INTRODUCTION

While the medium of computer generated imagery (CGI) is a relatively young one, it has roots in hand-drawn animation. Many of the early pioneers of computer graphics (Ed Catmull amongst them) saw its storytelling potential, and eventually helped found the world-famous Pixar. Besides cinematic entertainment, the medium has also flourished in simulation and videogame markets. As technologies continue to improve, new exciting applications like VR and 3D Printing have arisen as well. As animation education and interactive technology have proliferated, the possibility of independent animation teams telling short stories or creating video games presents new and interesting opportunities for digital artists. This class will cover some of the fundamentals of the 3D realm, and provide a practical application to those interested in 3D as an artistic outlet.

COURSE DESCRIPTION

The primary goal of this course is to provide a foundational knowledge for CGI, primarily modeling, texturing, and animation. Students will be tasked with executing the assignments laid out by the instructor, using their creativity and artistic skill to make them unique and well crafted. These assignments will be given on a regular (weekly) basis to help hone the students' abilities, emphasize working efficiently, learning from one's mistakes, and "not looking back". The professional world is a world of deadlines, where one must be constantly pushing one's self to meet the goals laid out for them. It is tough and competitive, and this course is laid out to reflect that challenge. It is not for the dabblers, or those looking for an "easy A". Failing to accomplish each weekly assignment in a timely manner will dramatically increase the chances of outright failure in this course. To avoid this, schedule your time carefully, seek advice and critique from your instructor as well as your fellow students, ask questions, and request assistance if you come across a roadblock. This is an exciting course with great potential for those who are self-motivated and dedicated.

Methods of instruction include software demonstrations, lectures, visual presentations, discussions and critiques. Working on the Macintosh platform, students will learn how to create imaginative three-dimensional (3D) environments with scaled objects, surface textures, lights, shadows, and cameras. Each student will then learn how to keyframe motion and use 3D environments and objects to make a creative, experimental, (extremely) short animation.

This experience is designed to broaden the student's range of visually expressive digital media. Emphasis will be placed on visual aesthetics, technical abilities, idea generation and concept development. There will be weekly demonstrations, discussions, and critiques. 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 create 3D animations by working through these steps:

Modeling:
constructing 3D (organic and geometric) wireframe objects, characters and environments

Creating surfaces:
defining surface attributes such as color, image, texture, reflection, etc.

Building scenes:
using digital cinematography (lights and cameras) and positioning 3D objects

Animating objects:
setting up animation controls, character expressions, motion paths and keyframing events
working with sound and motion

Rendering images:
software rendering of each frame for every scene

Compositing, post-processing and final output:
putting it all together with sound, titles and credits — plus getting it out to an audience

SOFTWARE
Students will be introduced to Autodesk MAYA 2016 Unlimited for modeling and animation. Students will use Adobe Photoshop (Creative Suite 6 or CC) to create images and textures for their animations.

REQUIREMENTS
Students are required to complete thirteen projects (see DUE dates below). Each student will use the lessons learned in class and in their studies to complete their projects, be it modeling, texturing, or animation. The projects should meet all of the criteria stated in the project description. Students are also expected to be prepared to work in class and to participate in the discussions and critiques that take place during the semester. Students are required to back up their MAYA project files and animations.

COURSE EXPECTATIONS
Preparedness:
This class requires that you spend 8+ hours outside of class each week on reading, completing tutorials, and working on projects. Any student not reading and working in the School of Art New Media Studios* (on a regular basis outside of class) will fall behind and find it extremely difficult to keep up with the class. It is wise to schedule your lab time into your calendar (just as you do your classes) and then to stick to a regular schedule.

* You may choose to complete your out-of-class work either in the School of Art New Media Studios and/or on your home computer or laptop, as long as you have access to the necessary software programs. A free, fully-functional student version of Maya is available online from Autodesk.

Participation:
Students will be evaluated on the following:
1. Timely completion of all 13 projects.
2. Full participation in weekly work sessions, discussions and critiques.
3. Creative experimentation with media and ideas.
4. Developing individual interests including:
- ability to apply critical visual analysis to work (form, content, context)
- understanding and application of animation concepts
- self-discipline and mature approach to work
- ability to express your own ideas about your work and the work of others

Attendance, Absenteeism and Missed Assignments:
All students are expected to attend all classes. Each studio class is 160 minutes of in-class demonstrations, discussions of creative practices, and project work time. If you miss a class and then ask me what was covered in your absence, I might say that I showed students how to model with non-linear deformers. 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 class if you plan on learning 3D modeling and animation. All missed classes will be considered unexcused unless you send me an email (or bring me a written note) stating why you had to miss class for a cause beyond your reasonable control (personal illness, family emergency, etc.). It is at my discretion whether or not to excuse the absence. All assignments are due on their respective due dates, unless I have granted you an extension due to circumstances beyond your reasonable control. Assignments turned in late for an unexcused absence will be marked down 20% for each class period that they are late.

