavioral and safety expectations under the Safe Campus Requirements when they physically participate in any university activity, on or off campus. All students, faculty and staff also will be required to perform a daily health check to report body temperature each day they intend to be physically on an Ohio State campus. Failure to adhere to these requirements will be addressed through standard enforcement mechanisms, and an approach built on escalation, whereby adherence will be reinforced through education, choice and peer support before escalating to disciplinary action whenever possible. Where violations are serious and/or ongoing, however, they will be addressed as follows:

- A student and/or student organization will be referred for disciplinary action where the student and/or student organization's behavior endangers the health or safety of campus community members, on or off campus, and/or fails to comply with the directives outlined in the Safe Campus Requirements. o During an incident in which a student is not adhering, the student should first be asked to comply (e.g., to wear a mask). If this does not resolve the situation, the student should be reminded about safe and healthy requirements. If the student continues to refuse, the student should be told to leave the location and not to return until they are prepared to follow the requirements.
- For all situations, except those students who quickly comply when reminded, the incident should be reported to the Office of Student Life Student Conduct for potential disciplinary action and to assist with appropriate tracking. Even if the student's name is unknown, a report to Student Conduct should be

made to assist the university in evaluating adherence efforts; however, it should be acknowledged that Student Conduct will be unable to take disciplinary action without identifying information.

- Read more about campus safety policies on <mark>Safe and Healthy Campus Expectations and Accountability Measures</mark>

COVID-19 RELATED ATTENDANCE CONCERNS AND PLANNED COURSE MODIFICATIONS

Students unable to attend class because of positive diagnosis, symptoms, or required quarantine due to exposure will transition course activities to distance learning to the extent that they are able during periods of mandated absence. Students will work with instructors to confirm their ability to participate or alternative learning activities related to course objectives and assignments will be provided.

If an entire class is required to quarantine, instruction will transition to online interactions and learning at a distance will occur. All university standards and policies remain in place as related to Title IX, academic misconduct, allowances for students with disabilities, studio conduct and respect for others, and other related issues. We will be meeting and interacting in an online format, not an anonymous one. We will conduct ourselves and treat others as if we are meeting in person.

If the university suspends in-person classes, this course will transition to an online delivery mode for the remainder of the semester.

If an instructor is unable to attend class in person because of positive COVID-19 diagnosis, symptoms, or required quarantine, a substitute instructor may be assigned to ensure course continuity. If the instructor is able, the course may transition to an online delivery mode temporarily.

ACCOMMODATIONS

In-person classes (as well as the in-person components of hybrid classes) are expected to make *reasonable accommodations* for students who are unable to be safely present in the classroom *and* have been approved for an accommodation by the office of Student Life Disability Services (SLDS). For a lecture course, such an accommodation might mean streaming lectures on Zoom or making recordings available to the students. For classes that involve laboratory work, studio work, or a mix of lecture and discussion, a reasonable accommodation will not always be possible. Students are expected to work with their advisors and, where appropriate, SLDS to find workable solutions to their scheduling needs.

GRADE FORGIVENESS

The Grade Forgiveness Rule allows undergraduate students to petition to repeat up to three courses. The grade in the repeated course will permanently replace the original grade for the course in the calculation of the student's cumulative GPA.Only a first repeat can be used this way; all other repeats of the same course will be included under the general course repeatability rule.

The original grade will remain on the student's transcript and some graduate/professional school admission processes will re-calculate the student's GPA to include the original grade. See OSU's Grade Forgiveness page for more information.

SEXUAL MISCONDUCT / RELATIONSHIP VIOLENCE

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu/ \href{http://titleix.osu.edu/}{http://titleix.osu.edu} or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

TRIGGER WARNING

Some content of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations and artwork created in studio courses. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct
The Department of Art adheres to all aspects of this Code of Conduct especially in matters relating to the following: Academic Misconduct, Endangering Health or Safety, Sexual Misconduct, Destruction of Property, and Theft/Unauthorized Use of Property.

REUSING PAST WORK

In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic explored in previous courses, please discuss the situation with your instructor at the start of the assignment/project.

DISABILITY SERVICES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let us know immediately so that we can privately discuss options. To establish reasonable accommodations, we may request that you register with Student Life Disability Services. After registration, make arrangements with us as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. Fore more information contact the SLDS office.

- Email: slds@osu.edu
- Website: slds.osu.edu
- Phone: 614-292-3307
- Address:
  098 Baker Hall
  113 W. 12th Ave
  Columbus, OH 43210

MENTAL HEALTH SERVICES

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at their website.
Safe University Escort Service
Phone: 614-292-3322 https://housing.osu.edu/living-well/safety1/

GENERAL CLASS AND STUDIO POLICIES

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. We will gladly honor your request to address you by another name or gender pronoun. Please advise us of this early in the semester so that we may make appropriate changes to our records.

Tolerance. Required and elective art courses contain content that can include some language, imagery, or dialogue that may be challenging or offend some students. While no student is required to participate in a presentation or discussion of art or design that offends them, it is important to remain open-minded and participate in a cooperative and respectful manner. Art can often challenge our ideas and experiences, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive, productive and educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see us with your concerns as soon as possible.

Please contact us in advance (during the first week of class or as soon as circumstances develop during the term) if you have circumstances that may affect your performance and ability to fulfill your responsibilities in this course.

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SCHEDULE

◇❖◇ Mini-Tasks ◇❖◇
🪶⚡🪶 Exercises 🪶⚡🪶
♛♞♛ Projects ♛♞♛
⚔✻⚔ Challenges ⚔✻⚔

Week	Date	Program
1	1/12	• Claim Forms + Distanced Learning Survey • Syllabus Overview • Logistics & Communication • Software & Accounts ◇❖◇ **Mini-Task 0 Due in Class** ◇❖◇ • Complete Class Survey • Fill out and submit OSU Department of Art release claims ◦ Upload completed form here • Sign-up for the following accounts: ◦ Discord, Mozilla Hubs ▪ Join our Discord Server ▪ Create your Mozilla Hubs Avatar • Download the following programs on your personal computer(guide for Adobe software here): ◦ Blender, After Effects, Premiere, Photoshop, Media Encoder, Audition
	1/14	• Student Intro Presentation ◇❖◇ **Mini-Task 1 Due Before Class**◇❖◇ • **Individual Presentation (in class 1/14)**: Create a 5 minute presentation about yourself. On the first slide, include your full name, an image of your Mozilla hubs avatar, and discord username (i.e. @dalena). This presentation should include previous works you've created and how you want to move forward in your art practice or career. Feel free to include some of your interests, hobbies, and/or inspirations. Just keep in mind you have 5 minutes *Bonus: A slide on what you look forward to most when the pandemic is over.* Your presentations must be made with Google Slides. Make sure it is publicly avaiable. **Submit the public link of your presentation to the Discord server: MINI-TASKS ⇒ #presentations**

Week	Date	Program
2	1/19	- **Screenings:** ○ *Fairytales of Motion* (2019) by Alan Warburton ○ *Uncanny Valley* (2017) by Alan Warburton - **Presentation:** Net Collectives, Clubs, and Curation Presentation & Discussions - Exercise X Overview - ✂ ✂ ✂ **Workshop** ✂ ✂ ✂ ○ Collect GIFS for Database/Part 1 of Exercise X ○ 🎞�♺🎞 **Exercise X: Collage, Chain, Consumption Due (part 1)** 🎞♺🎞 ◇❖◇ **Mini-Task 2 Due Before Class** ◇❖◇ - Read *A Visual Remix* by Teju Cole. - **Prompt:** *What is your relationship to digital images on a day-to-day basis? Where are you exposed to images the most? Would you say you create more than you consume images? Why or why not? What are the most prevalent "genres" of images that you capture on your phone? What does this say about you or the devices that we use to take photographs? In the reading, Cole presents examples of artists who do not take or create images but rather collects them and represents them in a different context. What is the allure or aim of these new presentations of mass imagery? Do you think they are valid efforts at art-making if they themselves did not create the images? Why or why not?* **Submit to the class Discord server: MINI-TASKS ⇒ #mini-task-2**
	1/21	- Reading & Discussions in Breakout Rooms - **Screenings:** ○ *Tango* (1980) by Zbigniew Rybczyński ○ *Cirrus* (2013) by Cyriak Harris, Music by Bonobo ○ *Remind U* (2020) by Winston Hacking, Music by Flying Lotus - ✂ ✂ ✂ **Workshop** ✂ ✂ ✂ ○ Layering, Collage, Montage, Keying, Masking in Photoshop & After Effects
3	1/26	- ✂ ✂ ✂ **Workshop** ✂ ✂ ✂ - Layering, Collage, Montage, Keying, Masking in Photoshop & After Effects
	1/28	- 🎞♺🎞 **Exercise X: Collage, Chain, Consumption Due (part 2)** 🎞♺🎞 - Exercise X Part 2 Presentation & Discussions - Exercise X Part 3 Assignments - Exercise 1 Overview - **Screenings:** ○ *After Life* (1998) by Hirokazu Koreeda ○ *World of Tomorrow* (2015) by don hertzfeldt ⚔✱⚔ **Challenge 1 Due (2/1)** ⚔✱⚔
4	2/2	♛♟♛ **Midterm Proposal Due** ♛♟♛ **(part 1)** ♛♟♛ **Semester-Long Proposal Due** ♛♟♛ **(part 1)** **ONE-ON-ONE MEETINGS ∴ SCHEDULE (TBA)**

