Haiku Rotoscoping Project

Haiku - is a form of Japanese poetry, consisting of 17 moras (or on), in three phrases of 5, 7, and 5 moras respectively.

Haiku typically contain a kigo (seasonal reference), and a kireji (cutting word). In Japanese, haiku are traditionally printed in a single vertical line and tend to take aspects of the natural world as their subject matter, while haiku in English often appear in three lines to parallel the three phrases of Japanese haiku and may deal with any subject matter.

Rotoscoping - is an animation technique in which animators trace over live-action film movement, frame by frame, for use in animated films.

Originally, recorded live-action film images were projected onto a frosted glass panel and re-drawn by an animator. This projection equipment is called a rotoscope, although this device has been replaced by computers in recent years. In the visual effects industry, the term rotoscoping refers to the technique of manually creating a matte for an element on a live-action plate so it may be composited over another background.

Metaphor - is the concept of understanding one thing in terms of another. A metaphor is a figure of speech that constructs an analogy between two things or ideas; the analogy is conveyed by the use of a metaphorical word in place of some other word. For example: "Her eyes were glistening jewels".

Symbolism - Something that represents something else by association, resemblance or convention. Relating to or expressed by means of symbols or a symbol. The practice of representing things by means of symbols or of attributing symbolic meaning or significance to objects, events or relationships.

STEP ONE: RESEARCH and ANSWER the following Haiku and Rotoscoping Research Questions. (Wikipedia: Rotoscoping is a good place to start)

STEP TWO: CHOOSE one haiku poem from the list provided on the attached sheet which you will use as subject matter for your short digital rotoscope film.

STEP THREE: STORYBOARD the imagery you will shoot digitally to represent the Haiku poem. Do not think about sound - as the project should rely on visual to explain the story. CONSIDER: Metaphor and Symbolism when deciding what imagery you will shoot to represent your chosen Haiku poem. Consider at least 3 individual scenes - 15-20 seconds per stanza - total length of rotoscope film should not exceed - 1 minute in length.

STEP FOUR: SHOOT your sequences and visuals which will represent your chosen Haiku poem based on your storyboard idea(s).

STEP FIVE: IMPORT your AVI file(s) into Macromedia Flash -> IMPORT to Library. Then drag them on to the timeline and create a second layer to start rotoscoping the sequences.

STEP SIX: ROTOSCOPE your shot sequences in Flash - use a variety of tools such as pencil, brush and paint bucket tools, feel free to experiment with colour, shapes and forms.

STEP SEVEN: REFLECT: by completing the Artistic Statement explaining the techniques/symbolism/metaphors you used as well as answering the reflection questions:
   1. What part of your finished work do you find most successful and why?
   2. What part of your finished work do you find is unsuccessful and why?
   3. If you had to do this assignment again, what aspect(s) would you change?
1. What is a Haiku? (1)

2. What is Rotoscoping? (1)

3. Who invented Rotoscoping? (1)

4. Who was the first director to use digital rotoscoping to create an entire feature film - and what was that film called? (2)
   
   Director:

   Film Title:

5. List 2 films that incorporate Rotoscoping? (2)

   1. 

   2. 

6. What is a metaphor? (1)

7. What is symbolism? (1)
**A) Metaphor(s)/Symbolism and Digital Manipulation Techniques used in my work and how they support my intended visual message of chosen Haiku poem (use 6 elements and principles: line, shape, form, value, contrast, movement, rhythm, proportion, variety, unity, texture, space, proportion, colour, balance):**

Haiku poem:

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**Metaphor(s)/Symbolism and Digital Manipulation Techniques:**

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**B) Reflection Questions:**