GRADING CRITERIA
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.

Percentage/Points Breakdown: 130 points total
Each of the following thirteen projects is worth 10 points, totaling in 130 points. Combined, these thirteen projects will account for 100% of your final grade.

1- Sword Model- 10pts	**6- Human Face (rough)- 10pts**	**11- Ball Bounce 10pts**
2- Space Ship- 10pts	**7- Human Face (polish)- 10pts**	**12- Character Walk (rough) 10pts**
3- Dining Room- 10pts	**8- Texture Hard Surface- 10pts**	**13- Character Walk (Polish) 10pts**
4- Quadruped- 10pts	**9- Texture Face UV- 10pts**	
5- Humanoid Body- 10pts	**10- Tx Face Lit/Rendered- 10pts**	

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:
- The work demonstrates an excellent understanding of concepts discussed in class
- Models have solid design resemblance, with no technical flaws, n-gons, holes, etc
- Animation is layered, varied and shows understanding of the principles of animation
- The timing feels right (the work doesn't drag or whip by unintentionally)
- The work is well-crafted and has no distracting errors (aesthetic choices should be obvious).
- Finds a visually interesting approach to the assigned topic
- Goes beyond what was covered in class and shows serious thought

Score of B: Strong – Meets most or all of the following criteria:
-Has no more than a few minor mechanical errors
- Clearly addresses the topic as assigned and explores it thoroughly
- Shows a mastery of what was covered in class and may pull in some ideas and techniques from beyond class
- Is well developed, with strong conceptual and artistic content

Score of C: Competent – Meets most or all of the following criteria:
- Shows technical competence, but may have a few major flaws and/or many small flaws
- Adequately addresses the topic and covers the major points required
- Sticks with ideas covered in class and does so accurately
- Has artistic qualities but is not particularly creative, thoughtful or thought-provoking

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,
- Contains distracting technical flaws and/or lacks serious effort

Score of F: Inadequate – Shows any of the following problems:
- Doesn't address the topic as assigned and/or doesn't show an understanding of what was covered in class
- Very little (if any) creative effort
- Very little (if any) thought behind the work
- Is severely flawed mechanically

NOTE: Late projects (Projects not ready at the time of critique) may be dropped a letter grade.

SCHEDULE

---Week 1(Jan 23rd)---

Introduction to course and new media studio policies; discussion of syllabus, introduction to the art of 3D animation. Overview of 3D modeling and the Maya user interface (view panes, menu sets, Hotbox, channel box, outliner). Introduce navigation, project creation, keyboard shortcuts, settings preferences, and Maya help.

Homework: Watch Maya Learning Movies. Start with Getting Started. Practice using the Maya interface and working with basic polygons.

--Week 2---

In class demo- Polygon modeling using extrusion, edge rings/loops, collapsing, and the scale tool.

 ASSIGNMENT 1: SWORD- Model a sword from polygons using the techniques learned in class, as well as techniques picked up by watching tutorials. Use concept sketches or photo reference. You may model a famous sword if you wish. Solid proportion and design resemblance are primary. Ornate detail is icing on the cake. Curved/asymmetrical swords are more challenging, but acceptable.
Assignment is due Week3, at the start of class

---Week 3---

Assignment 1 Critique at start of class.
Polygon modeling continued. Subjects include duplicating objects, soft selection, deformers, combining/detaching objects, object history, importing image reference, and booleans.
In class demo- modeling a space ship from reference.

Homework: Check out Mr H's youtube demos on modeling an X-Wing. Great demo with in-depth modeling tips. (Link in tutorial area below). Find or draw your own blueprints for a space ship, to be used in Assignment 2. If you wish to design a non-space craft or vessel, present your alternative design to me for permission.

ASSIGNMENT 2: SPACE SHIP- Continue practicing hard surface modeling by creating a space ship from reference. You may sketch reference of your own personal space ship, or model from a famous space ship (points for creativity). *Assignment is due Week 4 at the start of class*

---Week 4---

Assignment 2 Critique at start of class
Discuss modular modeling, using instanced duplication, grid and vertex snapping, and finishing touches for hard surface modeling.
Discuss scene construction, building an asset library.