Week	Date	Program
	2/4	• Discuss our imagined city sketches • **Screenings:** ○ *Diana Hamilton's Dreams* (2008) by Alejandro Miguel Justino Crawford ○ *LoopLoop* (2008) by Patrick Bergeron ○ *Reminiscence* (1974) by Woody Vasulka ○ *Memory Place* (2020) by Zeynep Abes ○ *La Jetée* (1962) by Chris Marker ◇❖◇ **Mini-Task 3 Due Before Class** ◇❖◇ • Read **at least 3 cities** from *Invisible Cities* by Italo Calvino. • **Choose a city you read from the book and create a sketch (or more if you like) of your impression of the city.** It should be one-point linear perspective. We will be using these sketches in our workshop next week to do a collective rotoscoping exercise. Although many of the imagined cities are described as a large body from the outside, you are free to imagine what a city may look like from an enclosed point of view, as several architechtural structures, from a small street or neighborhood, or as an interior. Try to create a sense of place informed by your style and personality. Think of your scene as layers: background, mid, and foreground. Imagine what objects in your scene can be slightly animated through space. We will be translating your sketched scene into 2D grease pencil during the workshop as a part of our exercise. Do not add a central character or subject to your scene. We will do this together as a class using rotoscoping to create an exquisite corpse animation with changing scenes. You may sketch out your scene digitally or physically but do not spend an undue amount of time on this because you will be adding the details in grease pencil anyway. **Submit your rough sketch to the Discord server: MINI-TASKS ⇒ #mini-task-3** ⌧✱⌧ **Challenge 2 Due (2/8)** ⌧✱⌧ **Optional: Diversities in Practice Speaker: Jonathan Berger @7pm Wexner Center**
5	2/9	• ✎✎✎ **Workshop** ✎✎✎ ○ Add sketch to Blender and learn how to draw with Blender's Grease Pencil. Add new brushes, add layers, change materials ○ **Exercise 1: Exquisite Rotoscope Checkpoint** ▪ A render of your adapted sketch in Blender as a grease pencil object ▪ Share to Discord: EXERCISES ⇒ #exercise-1 ◇❖◇ **Mini-Task 4 Due Before Class** ◇❖◇ • **Film your entire body walking across the frame (no longer than 10 seconds).** You will start out of frame, and enter the frame coming from left to right. Bonus: Perform an action while in frame and then make your way out of frame to the right. We will be using this footage to rotoscope over for our workshop in Grease Pencil. • **Submit your scene to the Discord server: MINI-TASKS ⇒ #mini-task-4**
	2/11	**Project Weekly Checkpoint** • ✎✎✎ **Workshop** ✎✎✎ ○ Finish drawing of scene, animate layers of grease pencil objects, use modifers and effects ○ **Exercise 1: Exquisite Rotoscope Checkpoint** ▪ A 20 (480 frames @ 24 fps) second video render of your scene submitted as a Vimeo link ▪ Share to Discord: EXERCISES ⇒ #exercise-1 ⌧✱⌧ **Challenge 3 Due (2/15)** ⌧✱⌧

Week	Date	Program
6	2/16	• ✎ ✎ ✎ **Workshop** ✎ ✎ ✎ ○ Begin rotoscoping character ○ **Exercise 1: Exquisite Rotoscope Checkpoint** ▪ A render of your rotoscoped animation as a Vimeo link or 3 stills (beginning, middle, end) ▪ Share to Discord: EXERCISES ⇒ #exercise-1
	2/18	**Project Weekly Checkpoint** • ✎ ✎ ✎ **Workshop** ✎ ✎ ✎ ○ Finish rotoscoping character and put character and scene together, render ✗ ✱ ✗ **Challenge 4 Due (2/22)** ✗ ✱ ✗
7	2/23	**NO CLASS - INSTRUCTIONAL BREAK** • 🔆 **Exercise 1: Exquisite Rotoscope Due** 🔆 • Look at the exercise requirements for more details on submission format • Share to Discord: EXERCISES ⇒ #exercise-1 • Submit your video file to the box so I can compile all of them together into a single video
	2/25	**PARTIAL OPEN-STUDIO CLASS** **Project Weekly Checkpoint** • Exercise 1 Presentations & Discussions • Readings & Discussions • Develop Class Critique Guidlines ✧ ❖ ✧ **Mini-Task 5 Due Before Class** ✧ ❖ ✧ • Read *Pragmatics of Studio Critique* by Judith Leeman • **Prompt:** *Why would Leeman suggest to take the time to make "obvious, verifiable observations" about a piece of work? After reading Leeman's piece, how do you see the role of critique in your work or art practice? Leeman suggests how little trust the public has in their own experience of art viewing. "A person fully capable of noticing and responding to a tree outside a gallery crosses the threshold into the gallery and becomes suddenly unable to muster that same capacity facing a work of art." Would you agree with this claim? Please explain your reasoning.* **Submit your response to the Discord server: MINI-TASKS ⇒ #mini-task-6** ✗ ✱ ✗ **Challenge 5 Due (3/1)** ✗ ✱ ✗
8	3/2	**OPEN-STUDIO CLASS** **Project Open-Studio Checkpoint Due**
	3/4	♛ ♟ ♛ **Midterm Project Due** ♛ ♟ ♛ **(part 2)** • Mid-term Project Critiques ✗ ✱ ✗ **Challenge 6 Due (3/8)** ✗ ✱ ✗ **Optional: Diversities in Practice Speaker: Torkwase Dyson @7pm Wexner Center**

Week	Date	Program
9	3/9	• ✎ ✎ ✎ **Workshop** ✎ ✎ ✎ ◦ Learn how to create a simple model from a floor plan in Blender & adding lights to your scene ◦ **Exercise 2: Memory Palace Checkpoint** ▪ Render of your model. ▪ Share to Discord: EXERCISES ⇒ #exercise-2 ◇❖◇ **Mini-Task 6 Due Before Class** ◇❖◇ • Draw a simple floor plan to represent your memory palace. We will be converting this floorplan in Blender in the workshop. It can resemble your current living space or a place from your past. Or it can be completely made up. It does not need to be elaborate or grand in scale but it does need to have at least 3 rooms. You may draw it on a piece of paper or use a digital software. If you sketch it out on paper, make sure to scan it so that the plan lays flat/aerial view. • **Submit your image and video to the class Discord server: MINI-TASKS ⇒ #mini-task-4**
	3/11	• ✎ ✎ ✎ **Workshop** ✎ ✎ ✎ ◦ Add image planes, directional sound, textures ◦ **Exercise 2: Memory Palace Checkpoint** ▪ 3 rendered images of your scene from different camera angles. ▪ Share to Discord: EXERCISES ⇒ #exercise-1 ◇❖◇ **Mini-Task 7 Due Before Class** ◇❖◇ • Collect 5-10 images and/or videos of memorable moments in your life. Go through old photo albums or hard-drives, retrieve artifacts or objects from the past and take photos of them or you may sketch things out as well. They can be pieces of text from a poem. Get creative with the various ways you can represent these memories as videos and images • Collect 2-3 pieces of sound or music that are fitting for the images and videos you collect.. • Have your materials collected and ready for our workshop. ⌧ ✳ ⌧ **Challenge 7 Due (3/15)** ⌧ ✳ ⌧
10	3/16	♔ ♟ ♔ **Final Proposal Due** ♔ ♟ ♔ **(part 1)** • Project Proposal Presentations
	3/18	**ONE-ON-ONE MEETINGS ∴ SCHEDULE (TBA)** ⌧ ✳ ⌧ **Challenge 8 Due (3/22)** ⌧ ✳ ⌧
11	3/23	• ✎ ✎ ✎ **Workshop** ✎ ✎ ✎ ◦ Adding 3D Objects to your scene & camera animations ◦ **Exercise 2: Memory Palace Checkpoint** ▪ 3 rendered images of your scene from different camera angles. ▪ Share to Discord: EXERCISES ⇒ #exercise-2
	3/25	**Project Weekly Checkpoint** • ✎ ✎ ✎ **Workshop** ✎ ✎ ✎ ◦ Final touch-ups and Render Settings ⌧ ✳ ⌧ **Challenge 9 Due (3/29)** ⌧ ✳ ⌧

