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 perverse 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, 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 integrated 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 and critiques. Working on the Macintosh platform and using Adobe After Effects CS6 for compositing (and also for keyframe and effects animation), students will learn how to create imaginative two-dimensional images 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 repaint, stop-motion and/or hand drawn work.
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 reading and lab time are required** to support class discussions and creative work.

**COURSE OBJECTIVES**

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 idea research, critical thinking and idea development. Students are encouraged to consider on how things might be ‘otherwise’ and to be aware of the social/political implications of the animations they make.

**Preparing source art:**
Creating layered vector or raster art files, drawings, sound files, movies, found and/or made images and objects

**Building scenes:**
using digital cinematography [camera choices and lighting, from Greek: kinesis (movement) and grapho (to record)] and importing and positioning source art and sounds to create scenes, sequences, climates and meaning.

**Animating objects and environments:**
setting up animation controls, motion paths and keyframing events, sounds, and effects

**Rendering images:**
Set options for the software rendering of each frame for every scene

**Compositing, post-processing and final output:**
putting it all together (with sound) and getting it out to an audience

Additionally, by the end of the term, students should have developed an increased understanding of the codes, conditions and practices of contemporary animated media. Students should be better able to critically examine animated media by formulating and researching such questions as:

- Who made (and who paid for) the animation?
- What is the primary purpose of the animation?
- What is the subtext of the animation?
- What is said, and what is not said within the animation?
- For whom was the animation made?
- In what historical/cultural context was the animation created?
- How might viewing this animation potentially affect the spectator’s beliefs and/or behaviors?
- How does this animation reinforce or subvert dominant Western animation practices?
- How are issues of race, class, sexuality and/or gender treated in this animation?
REQUIREMENTS

Each student is required to complete four projects (see percentage breakdown below), and to participate fully in classroom critiques, presentations and work sessions. Each student will draw on their experiences, research and imagination to create animated shorts that are meaningful, engaging, and that meet all of the criteria stated in each project description. All animations will be turned in as Quicktime 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. This class requires 8+ hours per week spent on projects outside of class each and every week. Any student not working on a regular basis outside of class (either in the School of Art New Media Studios or at another computer) will fall behind and find it extremely difficult to keep up with the class.

PARTICIPATION

All students are expected to attend all classes. Each studio class is 160 minutes of in-class demonstrations and discussions of technical processes and creative practices. If you miss a class and then ask me what was covered in your absence, I might say that I showed students how to build a track matte hierarchy. This does not mean that I can then spend the next hour covering this material with you. In other words, there are no make-up classes. Plan on attending if you plan on learning 2D animation. Plan on attending if your goal is to receive a good grade. Students are evaluated on in-class preparedness and participation. Therefore, more than two unexcused absences will result in a lowering of your grade by one increment (for example and A- would become a B+). 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 professors cannot take time away from regular class instruction to repeat lectures and assignment requirements for each absent student.

Except for a serious medical or family emergency, 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) 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 mature approach to 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.

- **9/15 (Mon.) Project #1 DUE (15%)**
  - Augmented Self-Portrait Animation
  - 15-second animation with sound

- **10/6 (Mon.) Project #2 DUE (20%)**
  - Individual Explorations
  - 15-second animation with sound

- **11/3 (Mon.) Project #3 DUE (25%)**
  - Flash Fiction Animatic
  - Team presentations to class

- **12/3 (Weds.) Project #4 DUE (30%)**
  - Flash Fiction FINAL
  - 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 animation and present it to the class during weeks 12 – 14 (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
- 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 BE DROPPED A LETTER GRADE

SCHEDULE

Week 1: 8/25
Introduction to course and new media studio policies; discussion of syllabus. Introduction to the art of 2D experimental animation. Fill out student information sheet.

8/27 Introduce Project #1 – Augmented Self-Portrait Animation. Discuss the ART of animation. Discuss Idea generation and concept development. Introduction to the principles of animation, and project structure, and project planning. Introduction to Animation Basics in After Effects.