Homework: Check out Mr. H's tutorial on modeling a dining room. Also take a look at Mike Herme's youtube tutorial on modeling a bed and pillow.

Assignment 4: Dining Room- Model either a building exterior using a modular approach, or model a simple interior scene (reminiscent to Mr. H's dining room). If you model an interior scene, you must include 10 *unique* assets (furniture, chairs, lamps, tools, utensils, doors, etc.). Duplicated furniture do not count as unique assets.

If you choose a building exterior, it must feel complete, and not have obvious features missing, like a roof, or doors, windows, etc. Photo reference strongly recommended. Assignment is due (Week 5) at the start of class.

---Week 5---

Assignment 3 Critique at start of class
Introduction to organic modeling. Smooth proxy, smooth polygon, split polygon, merge vertex, collapse tools, the importance of quad geometry, poles.
Dough Boy Demo
Quadruped Demo from reference. Mirror geometry, instanced mirroring, edge loops with concern to face structure.

Homework: Take a look at 3dEX's tutorial on modeling at brachiosaurus. It's a bit long, but has some solid edge-flow techniques.

Assignment 3: Quadruped- Choose any animal that walks on four legs to model from reference. It may be a photo-realistic model, or a caricatured "cartoony" model. It may be of an extinct or mythical nature, but reference must be provided. Assignment due (Week 6), start of class.

---Week 6---

Assignment 4 critiqued at start of class
Discuss and demonstrate character modeling. Posing and topology for rigging purposes.
Discuss clothing, sculpt modeling, and retopologizing using Quad Draw

Homework: Design or acquire reference for humanoid character model. Character may be realistic or exaggerated/caricature. https://www.3d.sk/recommended highly.

Assignment 5: Character Body- Using photo or hand drawn reference, model a humanoid character body. Character may be clothed, or wearing gloves/shoes. Form, silhouette and proportion are primary here, as well as solid topology/ edge-flow. The head will not be counted amongst the tasks here. Just model a placeholder shape for now. Character may be realistic or exaggerated/caricature. Assignment due (Week 7) at start of class. ***KEEP IT SIMPLE!!***

---Week 7---

Assignment 5 Critique at start of class.
Discuss face modeling, importance of edge flow, attaching objects, stitching Verts together. Demo on face modeling

Homework: Alternative face modeling methods found at Polyface and the Maya Learning Channel

Assignment 6: Human Face (Rough)- Model a human face and head to go with your character body. Hair is to be avoided. Focus on the proportions, the visual appeal, and the topology. Assignment critiqued for a progress report grade (Week 8), and the final project is due (Week 9), start of class.

---Week 8---

Critique progress of Head Model Assignment. This is graded. Continue work on Head Model

Assignment 7: Human Face (Polish)- Finalize head model. Correct any issues, last minute details, etc.

Assignment is due Week 9 at the start of class.

---Week 9---

Critique of Assignment 7 at start of class
Discuss materials, Uv mapping, and texture types- color, bump, specular, normal, and opacity.

Homework: Be sure to check out Mr. H's or Poly-Face's tutorial on Hard Surface UV mapping for review.

Assignment 8: Texture Hard Surface- Choose a previous hard-surface assignment to apply materials, UV maps, and textures (Assignments 1, 2, or 4). At least one portion of the object must be textured with a texture map (color, bump, specular, normal, or opacity/alpha). The material/texture choices should feel natural. You may create your own textures in Photoshop, take photo reference of the desired textures, or download and edit textures from the web. Assignment due week 10 at the start of class.

---Week 10---

Critique Assignment 8 at start of class
Demo/discuss advanced UV unwrapping techniques, for face texturing. Discuss photo editing to create wrap-around face texture.

Homework: If you intend on editing your own photos for face textures, check out Psionic Games' tutorial on face texturing. If you're feeling brave, check out Ryan Kittleson's tutorial on subsurface scattering.

Assignment 9: Texture Head- UV map and apply textures to your face from Assignment 6. You can either paint on your textures manually, edit them together from your own photos, or use premade textures from 3d.sk. Model should appear natural, and not be warped or stretched, without obvious seams or flaws. Assignment due Week 11 at the start of class.

---Week 11---

Critique Assignment 9, start of class
Discuss camera settings, render settings, lighting settings, and basic keyframing. Discuss turnarounds, fly-throughs

Assignment 10: Render Pass- Render one of the assignments you have textured. Set up cameras and lighting, and animate either the camera, the lights, or the object. Final output should be quicktime, with h264 compression. Light and render the subject matter in a manner that is most appealing.
Assignment is due Week 12 at start of class.