Week	Date	Program
12	3/30	• 𓂀☙𓂀 **Exercise 2: Memory Palace Due** 𓂀☙𓂀 ○ Look at the exercise requirements for more details on submission format ○ Share to Discord: EXERCISES ⇒ #exercise-2 • Exercise 2 Presentations & Discussions • **Screenings:** ○ *Biutiful* (2016) by Hirad Sab, music by Ash Koosha ○ *Monster Movie* (2005) by Takeshi Murata ○ *All Things Found* (2013) by Dalena Tran, music taken from Airhead's remix of Shlohmo's *The Way U Do*
	4/1	**NO CLASS - INSTRUCTIONAL BREAK** ✁✸✁ **Challenge 10 Due (4/4)** ✁✸✁
13	4/6	• ✎✎✎ **Workshop** ✎✎✎ ○ Learn how to use Blender's node-based compositor ○ 𓂀☙𓂀 **Exercise 3: Irregular Imaging Due(part 1)** 𓂀☙𓂀 ▪ Rendered video of your composited animation submitted as a Vimeo link ▪ Share to Discord: EXERCISES ⇒ #exercise-3 ◇❖◇ **Mini-Task 8 Due Before Class** ◇❖◇ • Collect 2-3 images AND 2-3 videos These media materials will be used for our workshop on how to composite using a node-based pipeline in Blender. They will be used in relation with each other to think about the materiality of the digital image and how compositing works on a fundamental level. • Have your materials collected and ready for our workshop.
	4/8	**Project Weekly Checkpoint** • ✎✎✎ **Workshop** ✎✎✎ ○ Datamoshing ○ 𓂀☙𓂀 **Exercise 3: Irregular Imaging Due (part 2)** 𓂀☙𓂀 ▪ Final datamosh video submitted as a Vimeo link ▪ Share to Discord: EXERCISES ⇒ #exercise-3 ◇❖◇ **Mini-Task 9 Due Before Class** ◇❖◇ • Collect 2 or more videos These media materials will be used for our workshop on datamoshing. They will be used in relation with each other to think about the materiality of the digital image and how corrupted media works on a fundamental level. • Download AvideMux. It is very important you download the correct version dependent on your operating system! ○ Windows: Avidemux 2.5.6 ○ MacOS: Avidemux 2.7.0 • Have your materials collected and ready for our workshop. ✁✸✁ **Challenge 11 Due (4/12)** ✁✸✁
14	4/13	**OPEN-STUDIO CLASS** **Project Weekly Checkpoint**

| Week	Date	Program
	4/15	**OPEN-STUDIO CLASS** **Project Weekly Checkpoint** ✂ ✱ ✂ **Challenge 12 Due (4/19)** ✂ ✱ ✂
15	4/20	**OPEN-STUDIO CLASS** **Project Open-Studio Checkpoint Due**
	4/22	♛ ♟ ♛ **Final Project Due** ♛ ♟ ♛ **(part 2)** ♛ ♟ ♛ **Semester-Long Project Due** ♛ ♟ ♛ **(part 2)** • Final Project Critiques

ART 4101

MOVING IMAGE ART

OSU ART & TECHNOLOGY   **SPRING 2021**   **JANUARY 11- APRIL 23**

EXERCISES

Exercises in the course are detailed and specific in scope to introduce us to formal and conceptual practices of moving images. Most of the exercises will be done during class in our workshops. Your exercises will be presented in class to launch us into discussions about exploration, process, and form. The skills and techniques gained from our exercises will equip us with strategies to produce our class projects.

EXERCISE 1: EXQUISITE ROTOSCOPE
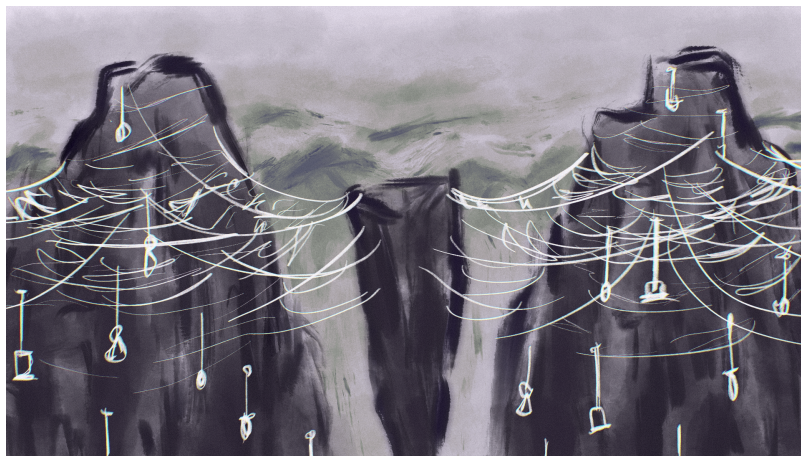
Octavia (2021) by Serena Yoakum.

DESCRIPTION

Exercise 1 will begin our journey into using Blender's grease pencil. Each student will draw out a linear perspective background and collectively rotoscope an entire animation by delegating a portion of frames among each student. Through the practice of rotoscoping, students will be introduced to how 2D animation works in Blender's Grease Pencil. By the end of this exercise, we will combine the disparate background scenes and rotoscoping animation into a single video to create an exquisite corpse-style moving image work.

- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "ex_1_lastname_firstname"
- Upload the video to the class dropbox **AND** to your Vimeo account
- Share Vimeo links from part 1 & 2 to the Discord server: EXERCISES ⇒ #exercise-1

EXERCISE 2: MEMORY PALACE

Light Time Tales (2014) by Joan Jonas. Cur. by Andrea Lissoni

DESCRIPTION

Create a virtual memory palace that contain media elements collected from your past. Design a floor plan and build it out architecturally in Blender. Collect a variety of media elements from your life or are a reminder of moments from your life (images, videos, audio) and place them spatially throughout your 3D space. You will add 3D artifacts that activate the spaces further. Lastly, you will animate the camera throughout your architectural structure to create a moving image work of the space informed by the medial elements and virtual objects composed in your scene. This exercise will challenge you to think creatively about virtual spaces and how the experience of media is informed by spatial composition.

- 1-2 minute video
- Video should be exported as an .MP4 format
- Name the file "ex_2_lastname_firstname.mp4"
- Upload the video to the class dropbox AND to your Vimeo account
- Submit your Vimeo link to the class Discord server: EXERCISES ⇒ #exercise-2

RESOURCES

Art of Memory ∴ Spatial Memory ∴ Method of Loci ∴ "Storage Space " by Giuliana Bruno ∴ "Architecture and the Moving Image" by Giuliana Bruno ∴ "How Architecture Aids Our Memories" by Aaron Betsky

EXERCISE 3: IRREGULAR IMAGING
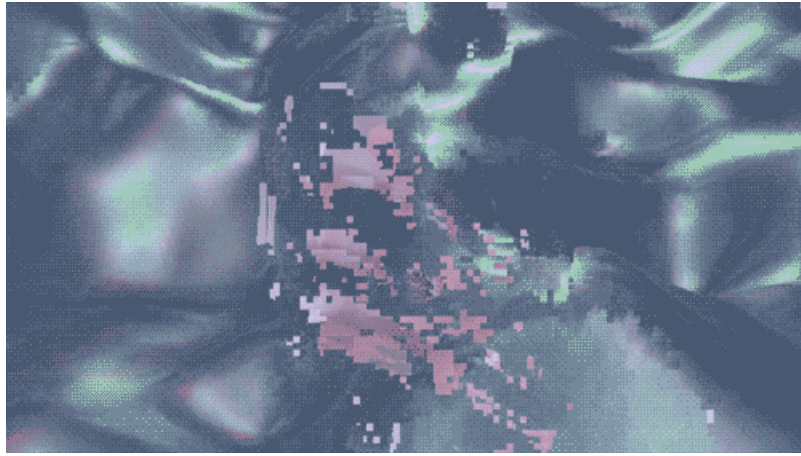
Dil Se (2015) by Dalena Tran. Music by Huxley Anne

DESCRIPTION

The aim of this exercise is to find unconventional, subversive, or innovative ways to create moving images. We will learn about the history of corrupted media and the materiality of digital images.