Homework: Begin work on Project #1 – Augmented Self-Portrait Animation. Create layered source material for your animation. Bring your source material to your next class. Practice (working outside of class) in After Effects.
Week 2:

9/1  Labor Day — Mason CLOSED

9/2  (Tuesday) Last day to ADD, Last day to DROP with no tuition penalty

9/3  Introduce making and importing assets, transformations and anchor points
     Layer basics and parenting, nested compositions, precomposing, split layer,
     more work with key-framing.

**Homework:** Continue work on **Project #1 – Augmented Self-Portrait Animation.**
Find and make sounds to use in your soundscape.
*Bring your sound files to next class.*

Week 3:

9/8  Introduction to sound capture and editing using Audacity.
     Working with sound in After Effects and more keyframing.

9/10 Work in class on animations. One-to-one instruction.

**Homework:** Finish **Project #1 – Augmented Self-Portrait Animation**
(15-second animation with sound in .mov format)

Week 4:

9/15 **Project #1 DUE (10%) – Augmented Self-Portrait Animation**
     Present and discuss animations in class.

9/17 **Introduce Project #2 – Individual Explorations**

**Homework:** Start working on **Project #2 – Individual Explorations**
Select the experimental animation process that you want to explore, and begin
developing your project ideas and methods.

Week 5:

9/22 Blending modes, masking and track mattes, Animation assistants
     Work in class on animations.

9/24 Painting, erasing and cloning in After Effects,
     Work in class on animations.

9/26 **LAST DAY TO DROP CLASS (Friday)**

**Homework:** Work on **Project #2 – Individual Explorations**

Week 6:

9/29 Titles and credits. Review render settings.
     Work in class on animations.

10/1 Work in class on animations.

**Homework:** Finish Work on **Project #2 – Individual Explorations**

Week 7:

10/6 **Project #2 DUE (15%) – Individual Explorations**
     Present and discuss animations in class.

10/8 Introduce **Project #3 DUE (15%) – Flash Fiction Animatic**

**Homework:** Start preparing for **Project #3 – Flash Fiction Animatic**
Week 8: 10/13  Columbus Day Recess. Class does NOT meet.  
          >>> Monday classes meet on Tuesday.
10/14  (Tuesday) Flash Fiction teams meet and start developing project ideas.
10/15  Flash Fiction teamwork continues.

   **Homework: Start work on Project #3 – Flash Fiction Animatic**

Week 9: 10/20  Introduction to 3D space.  
          Work with creating and animating cameras in 3D, lighting in 3D.
10/22  Flash Fiction teamwork continues.

   **Homework: Work on Project #3 – Flash Fiction Animatic**

Week 10: 10/27  Work with offsets (tiling) in Photoshop and in After Effects.  
          Flash Fiction teamwork continues.
10/29  Flash Fiction teamwork continues.

   **Homework: Finish Work on Project #3 – Flash Fiction Animatic**

Week 11: **11/3  Project #3 DUE (25%) – Flash Fiction Animatic**  
          Present and discuss Flash Fiction Animatics in class.
11/5  Continue Flash Fiction Animatic presentations and discussions.

   **Homework: Start working on Project #4 – Flash Fiction FINAL**

Week 12: 11/10  Student Choices: screenings and observations.  
          Technical demos as needed.  
          Work in class on final animations. Team and individual instruction.
11/12  Student Choices: screenings and observations  
          Technical demos as needed.  
          Work in class on final animations. Team and individual instruction.

   **Homework: Continue work on Project #4 – Flash Fiction FINAL**

Week 13: 11/17  Student Choices: screenings and observations.  
          Technical demos as needed.  
          Work in class on final animations. Team and individual instruction.
11/19  Animation screenings, technical demos as needed.  
          Technical demos as needed.  
          Work in class on final animations. Team and individual instruction.

   **Homework: Continue work on Project #4 – Flash Fiction FINAL**
Week 14: 11/24 Student Choices: screenings and observations.
Technical demos as needed.
Work in class on final animations. Team and individual instruction.


Homework: Finish work on Project #4 – Flash Fiction FINAL

Week 15: 12/1 Studio work day for Project #4 – Flash Fiction FINAL.
Rendering and troubleshooting.