---Week 12---

Critique Assignment 10, start of class
Discuss the 12 principles of animation, keyframes, and the graph editor. Discuss playblasts, demo bouncing ball.

Homework: Be sure to review Alan Becker's presentation on the 12 principles.

Assignment 11: Bouncing Ball Animation- Animate a ball bouncing and coming to a halt. Be sure to use real or video reference. Remember the principles of timing, arcs, slow in/slow out, and squash 'n stretch. Capture

your final work in the form of a playblast, and hide all elements except for the geometry.
Assignment is due Week 13 at start of class

---Week 13---

Critique Assignment 11, start of class
Review the core positions of a walk, the importance of reference. Practice posing with downloaded character rigs. Demo animated walk.

Homework: Check out all the Animated Walking web references down in the Website section below.

Assignment 12: Character Walk (Rough)- Animate a character rig walking from one side of the screen to the other. Assignment will be evaluated for body mechanics (does it look right?) and character. Strongly recommended you film yourself performing this action for reference. Character should take a minimum of 5 steps. Final output should be quicktime playblast, h264, same as before.
Assignment is due Week 14 at start of class.

---Week 14---

Critique Progress of Character Walk Assignment for grade.
Discuss spline animation, review the graph editor, fixing keys, animating to the camera, fixing pops and jerks in the animation.

Assignment 13: Character Walk (Polish)- Continue work on Character Walk, move into polish. The assignment is due at the start of class

---Week 15---

Critique Walk assignment at start of class. Class dismissed afterwards. NOTE- attendance required for the last day of class.

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 drive to back up and transfer your project files.
Optional: Paper and pencil for note taking (strongly recommended)
White, unlined, 4" X 6" (or 6" X 9") Index Cards for storyboards.

BOOKS
Getting Started Maya 2014 can be downloaded for free at:
http://download.autodesk.com/us/maya/Maya_2014_GettingStarted/index.html

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:
The Nine Old Men
By: Andreas Deja
Publisher: Focal Press
Print ISBN- **13:** 978-0-415-84335-5
Web ISBN- **13:** 978-1-135-01585-5
Re-imagining Animation
By: Paul Wells; Johnny Hardstaff
Publisher: AVA Publishing
Print ISBN-13: 978-2-940373-69-7
Web ISBN-13: 978-2-940439-56-0

How to Make Animated Films
By: Tony White; Kathryn Spencer
Publisher: Focal Press
Pub. Date: August 22, 2013
Print ISBN-13: 978-0-240-81033-1

Animation from Pencils to Pixels
By: Tony White
Publisher: Focal Press
Pub. Date: June 20, 2014
Print ISBN-13: 978-0-240-80670-9

The Fundamentals of Animation
By: Paul Wells
Publisher: AVA Publishing
Print ISBN-13: 978-2-940373-02-4
Web ISBN-13: 978-2-940373-02-4
---The Following are not available at Safari. Available at Library—

The Illusion of Life
By: Frank Thomas and Ollie Johnston
Publisher: Disney Editions, Rev Sub edition (October 5, 1995)
ISBN10- 0786860707
ISBN13- 978-0786860708

The Animator's Survival Kit
By: Richard Williams
Publisher: Faber & Faber
ISBN10- 086547897X
ISBN13- 978-0865478978
App Available- http://www.theanimatorssurvivalkit.com/ipad.html

Technical Books on How to Use Maya:
Autodesk Maya 2014 Essentials
By: Paul Naas

Publisher: Sybex
Pub. Date: June 24, 2013
Print ISBN: 978-1-118-57507-9
Web ISBN: 1-118575-07-5

Mastering Autodesk Maya 2014

By: Todd Palamar
Publisher: Sybex
Pub. Date: July 1, 2013
Print ISBN: 978-1-118-57496-6
Web ISBN: 1-118574-96-6

Maya in 24 Hours, Sams Teach Yourself

By: Kenny Roy; Fiona Rivera
Publisher: Sams
Pub. Date: August 14, 2013
Print ISBN-10: 0-672-33683-9
Web ISBN-10: 0-13-325634-0

How to Cheat in Maya 2014: Tools and Techniques for Character Animation

By: Kenny Roy
Publisher: Focal Press
Pub. Date: July 31, 2013
Print ISBN-13: 978-0-415-82659-4
Web ISBN-13: 978-1-134-05446-6

Maya® Studio Projects Dynamics

By: Todd Palamar
Publisher: Sybex
Pub. Date: November 02, 2009
Print ISBN: 978-0-470-48776-1
Web ISBN: 0-470487-76-3

Creating Visual Effects in Maya

By: Lee Lanier
Publisher: Focal Press
Pub. Date: February 3, 2014
Print ISBN-13: 978-0-415-83418-6
Web ISBN-13: 978-1-135-05039-9

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.