- 30+ second video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "ex_3_lastname_firstname.mp4"
- Upload the video to the class dropbox AND to your Vimeo account
- Share your Vimeo link on our Discord (#exercise-4)

RESOURCES

GLITCHET RESOURCES ∴ *On Experiential Value & Digital Materiality* by Kate Palmer Albers ∴ *So What Isn't Détournement?: Datamoshing and the Practices of Guy Debord* by Dasha Ilina

EXERCISE X: COLLAGE CHAIN CONSUMPTION

Hyper Geography (2015) by Joe Hamilton

DESCRIPTION

Exercise X is a semester-long collaborative project in which we will experiment with the creation, curation, and dissemination of digital images in a networked society. It is separated into two parts:

PART ONE

Collect <u>10 gifs</u>. Your can use Giphy, Imgur, Tenor, Google Images, DuckDuckGo, Twitter, Instagram, Are.na, Tumblr, Pintrest, Facebook, Amazon, Reddit, Flickr, and so on ++ *Your selected images will contribute to a collective database for class collaging.* Be mindful of your peers and the content that we will be engaged with. I will use my own discretion to moderate the collection of images. If images submitted contain hateful, violent, or offensive material, it may not make it into the collection.

- Images should be larger than 200px
- Name each image file from 0 to 9 (for example: 0.gifs, 1.gifs, 2.gifs, and so on)
- Compress all images into a .zip and name it "ex_X_lastname_firstname"
- Upload your .zip to the dropbox

PART TWO

To be completed in our class workshop. We will each create a short collage video using only the images from our curated database. This exercise will utilize the exhibition practices inherit in Instagram's grid feature. Collages will be uploaded onto our class Instagram account as they are generated.

- Export as an .mp4
- Name the video file "ex_X_pt2_lastname_firstname.mp4"
- Upload your file to the dropbox
- Upload your video to your Vimeo account
- Submit your Vimeo link to the class Discord server: EXERCISES ⇒ #exercise-x2

PART THREE

You will do the same as in part two, producing a completely new short collage video but in sequential order. One after another, each student will have 4 days to generate a moving collage using only the images from our curated database. A new rule is that you MUST use one image from the previous person's collage but no more than one.

- Export as an .mp4
- Name the video file "ex_X_pt3_lastname_firstname.mp4"
- Upload your file to the dropbox
- Upload your video to your Vimeo account
- Submit your Vimeo link to the class Discord server: EXERCISES ⇒ #exercise-x3 & tag the next person scheduled after you to let them know it is their turn

This exercise is designed to challenge this course's implications of what a "moving image" is. Instead of contextualizing moving images purely within the scope of time-based art (usually resulting in a video format), this exercise asks us to consider how digital images may move within social spaces, digital

platforms, data infrastructures; how images today are consumed, curated, manipulated, generated, disseminated, and exhibited; how digital images may contribute to larger technological and social structures in our daily lives.

COLLECTIVE DATABASE OF IMAGES HERE

Schedule:

- Son Hess. - Feb 2-5
- Emily Appel. - Feb 6-9
- Jamie Bridle. - Feb 10-13
- Ziying Ye. - Feb 14-17
- Zachary Upperman. - Feb 18-21
- Danh Nguyen.- Feb 22-25
- Joshua Lee. - Feb 26-Mar 1
- Sifei Miao. - Mar 2-5
- Lindsay Wolverton. - Mar 6-9
- Louie Mercado.- Mar 10-13
- Natalie Lucas. - Mar 14-17
- Austin McCauley. - Mar 18-21
- Alice Jiang. - Mar 22-25
- Chancis Green. - Mar 26-29
- Robin Blank. - Mar 30-Apr2
- Sope Rey. - Apr 3-6
- Serena Yoakum - Apr 7-10
- Jessica Chong - Apr 11-14
- Laura Kruczynski - Apr 15-18
- Anna Bolek - Apr 19-22

Check out these collaborative/ curatorial net projects:

- parallelograms.info
  - organized by Leah Beeferman and Matthew Harvey
  - *"Invited artists are given a set of images taken from deliberate web searches and asked to create a web-specific piece in response to one of them".*
- cloaque.org
  - curated by Claudia Maté & Carlos Sáez
  - Screencap
  - *"Cloaque works like a digital landfill. It is the result of the collection, treatment and joining together of a series of images found online, to create a column of digital compost. Therefore,*

many of the images that make up the collage are not owned by Cloaque. If any images of you or any images that you own are included in the composition, and you are not happy with this, please contact us regarding their immediate removal."

- phonearts.net
  - founded by Guillaume Hugon & Daniel Littlewood
  - *Phone Arts is an International collaborative project experimenting using only the mobile phone as the medium to create unique compositions. They explore the boundaries of the phone to create graphic illustrations and designs.*
- hypergeography.tumblr.com
  - curated by Joe Hamilton
  - *"In selecting the images I was looking at our notion of environment and the changing and overlapping definitions of natural, built and networked environments. I gathered images that speak of these definitions and blended them together in to new compositions. An attempt to create a feeling of some type of hybrid environment, a hyper geography."*
- gifaf.tumblr.com
- tttttttfffffff.tumblr.com
- hyperrealcg.tumblr.com
- taobao-media.tumblr.com
- Exquisite Worker's IG

ART 4101

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Projects demonstrate your attention to creativity and craft. Our class is structured around two projects during the semester. You are expected to work on your projects outside of class unless it is a designated open-studio session or if you finish your workshop exercises early.

Each project requires a weekly update. On the schedule, they are listed as "Project Weekly Checkpoint". You complete a checkpoint by sharing images, videos, or related media from your project and a written summary of the tasks or progress you've made. If you are having issues or concerns on your project, this is the time to express them. Weekly checkpoints are crucial to ensure you are on track to finishing your projects. You will be graded on these updates.

Share them with us on the Discord: **PROJECTS ⇒ #Weekly-Checkpoint**

MIDTERM PROJECT: MEMORY, MEDIA, & TIME

DESCRIPTION

"What Just Happened?" you ask yourself. The last thing you remember is a flash of white light and now you seem to be in some kind of waiting room. You're asked to take a number and have a seat. The blades on the ceiling fan whirl in hypnotic fashion. Slowed-down swing music plays through the intercom speakers. There a other people around you. They are mostly individuals, much older than yourself, but there is a young boy sitting on his father's lap. Both your eyes meet with the same confused gaze. When your number is called, you move to a new room. There are windows that overlook the overcast sky and bare trees against the building. It looks chilly.

Where is this? Where am I?

Everything is too common but the place is unfamiliar. The dull, grey light framed by the windows illuminates the surface of a wooden table. A man sitting at the table gestures toward the empty chair across from him. Taking the cue, you walk towards him and sit down.

Here, you're informed of your recent passing. You're dead. So is everyone else around you.

"...I'm sorry for your loss..." the man says. He bows his head and closes his eyes. You're both silent for a few moments.

You're informed that you are in an in-between space between life and afterlife <mark>**</mark>. You are to stay here for several weeks where you will be given a private room to live the last of your days and take on a final project.

The man elaborates on this project, "...while you are here, you must select one memory. One memory that wa most meaningful or precious to you. Once you have chosen your memory, you will try your best to re-create this memory on video. You can use the many skills, tools, and media already available to you before you arriv here. We will screen these at the end of your stay, along with the others you may have seen in our waiting roo earlier today. As soon as you have relived your memory, you will move on. Taking only the memory with you."

This effort to represent memories using media is more a creative endeavor than an accurate one-to-one depiction of what actually happened and what you remember. How can you situate the video you make for th project in this volatile, affective reality?