12/3 Wednesday, Last Day of Class from 10:30 – 1:10pm in room AB 1023.
Project #4 DUE – Flash Fiction FINAL.
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 or an external hard drive to transfer and back up your project files.

Optional: White, unlined, 4" X 6" (or 6" X 9") Index Cards for storyboards.
Additional materials > as needed depending on your animation project choices.

BOOKS

NOTE: All books used for this class are available (free of charge) to Mason students through Safari Tech Books Online. To access these books go to: http://library.gmu.edu/ and the click on the tab “Articles and more” and then click on “S” under “databases.” Next click on “Safari Tech Books.” You will be asked to login using your Mason email username and password. This site can be accessed from on campus as well as from off campus. Search site by keywords.

Books about the Art of Animation:

Re-imagining Animation
By: Paul Wells; Johnny Hardstaff
Publisher: AVA Publishing

How to Make Animated Films
By: Tony White; Kathryn Spencer
Publisher: Focal Press
Pub. Date: August 22, 2013

Animation from Pencils to Pixels
By: Tony White
Publisher: Focal Press
Pub. Date: June 20, 2014
Basics Animation 01: Scriptwriting
By: Paul Wells
Publisher: AVA Publishing

The Fundamentals of Animation
By: Paul Wells
Publisher: AVA Publishing

Technical Books on How to Use After Effects:

Creating Motion Graphics with After Effects, 5th Edition
By: Chris Meyer; Trish Meyer
Publisher: Focal Press
Pub. Date: February 11, 2013

Adobe® After Effects® CS6 Visual Effects and Compositing Studio Techniques
By: Mark Christiansen
Publisher: Adobe Press
Pub. Date: August 08, 2012

Adobe® Photoshop® CS6 on Demand, Second Edition
By: Steve Johnson
Publisher: Que

The Art of Stop-Motion Animation
By: Ken A. Priebe
Publisher: Course Technology PTR
Web ISBN-10: 1-59863-245-0

The Advanced Art of Stop-Motion Animation
By: Kenneth A. Priebe
Publisher: Course Technology PTR
Print ISBN-10: 1-4354-5613-0

Remember: All of the above books are available (free of charge) to Mason students through Safari Tech Books Online. To access these books go to: http://library.gmu.edu/ and the click on the tab “Articles and more” and then click on “S” under “databases.” Next click on “Safari Tech Books.” You will be asked to login using your Mason email username and password. This site can be accessed from on campus as well as from off campus. Search site by keywords such as: storyboard, script writing, timing, animation, After Effects, etc.
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 the 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 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 other 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.

Animation History, Background Information and examples:

http://www.precinemahistory.net/ (excellent, illustrated, chronological site on pre-cinema history)
https://design.osu.edu/carlson/history/lessons.html (from Wayne Carlson, current through 2002)
http://www.annecy.org (English version, International Animation Festival: see about > archives)
http://animationhistory.blogspot.com/ (independent and experimental animations + links)
http://www.awn.com/mag/issue3.2/3.2pages/3.2chimovitznyc.html (article on seven independent animators)
http://www.awn.com/mag/issue1.3/articles/moritz1.3.html (Lotte Reiniger, 1920s animation 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 animation techniques)
http://genedeitch.awn.com (an online book about his life as an animator)
Association Internationale du Film d'Animation (ASIFA)
British Film Institute
http://www.shortoftheweek.com/?s=animation (high quality animations, searchable site)
Australian Center for the Moving Image
National Film Board of Canada (enter "animation" in the search box, also search "Norman McLaren")
Eadweard Muybridge Motion Studies
Cartoon Brew
MIT video and animation site
short videos on hand-drawn animation
>>> Watch: The History of Animation, Sound, and Stereotypes

Animation Principles:
Animation Arena
Principles of Animation
Animation Meat - Nine Old Men
Frank and Ollie's Animation Tips

Cartoon Physics and Exaggeration:
Cartoon Laws of Physics
Wiley Coyote vs. Roadrunner (classic example of "cartoon Physics"

Conveying a Sense of Weight:
Weight Lift and Toss
Weight Lift Toss
Weight animation with Cartoon Physics
Wiley Coyote Push