1. What part of your finished project did you find most successful and why?

2. What part of your finished project did you find least successful and why?

3. If you had to do this project, what part would you change or improve on and why?
**Haiku Choices**

| Basho: | An autumn wind
| Moonlight slants through | More white Than the rocks
| The vast bamboo grove: | In the rocky mountain.
| A cuckoo cries | Even a wild boar
| Ah, summer grasses! | With all other things
| All that remains | Blew in this storm.
| Of the warriors dreams. | The crescent lights
| Along this road | The misty ground.
| Goes no one; | Buckwheat flowers.
| This autumn evening. | Bush clover in blossom waves
| From time to time | Without spilling
| The clouds give rest | A drop of dew.
| To the moon beholders... | The sea darkens;
| From time to time | the voices of the wild ducks
| The clouds give rest | are faintly white.
| To the moon beholders... | Ill on a journey;
| Yes, spring has come | my dreams wander
| This morning a nameless hill | over a withered moor.
| Is shrouded in mist. | Fallen sick on a journey,
| It is deep autumn | In dreams I run wildly
| My neighbour | Over a withered moor.
| How does he live, I wonder. | Clouds appear
| Falling sick on a journey/ | and bring to men a chance to rest
| my dream goes wandering/ | from looking at the moon.
| over a field of dried grass | Harvest moon:
| Weathered bones | around the pond I wander
| on my mind, | and the night is gone.
| a wind-pierced body. | Poverty's child -
| Another year gone-- | he starts to grind the rice,
| hat in hand, | and gazes at the moon.
| sandals on my feet. | Won't you come and see
| The winter sun-- | loneliness? Just one leaf
| on the horse's back | from the kiri tree.
| my frozen shadow. | Spring departs.
| The winter sun-- | Birds cry
| on the horse's back | Fishes' eyes are filled with tears
| my frozen shadow. | Jack Kerouac:
| Nothing in the cry | Snow in my shoe
| of cicadas suggests they | Abandoned
| are about to die | Sparrow's nest
| How much I desire! | Chris Spruck:
| Inside my little satchel, | alone, on the web,
| the moon, and flowers! | drops of sensitivity
| Red pepper pods! | embrace an eyelash
| Add wings to them, | Faceless, just numbered.
| and they are dragonflies! | Lone pixel in the bitmap-
| | I, anonymous.
| Spring departs.
| Birds cry Fishes' eyes | Whitecaps on the bay:
| are filled with tears | A broken signboard banging
| | In the April wind.
| | Robert Spiess:
| | an aging willow--
| | its image unsteady
| | in the flowing stream
| | Issa:
| | In my old home
| | which I forsook, the cherries
| | are in bloom.
| | A giant firefly:
| | that way, this way, that way, this -
| | and it passes by.
| | Right at my feet -
| | and when did you get here,
| | snail?
| | A lovely thing to see:
| | through the paper window's
| | hole, the Galaxy.
| | A man, just one -
| | also a fly, just one -
| | in the huge drawing room.
| | Takahama, Kyoshi:
| | A dead chrysanthemum
| | and yet - isn't there still
| | something remaining in it?
| | The winds that blows -
| | ask them, which leaf on the tree
| | will be next to go.
| | A gold bug -
| | I hurl into the darkness
| | and feel the depth of night.
| | Morten Paulsen:
| | An island song
| | Like a floating river
| | Rain Rain Fall Fall
| | Thomas Grieg:
| | Looking at the clouds
| | blue in the ice-wind
| | space flows
| | Michael R. Collings:
| | Silence--a strangled
| | Telephone has forgotten
| | That it should ring
| | Dave McCroskey:
| | the morning paper
| | harbinger of good and ill
| | - - I step over it
<table>
<thead>
<tr>
<th>Achievement</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thinking/Inquiry</strong>&lt;br&gt;Concepts and Meanings: Haiku Rotoscope Film</td>
<td>Work fails to meet assignment expectations for this category of assessment. 0</td>
<td>Concepts &amp; definitions are unclear and/or weak. Meaning or ideas conveyed are not on par with student’s grade level. 0.25</td>
<td>Concepts &amp; definitions are clear and valid. Meaning or ideas conveyed are on par with student’s grade level. 0.50 - 0.75</td>
<td>Concepts &amp; definitions are clear and strong. Meaning or ideas conveyed are above expectations for student’s grade level. 0.75 - 1.0</td>
<td>/1</td>
</tr>
<tr>
<td><strong>Knowledge/Understanding</strong>&lt;br&gt;Media Arts Journal: Investigative Research Notes &amp; Analysis: Haiku &amp; Rotoscoping</td>
<td>Work does not meet assignment expectations for this category of assessment. Incomplete. 0</td>
<td>Poor/limited research &amp; analysis; 1</td>
<td>Some research &amp; analysis; 2</td>
<td>Good research &amp; analysis; 3-4</td>
<td>Superior research &amp; analysis; 5</td>
</tr>
<tr>