<mark>**</mark> *afterlife is used subjectively and can mean anything (or nothing) to you.*

PART ONE
Develop a project proposal for your video that can be clearly communicated to others. As usual, this proposal non-binding and subject to change. Your proposal should include a minimum of the following:
- A mediated explanation of your chosen memory. You can write it down, do a voice recording, a video recording, or collect media materials related to your memory.
- A 9-panel storyboard: Your storyboard can be either hand-drawn, digital, or prototyped using 3D software. If time permits, explore a combination of these methods to push your sketches closer to your mental image. Your storyboard should plan for a minimum of 2 minutes of animation.
    - <mark>Resources: How to Make a Storyboard</mark>
- 400-word written statement: In your written response, explain your concept, the emotional weight and the mood of the piece, how do you plan to execute it, and what software(s) are you planning to use.
    - Example: "I'm creating a piece about the excessive use of technology and its permeation in daily life…To achieve this my piece will primarily explore an imagined table filled with electronic, gadgets, and trash…I will be using Blender for my 3D needs and After Effects for post-processing and compositing…"
- References and mood board: You should include a mood board (minimum 10 images/videos) in your proposal that convey your vision more clearly. Use these references to communicate your piece's mood and environment, as well as materials and visual presentation.
- Sounds/Music: Submit a minimum of 1 audio pieces that convey the mood of your animation piece. Include these as links in your PDF file.
- Export your proposal as a PDF
- Share your proposal on our Discord server PROJECTS ⇒ #Midterm-Proposal
- Be prepared to discuss your proposal in class

Note: Project proposals help you, me, and your peers understand the scope of your project, the elements you are working with, the limitations and constraints you may run up against, and various ways of achieving your idea. Please include anything in your proces

that you would like feedback on

PART TWO

- 2-5 minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "midterm_lastname_firstname.mp4"
- Upload the video to the class dropbox AND to your Vimeo account
- Share your Vimeo link on our Discord server PROJECTS ⇒ #Midterm-Submission

FINAL PROJECT: SELF-DIRECTED MOVING IMAGE ART

DESCRIPTION

Your final project is an open investigation of your interests and the techniques learned throughout the course that culminate into a single video. Your project must synthesize the course materials and techniques and/or respond to some of the subjects discussed in the class. It must be paired with audio which can be musical, ambient, environmental, or experimental. The required length of the project is 2+ minutes. You are free to explore any topic that interests you. These can range from exploration of advanced and experimental techniques, software and frameworks that were not touched on in the class, social and political issues, personal and interpersonal investigations, investigations of aesthetics, etc. Collaboration, invention, and exploration are highly encouraged. Your final projects will be exhibited online on a dedicated website.

PART ONE

Develop a project proposal for your video that can be clearly communicated to others:

- Prepare a storyboard, an outline, a moodboard, a set of diagrams, drawings, and/or text.
- Describe and define aspects of your project conceptually and technically in a few paragraphs. Some questions to help you:
  - What emotions or ideas do you intend to convey to your viewer? Is there a specific story? Is it mor abstract?
  - What aspects of your project are planned and what room in your creative process and execution have you left for yourself to experiment?
  - What techniques, methods, and/or softwares are you using?
  - What parts of your project are you unfamiliar with and would need to spend more time on?
  - Based on all of these reflections, will you be able to accomplish it in time?
- Export your proposal as a PDF
- Share your proposal on our Discord server PROJECTS ⇒ #Final-Proposal
- Be prepared to discuss your proposal in class

Note: Project proposals help you, me, and your peers understand the scope of your project, the elements you are working with, the limitations and constraints you may run up against, and various ways of achieving your idea. Please include anything in your proces that you would like feedback on

PART TWO

FINAL VERSION FOR ONLINE EXHIBITION

- 3+ minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "final_lastname_firstname.mp4"
- Upload the video to the class dropbox **AND** to your Vimeo account
- Share your Vimeo link on our Discord server PROJECTS ⇒ #Final-Submission

SEMESTER-LONG PROJECTS

DESCRIPTION

For repeating students who are pursuing a semester-long project. This project overview only applies to those who are repeating this course for a second time. If this is the first time you are taking 4101, this is NOT you! Moreover, if you are repeating this course and want to follow the standard syllabus this does not apply to you either. Rough timeline of deliverables and development plan for the next 12 weeks. A detailed storyboard, of your project is narrative work, or a mood board if your project does not follow conventional linear storytelling and narratives. A list of artists whose work you find inspiring in realizing your own project. These can be curated based on aesthetics, technique, software, and/or concept. List of the software you are using and how you plan to use them.

PART ONE

You must submit a proposal outlining your plan, concepts, ideas, and software. Your proposal must include:

- 500-word description of your idea and concept
- Include the approximate length of your animation.
- Rough timeline of deliverables and development plan for the next 13 weeks.
- A detailed storyboard, if your project is narrative work, or a mood board if your project does not follow conventional linear storytelling and narratives.
- A list of artists whose work you find inspiring in realizing your own project. These can be curated based on aesthetics, technique, software, and/or concept.
- List of the software you are using and how you plan to use them.
- Export your proposal as a PDF
- Share your proposal on our Discord: PROJECTS ⇒ #Semester-Long-Proposal
- Be prepared to discuss your proposal in class

Note: As you progress through your project, we understand that things change. Creative work is part accident, part intention. This proposal enables us to better assist you in realizing your project and to follow and track your progress along the way. It is not a binding contract, so don't worry if things change. Your proposal helps you, me, and your peers understand the scope of your project the elements you are working with, the limitations and constraints you may run up against, and various ways of achieving your idea Please include anything in your process that you would like feedback on.

PART TWO

Prepare presentation or a rough cut of project on the day that the class submits their Midterm Project (see schedule for more information) Share your presentation to our Discord before class: PROJECTS ⇒ #Semester-Long-Submission

PART THREE

- 4-10 minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "semesterlong_lastname_firstname.mp4"
- Upload the video to the class dropbox AND to your Vimeo account
- Share your Vimeo link on our Discord: PROJECTS ⇒ #Semester-Long-Submission

CLASS GRADING RUBRIC

Percentage breakdown is as follows:

- 30% — Exercises
- 50% — Semester-long project: Self-Directed
- 20% — Minitasks & Class Participation

ART 4101

MOVING IMAGE ART

OSU ART & TECHNOLOGY   SPRING 2021   JANUARY 11- APRIL 23

CHALLENGES

12 PRINCIPLES OF ANIMATION

⌧ ✱ ⌧ CHALLENGE 1 ⌧ ✱ ⌧
SQUASH AND STRETCH

Squash & Stretch is used to create the illusion of weight and preserve the volume in an animated character or object. If we add more squash and stretch to an object it becomes clear to the viewer that what we're animating is pliable and malleble. If we add little or no squash, the object comes across as rigid and inflexible. Not only can you use it to define a subjects weight, flexibility, and volume, but you can also use it to exaggerate gestures.

Create an animation no more than 5 seconds that demonstrates an object or character with the principle of squash & stretch

Upload to Vimeo and share your link to Challenges ⇒ challenge-1

⌧ ✱ ⌧ CHALLENGE 2 ⌧ ✱ ⌧
ANTICIPATION
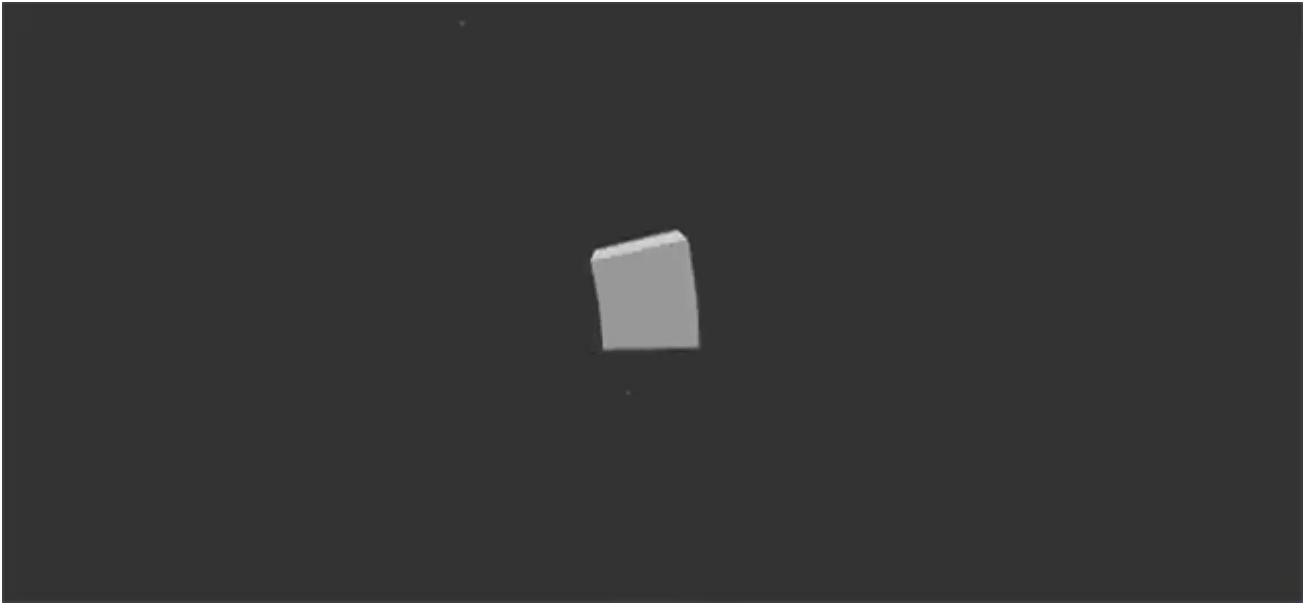
Anticipation is the build up to an action. It is used to add clarity and suspense to the subjects that we animate. Furthermore, you make actions more realistic by creating anticipation. There are three steps when incorporating principles of anticipation: Prepare the viewer for the action. Carry out the animation. Remind the viewer of the action that just occurred. As an example, consider how it may look if you were to kick a ball on the ground in front of you without extending your leg backwards before doing so. It would look unnatural or be flat and lifeless.