Free download of Maya for university students (Maya 2014, Unlimited)
http://www.autodesk.com/education/free-software/maya

Animation Principles:
Allan Becker's demonstration of the 12 Principles (based on Frank Thomas and Ollie Johnston)
Animation Arena (28 Principles of Animation by Walt Stanchfield)
Animation Meat - Nine Old Men A series of lecture notes by Eric Larson and Ham Luske, two Disney masters

Animated Walking:
How to Break Down a Walk Cycle
Felix Sputnik Animation Tutorial
Animator's Survival Kit Opening
Robin Hood intro

3D Tutorials and General 3D sites:
Maya Learning Path Maya Learning Path video tutorials
Mr. H Maya video tutorials includes, channel box, camera navigation, modeling, texturing and more
Maya Learning Channel Broad array of topics, including Character Rigging and Dynamics
Vinny Argentina Maya video tutorials > texture/UV, modeling, human IK and more
http://poly-face.com/ Maya tips and Tricks, Overview, Rigging using Human IK and more
http://area.autodesk.com/tutorials (maya tutorials, filtered by category & level, registration required)
Polycount Forums
Gnomon Workshop (free tutorials under "freebies," registration required)

Animation History, Background Information and examples:
http://floobynooby.blogspot.com/ Posts Animated Shorts, Tutorials, and Cinema Analysis

11 Second Club Holds monthly competitions to animate 11 seconds of dialog. Winner is critiqued by pro
Living Lines Library Collection of traditional animation pencil tests
https://www.shortoftheweek.com/?s=animation excellent, high quality animations, searchable site
Eadweard Muybridge Motion Studies
http://www.stopmotionanimation.com/ (stop motion handbook + an amazing number of links)
Cartoon Brew
MIT video and animation site short videos on hand-drawn animation>>> Watch: The History of Animation, Sound, and Stereotypes

Animation Groups and Organizations:
The Animation Guild Click TAG: Interview for interviews from animators
Association Internationale du Film d'Animation (ASIFA) requires that you join the site
British Film Institute > search under keyword = animation
Australian Center for the Moving Image
National Film Board of Canada (enter "animation" in the search box, also search "Norman McLaren")

Source Image and Textures Sites:
https://www.3d.sk/ photo reference of people of varying ages and builds, turnarounds, textures, etc
128 Pixar textures as the title suggests, 128 tile-able textures used by Pixar
http://pngimg.com/ (website with free, high-quality images already on transparent backgrounds)
http://www.imageafter.com/ (copyright free, high quality images, searchable site)
http://www.mayang.com/textures/
https://commons.wikimedia.org/wiki/Main_Page
http://www.isourcetextures.com/catalogue/free-textures/free (free textures)
https://www.loc.gov/(Library of Congress)
http://americanart.si.edu/research/programs/archive/ (Smithsonian)
https://wellcomeimages.org/ (creative commons license > free non-commercial use)
http://svs.gsfc.nasa.gov/index.html

Sound Sites (many of these sites have copyright free sounds at no charge):
Sonopedia HD Sound Effects Library A professional sound effects library for high definition media production containing more than 25,000 sound effects. Sign in with your Mason email.
freemusicarchive.org (click on arrow to download sound)
http://www.freesound.org/ Login to download (register for a free account) and you will receive an activation code in your email - read it and click the link Log in and find a sound and click the download button
http://www.partnersinrhyme.com/
http://www.pacdv.com/sounds/
http://www.flashkit.com/
http://www.stonewashed.net/sfx.html
http://www.findsounds.com/
http://www.soundjay.com/
http://www.partnersinrhyme.com/pir/PIRsfx.shtml
https://www.sound-ideas.com/
http://www.zero-g.co.uk/
http://www.reelwavs.com/

School of Art and New Media Content

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 Office of Disability Services (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 Office of Disability Services.

Technology: In accordance with George Mason University policy, please silence all 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 Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for important information regarding ArtsBus policy. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.

If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300.

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

Masonlive/Email: 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 must adhere to the guidelines of the George Mason University Honor Code. Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

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.