<td><strong>Design Process:</strong>&lt;br&gt;Storyboards/&lt;br&gt;Conceptual Designs: Develop and apply a variety of approaches to communicate ideas and solve problems</td>
<td>Work fails to meet assignment expectations. 0</td>
<td>Limited demonstration of understanding the design process. 1</td>
<td>Some demonstration of understanding the design process. 2</td>
<td>Considerable demonstration of understanding the design process. 3-4</td>
<td>Superior demonstration of understanding the design process. 5</td>
</tr>
<tr>
<td><strong>Elements &amp; Principles of Design</strong></td>
<td>Work fails to meet assignment expectations. 0</td>
<td>Limited demonstration of understanding the elements &amp; principles of design while composing work. 1</td>
<td>Some demonstration of understanding the elements &amp; principles of design while composing work. 0.5-1.0</td>
<td>Considerable demonstration of understanding the elements &amp; principles of design while composing work. 1.0-1.75</td>
<td>Superior demonstration of understanding the elements &amp; principles of design while composing work. 2</td>
</tr>
<tr>
<td><strong>Media Arts Journal: Project Questions:</strong>&lt;br&gt;Reflective</td>
<td>Work fails to meet assignment expectations. 0</td>
<td>Poor, yes/no answers/limited complete. 1</td>
<td>Somewhat coherent and somewhat complete. 0.5-1.0</td>
<td>Clear and substantial answers. 1.0-1.75</td>
<td>Superior and insightful answers. 2</td>
</tr>
<tr>
<td><strong>Application/Creation</strong>&lt;br&gt;Demonstration of the Design and Creation Processes and following procedures: Storyboards</td>
<td>Work does not meet assignment expectations for this category of assessment. Incomplete. 0</td>
<td>Limited demonstration of the design and creation processes and following procedures: Transfers concepts, skills, and procedures to storyboards with limited effectiveness. 1</td>
<td>Some demonstration of the design and creation processes and following procedures: Transfers concepts, skills, and procedures to storyboards with moderate effectiveness. 2-3</td>
<td>Considerable demonstration of the design and creation processes and following procedures: Transfers concepts, skills, and procedures to storyboards with considerable effectiveness. 3-4</td>
<td>Superior demonstration of the design and creation processes and following procedures: Transfers concepts, skills, and procedures to storyboards with a high degree of effectiveness. 5</td>
</tr>
<tr>
<td><strong>Demonstration of the Design and Creation Processes and following procedures: Haiku Rotoscoping Film</strong></td>
<td>Work does not meet assignment expectations for this category of assessment. Incomplete. 0</td>
<td>Limited demonstration of the design and creation processes and following procedures: Transfers concepts, skills, and procedures to image(s) with limited effectiveness. 5</td>
<td>Some demonstration of the design and creation processes and following procedures: Transfers concepts, skills, and procedures to image(s) with moderate effectiveness. 6-6.5</td>
<td>Considerable demonstration of the design and creation processes and following procedures: Transfers concepts, skills, and procedures to image(s) with considerable effectiveness. 7-7.5</td>
<td>Superior demonstration of the design and creation processes and following procedures: Transfers concepts, skills, and procedures to image(s) with a high degree of effectiveness. 8-10</td>
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<tr>
<td><strong>Communication</strong>&lt;br&gt;Clarity of concept: Haiku Rotoscoping Film</td>
<td>Work does not meet assignment expectations for this category of assessment. Incomplete. 0</td>
<td>Work demonstrates a limited degree of clarity in concept. 0.25</td>
<td>Work demonstrates some degree of clarity in concept. 0.25 - 0.50</td>
<td>Work demonstrates considerable degree of clarity in concept. 0.50 - 0.75</td>
<td>Work demonstrates a high degree of clarity in concept. 0.75 - 1.0</td>
</tr>
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A1. The Creative Process: apply the creative process to create media art works, individually and/or collaboratively; A1.1 use a variety of strategies (e.g., brainstorming, concept webs, mind maps, advisory/production team discussions, research using a variety of sources) to investigate increasingly complex creative challenges and to generate and organize innovative ideas, individually and/or collaboratively, for addressing these challenges.
A1.1 develop detailed plans, individually and/or collaboratively, that address a variety of creative challenges, including increasingly complex challenges (e.g., reflect on and filter their ideas to select a feasible one as the basis for their plan; use storyboards, thumbnail sketches, production notes), and assess and refine their plans on the basis of feedback and reflection