Create an animation no more than 5 seconds that demonstrates an object or character with the principle of anticipation

Upload to Vimeo and share your link to Challenges ⇒ challenge-2

⚔ ✱ ⚔ CHALLENGE 3 ⚔ ✱ ⚔
STAGING
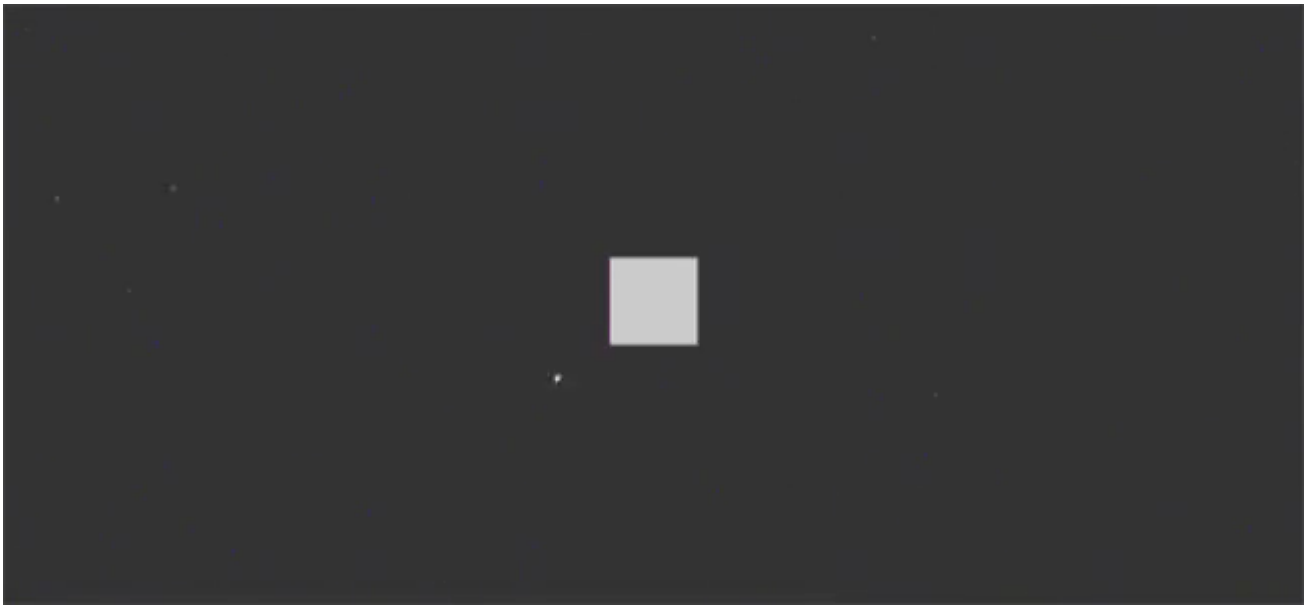
Staging is a way of composing your animation so that the idea is clear and concise (not distracting). Think of how an audience would understand a stage play and where the eyes are compelled towards based on the elements and performers on the stage and how this aspect forms a narrative. This is a broad principle that determines where your characters are in the frame, where objects are positioned, what the camera is looking at, and what positions things move towards. A form of visual rhythm and composition.

Create an animation no more than 5 seconds that demonstrates an object or character with the principle of staging

Upload to Vimeo and share your link to Challenges ⇒ challenge-3

⌧ ✳ ⌧ CHALLENGE 4 ⌷ ✳ ⌷
EASE IN AND EASE OUT
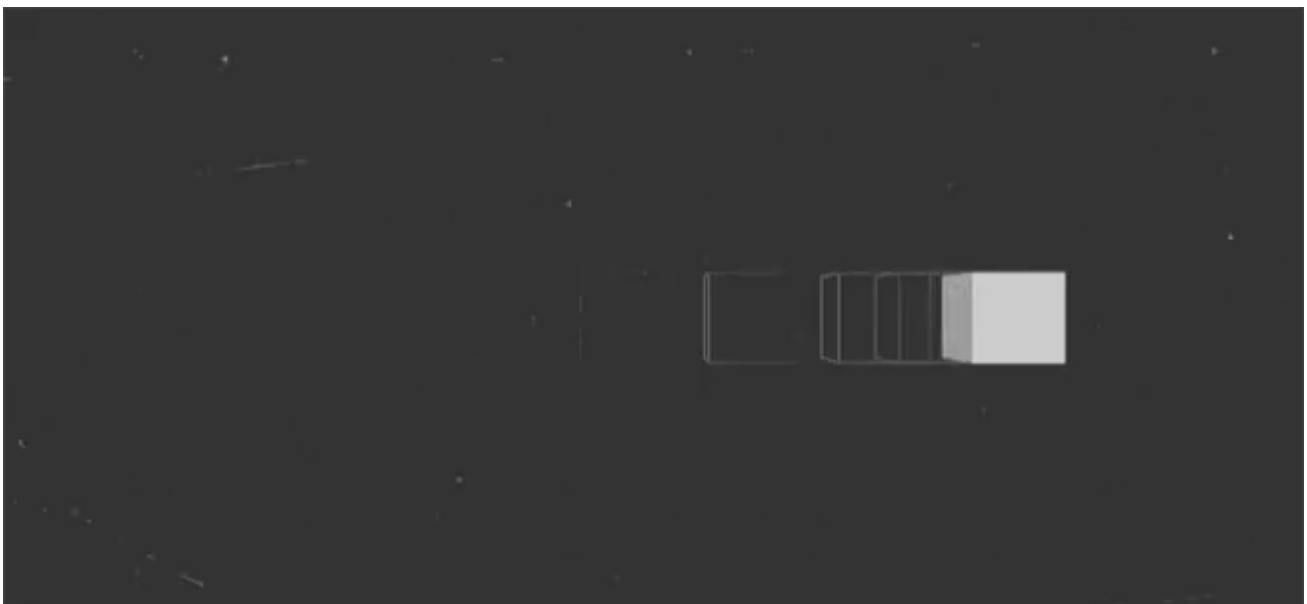
Many actions in life do not start and stop instantaneously. Either because of gravitational pull or due to a subject's weight, its start speed may be slower than its constant speed and it will gradually decelerate until coming to a stop. By using ease in and ease out, one can create animations that look less abrupt and more natural while emphasizing the middle step of the animation. You can demonstrate sudden impact with by witholding the use of ease in and ease out consequently. Like a bowling ball hitting pins.

Create an animation no more than 5 seconds that demonstrates an object or character with the principle of Ease in and Ease out

⚔ ✸ ⚔ CHALLENGE 5 ⚔ ✸ ⚔
TIMING & SPACING

Timing & Spacing is crucial in order to create believable and appealing movement. Timing & Spacing characterize the weight and define the movement of a subject. For instance, we can guess that an animated object has little weight if its movements are swift or it takes little time for the object to accelerate and decelerate. On the otherhand, a slower moving animated subject can tell us that it is maybe heavier and more massive.

The timing of an animation is considered the beat or the time it takes to get from one gesture to the next. You can break down a subject's action into beats. First, the subjects initial pose. Second, the subject's anticipatory pose, third, the subject's action, and fourth, the subject's rest pose. These beats represent the extreme gestures of the subject's actions. The spacing is the motion in-between each of the beats in an animation. Adjusting the timing and spacing of your animation can alter the style and create variations of dramatic effect.