Animated Walking:
Learning to walk
How to Break Down a Walk Cycle
Exaggerated Walkers
Source Image and Textures Sites:

- **www.pngimg.com** (website with free, high-quality images already on transparent backgrounds)
- **www.imageafter.com** (copyright free, high quality images, searchable site)
- **www.mayang.com/textures**
- **http://commons.wikimedia.org**
- **http://svs.gsfc.nasa.gov/index.html**
- **http://www.isourcetextures.com/catalogue/free-textures/free** (free textures)
- **http://www.archive.org/index.php** (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://wellcomeimages.org/** (creative commons license > free non-commercial use)
- **http://textures.forrest.cz/**

2D Tutorials and additional sites for 2D animators:

- **http://www.videocopilot.net/tutorials**
- **http://www.adobe.com/ap/products/tips/aftereffects.html**
- **http://ae.tutsplus.com/**
- **http://library.creativecow.net/tutorials/adobeaftereffects**
- **http://www.layersmagazine.com/category/aftereffects/**
- **http://aftereffects.digitalmedianet.com/**
- **http://library.creativecow.net/articles/rabinowitz_aharon/cartoon_look.php**
- **http://www.cgarena.com/freestuff/tutorials/aetutorials.html**
- **Making a Cut Paper Jointed Puppet** (Instructables)
- **50 Excellent Adobe After Effects Tutorials**
- **adobeTV Learn After Effects**
- **After Effects Animating with Puppet Tools** and more....

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

- **freemusicarchive.org** (click on arrow to download sound)
- **www.freesound.org** Login to download (register for a free account) and you will receive an activation code in your email - read it and click the link
- Log in and find a sound and click the download button
www.freeaudioclips.com
audioMicro
http://www.partnersinrhyme.com
http://www.pacdvsounds/
www.flashkit.com
http://www.a1freesoundeffects.com
http://www.tintagel.net/resources/Multimedia/Audio/
www.soundhunter.com/
www.videomaker.com/scripts/sfx_links.cfm (search = “sound”)
www.stonewashed.net/sfx.html
www.findsounds.com/
http://www.soundjay.com/
http://www.partnersinrhyme.com/pir/PIRsfx.shtml
www.sound-ideas.com
www.zero-g.co.uk
http://eamusic.dartmouth.edu/~cc12/sounds/
http://www.reelwavs.com/

Culture, Art and Theory Sites:
http://www.networkcultures.org
http://mediaartists.org/
www.nnartists.org
www.rochesterartcenter.org
http://infosthetics.com/
http://www.medienkunstnetz.de/mediaartnet/
www.furtherfield.org
www.turbulence.org
www.rhizome.org
www.metamute.org
http://www.we-make-money-not-art.com/
http://www.selectparks.net/
http://www.kultureflash.net/
http://liftlab.com/think/nova/ (pasta and vinegar)
http://www.isea-web.org/ (International Society for Electronic Arts)
http://www.bomsite.com/
http://www.aec.at/ (ARS Electronica)
http://www.illegal-art.org/
www.ctheory.net
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.lynndunham.blogspot.com/ (see LINKS to museums at bottom of page)

UNIVERSITY & 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 2014**
September 20th
October 18th
November 15th

**ArtsBus Credit**

- Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.
• If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for additional, very important information regarding ArtsBus policy.

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

**Visual Voices Lecture Series Fall 2014**
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.

August 28  Anne Smith, Jay Hendrick, Sarah Irvin, Patrick Sargent  “Here and Now:Praxis in the Mason Studios”
September 4  Rob Graziani  “E(ART)H History”
September 18  Dale Culleton  “Improvising a Living Beyond the Studio”
October 16  Carmon Coangelo  “Psychogeographies:Jack Kerouac, Sputnik & Disneyland”
October 23  Ann Fesler  “A Girl Like Her”

**Important Deadlines**
Last Day to Add  **Tuesday, September 2**
Last Day to Drop (No Tuition Penalty) **Tuesday, September 2**
Selective Withdrawal Period – **September 29- October 24**
Incomplete work from Spring 2014 due to instructor -

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

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

**Official Communications via GMU E-Mail**
Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.
Attendance Policies
Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

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

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

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

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

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

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