A1.2 develop detailed plans, individually and/or collaboratively, that address a variety of creative challenges, including increasingly complex challenges (e.g., reflect on and filter their ideas to select a feasible one as the basis for their plan; use storyboards, thumbnail sketches, production notes), and assess and refine their plans on the basis of feedback and reflection

A1.3 produce and refine media art works, including increasingly complex art works, using research, exploration, input, and reflection (e.g., research audio/visual codes and alternative media; extend their skills by experimenting with new tools and practising unfamiliar techniques; reflect on feedback from their teacher, peers, and others, and modify their preliminary work as appropriate on the basis of this feedback)

A1.4 create a detailed record of their use of the creative process in the production and presentation of a media art work, using a tracking tool compatible with the medium/media used in that work (e.g., a sketchbook showing modifications to the design of their installation; a video of the development of a performance art piece), and use this record to determine, through reflection, how effectively they applied the creative process

A2. The Principles of Media Arts: design and produce media art works, applying the principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts); A2.1 investigate and analyse how media artists use the principle of hybridization, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

A2.2 investigate and analyse how media artists use the principle of interactivity, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

A2.3 investigate and analyse how media artists use the principle of duration, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

A2.4 investigate and analyse how media artists use the principle of point of view, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

A3. Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.

A3.1 explore a wide range of increasingly complex traditional and emerging technologies, tools, and techniques, and use them to produce highly effective media art works

A3.2 create and present media art works that are highly appropriate for a variety of specific audiences and venues

A3.3 communicate their purpose and artistic intention when creating and presenting media art works, using a variety of approaches, tools, technologies, and techniques in an increasingly skilful and personalized way

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by using it to monitor the creative process, and by examining, interpreting, assessing, and reflecting on media art works;

B1.2 use the critical analysis process, including the process of deconstruction, to analyse and evaluate different types of media art works

B1.3 analyse how their interpretation and evaluation of a media art work evolved through each stage of the critical analysis process, and communicate their findings in a creative way (e.g., sketchbook)

B2. Identity and Values: demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;

B2.1 analyse, on the basis of investigation, the ability of media art works to express and promote cultural identities

B2.2 analyse, on the basis of investigation, the ability of media art works to express and promote cultural identities

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;

C1.1 explain the stages of the creative and critical analysis process with reference to media art works, and explain and use correctly and appropriately a broad range of terms related to the conventions, concepts, principles, and elements of media arts when creating or analysing media art works

C1.2 analyse, on the basis of research, how elements from contributing arts are applied through the principles of media arts

C2. Contexts and Influences: demonstrate an understanding of the sociocultural and historical contexts of media arts;

C3. Responsible Practices: demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works:

C3.1 explain the stages of the creative and critical analysis process with reference to media art works, and explain and use correctly and appropriately a broad range of terms related to the conventions, concepts, principles, and elements of media arts when creating or analysing media art works

C3.2 use the critical analysis process, including the process of deconstruction, to analyse and evaluate different types of media art works

C3.3 analyse how their interpretation and evaluation of a media art work evolved through each stage of the critical analysis process, and communicate their findings in a creative way (e.g., sketchbook)

C3.4 investigate and analyse how media artists use the principle of hybridization, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

C3.5 investigate and analyse how media artists use the principle of interactivity, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

C3.6 investigate and analyse how media artists use the principle of duration, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

C3.7 investigate and analyse how media artists use the principle of point of view, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts

C3.8 identify a broad range of positive character traits associated with media arts production, and exhibit these traits consistently in both their independent work and their interactions with others (e.g., show initiative at the outset of creative production processes; demonstrate cooperation and responsible leadership in a team environment; show respect for their tools and work environment and for the opinions of others)