Create an animation no more than 5 seconds that demonstrates an object or character with the principle of Timing & Spacing

⚔ ✷ ⚔ CHALLENGE 6 ⚔ ✷ ⚔
ARC

Arcs depict the curved path of action an object should travel in for the motion to look convincing. In life, movement rarely occurs in a straight line. Even humans doing a forward stride have slight vertical up and down arcs in their motion. By adding arcs, movements can look less mechanical and more organic. Arcs give us a sense of the law of physics. When you throw a ball across the room, the ball follows a natural arc due to gravity.

Create an animation no more than 5 seconds that demonstrates an object or character with the principle of arcs

⚔ ✷ ⚔ CHALLENGE 7 ⚔ ✷ ⚔
SECONDARY ACTION
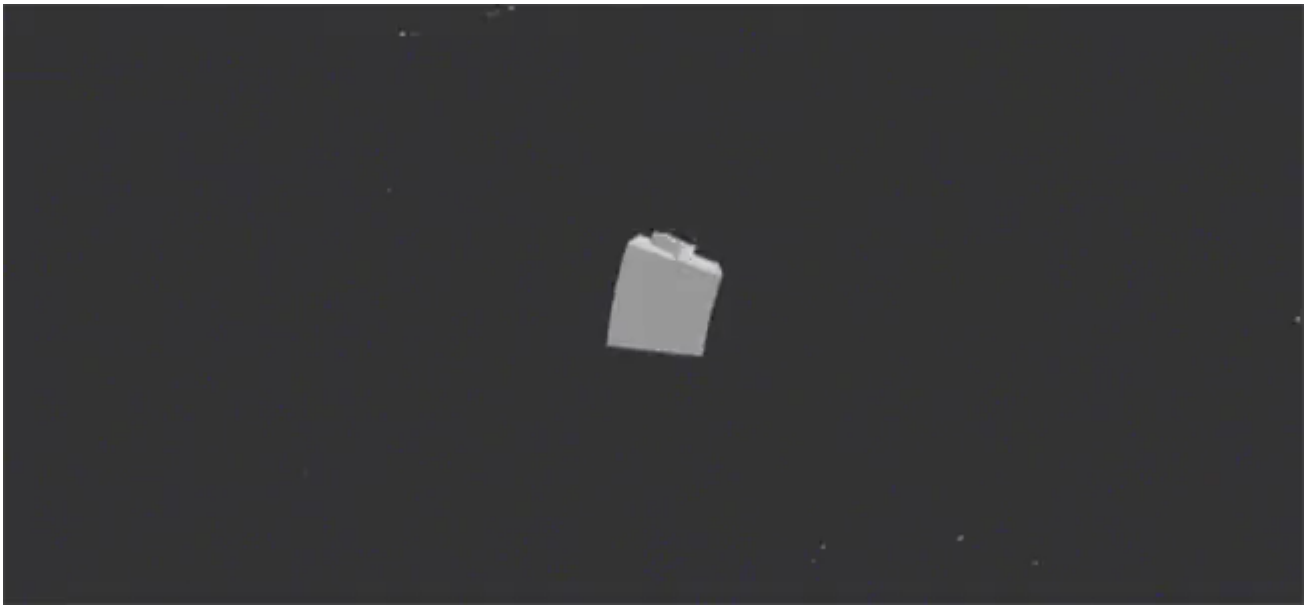
Seconary actions aim to support or emphasize the main action happening in a scene. By adding secondary actions, they can create dimension to subjects. A good example is creating subtle movement to the hair of your character as they walk or jump up and down. The main action is the walking and the secondary is the bounce or wave of the hair as they walk.

Create an animation no more than 5 seconds that demonstrates an object or character with the principle of Secondary Action

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⚔ ✸ ⚔ CHALLENGE 8 ⚔ ✸ ⚔
EXAGGERATION
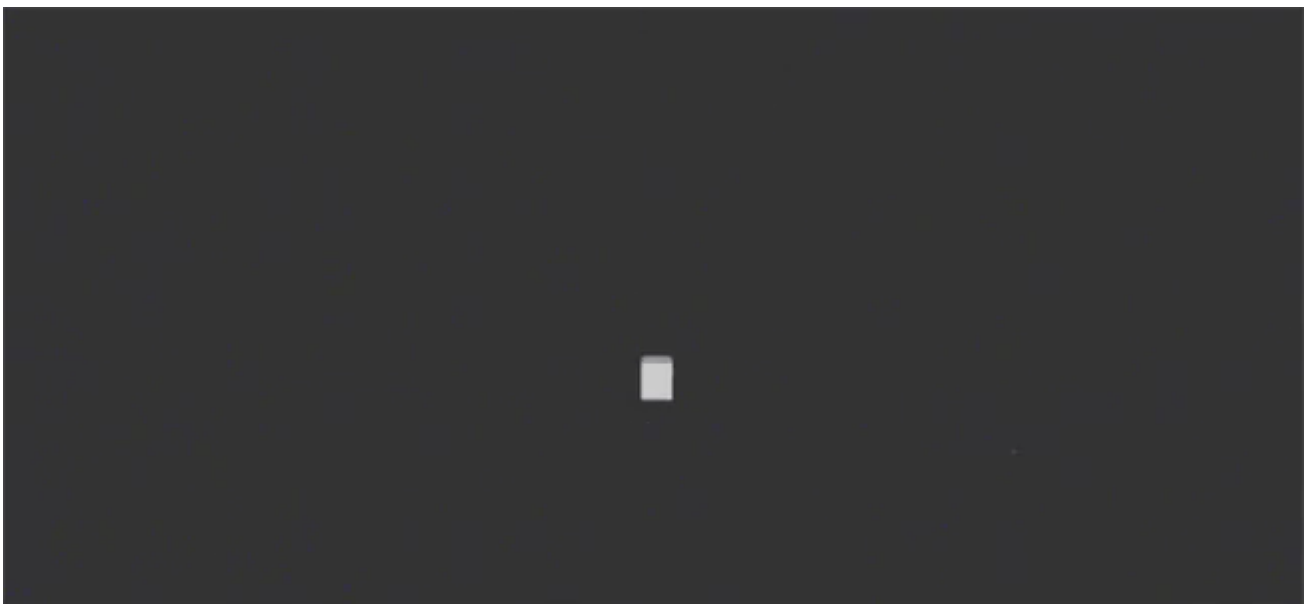
By exaggerating characteristics or actions of objects or characters, you can give them style and make them more unpredictable and dynamic. These actions can add to the character's overall appeal while also alluding to your personal style.

Create an animation no more than 5 seconds that demonstrates an object or character with the principle of Exaggeration

⊠ ✸ ⊠ CHALLENGE 9 ⚹ ✸ ⚹
FOLLOW THROUGH AND OVERLAPPING ACTION

Follow-through and overlapping action are related topics that can accomplist the same goal of realistic motion. Follow-through is an idea that appendages or accessories of subjects continue to move even when the motion is finished. If a character with a purse is running and suddenly come to a halt, the purse may fly forward beyond the position of the idle body and fall back where the character stopped. Think of being in a car that suddenly brakes and the way the body may jolt forward before being constrained by the safety belt as an example as well.
Overlapping action is when different parts of the body or attachments of a subject move at different rates. When walking, your arms may have a different speed than your head.

Create an animation no more than 5 seconds that demonstrates an object or character with the principle of Follow through and overlapping action
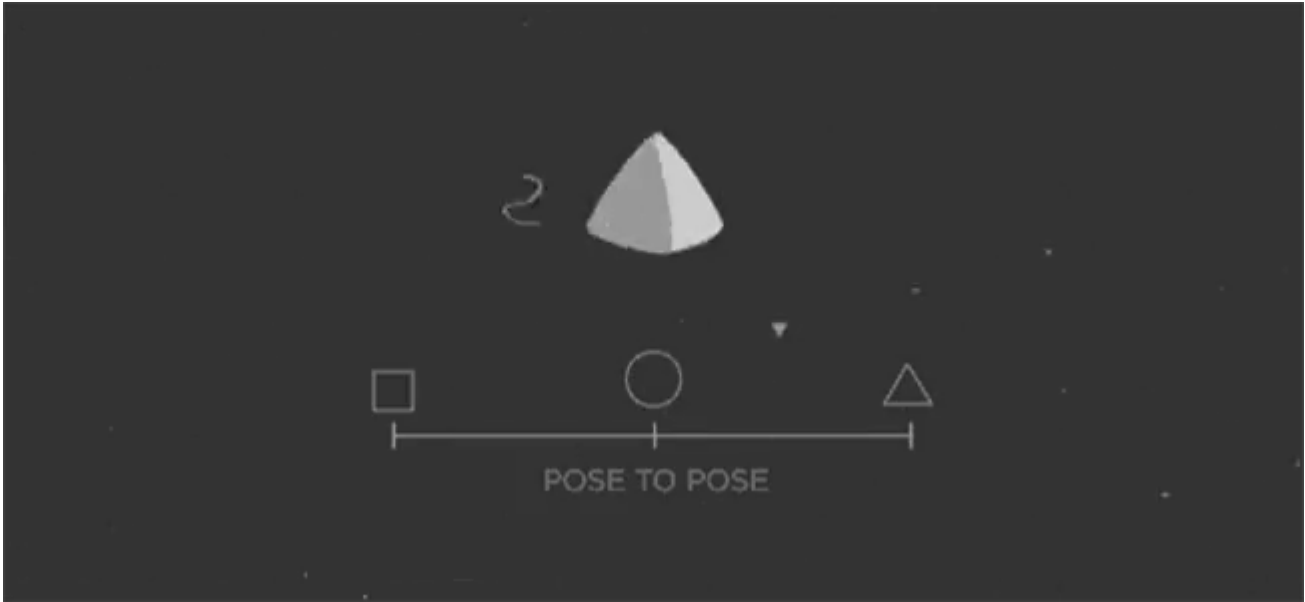
Straight Ahead Action and Pose-to-Pose are two different methods to animate movement. With straight ahead action, your draw each frame one by one until the the animation is complete. With pose-to-pose, you draw a few frames throughout the scene to control the timing and motion and then you go back to fill in the missing frames. Benefits of straight head action is that the motion is often smoother. The problem with it is that it is hard to plan the complete motion. With pose-to-pose, you have control of consistency but the motion may be less fluid.

Create an animation no more than 10 seconds that demonstrates an object or character with the principle of Straight Ahead Action and Pose-to-Pose

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⌘ ✱ ⌘ CHALLENGE 11 ✄ ✱ ✄
SOLID DRAWING
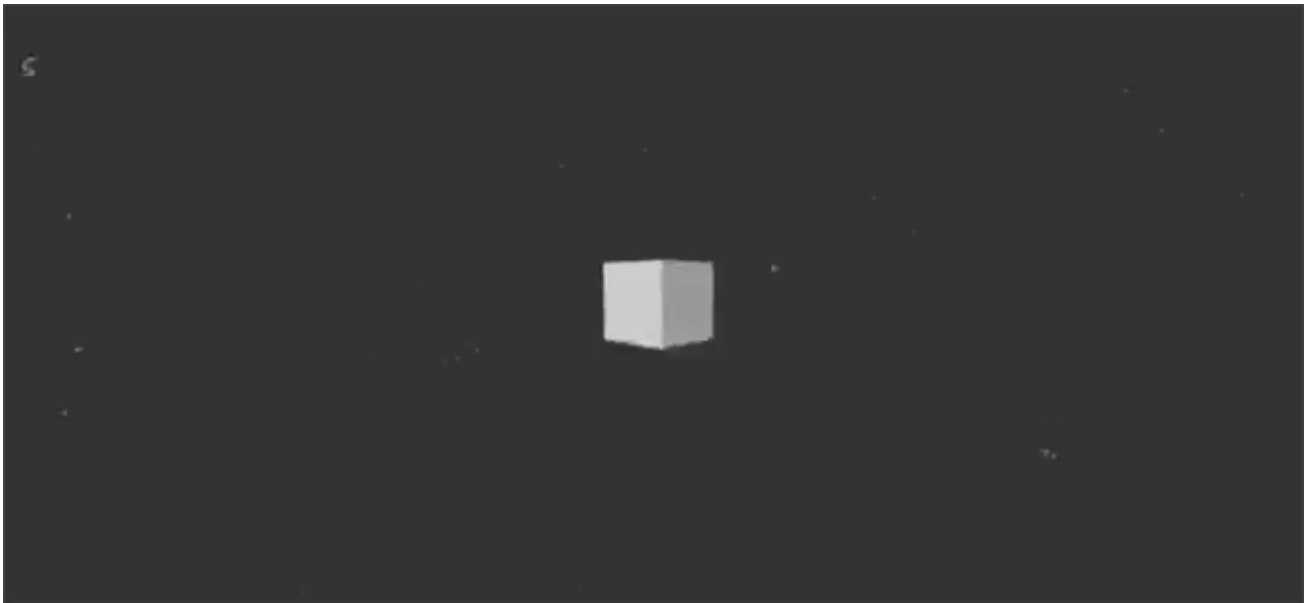
Solid drawing ensures that your objects have the correst shape, mass, and weight. Most subjects can be broken down into 3 dimensions of cubes, spheres, or cylinders. This is about drawing characteristics of your subject in proportion to itself and other surrounding subjects in the environment.

Create an animation no more than 3 seconds that demonstrates an object or character with the principle of Solid Drawing

⋈ ✳ ⋈ CHALLENGE 12 ⚹ ✳ ⚹
APPEAL
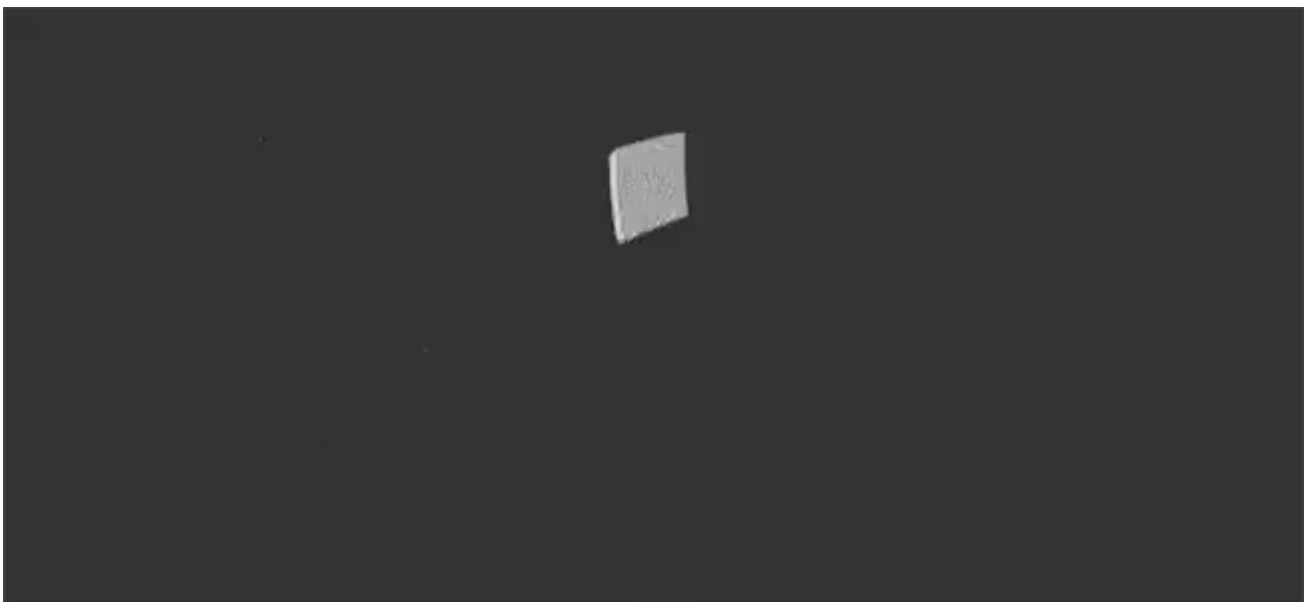
Appeal is defined as anything that the viewer is attracted to whether they "like" or "dislike" what they see is less the point. This ranges from the character's design to their mannerisms. An important aspect of appeal is to keep things simple and clear to read while also giving your subject a personality. Appeal has no easy formula and often can be attributed to aspects outside of animation like character design, world building, and narrative. This is very subjective and can also incorporate a combination of animation principles.

Create an animation no more than 5 seconds that demonstrates an object or character with the principle of Appeal

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ART 4101

MOVING IMAGE ART

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STUDENT WORKS

EXERCISES

COLLAGE CHAIN CONSUMPTION

MEMORY PALACE

EXQUISITE ROTOSCOPE

IRREGULAR IMAGING

PROJECTS

PROJECT 1: MEMORY, MEDIA, & TIME

PROJECT 2: SELF-DIRECTED