George Mason University | School of Art
AVT 383 (001) CRN: 12420, Fall 2018
3D Experimental Animation (4 credits)
Tue/Thurs 4:30pm - 7:10pm
Prerequisites: AVT 280 or permission of instructor.

Professor Zachary H. Rhoades
Office: TBD
Office Hrs: T/R 7:10 - 8:30pm (by appt.)
E-mail: zrhoade@gmu.edu

INTRODUCTION

3D Experimental Animation:

3D modelling and keyframe animation are relatively new tools in the lifetime of motion-art but narative-based storytelling has been fundamental to human existence for millenia. Along with the new technologies of 3-dimensional art, modelling, and animation come new opportunities. As artists, it is our job to master these new tools so that we can properly use them to express ourselves, or create effectively. As we see in popular media there are many potential avenues for 3D modeling and animation. Video production (tv, film), and video games are the two largest segments, but myriad others exist in the form of digital still artwork, digital shorts films, composite media (mixing real-life video with animation), and even animated GIFs or motion graphics. In addition there are emerging fields of VR/AR and 3D printing. In this class we will learn the basic skills of 3D modelling and animation, and explore the ways to use it effectively for narative-based storytelling.

In short: this class will teach you 3D and allow you to explore **creative** ways to use it.

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 3D 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, practices and connections to the larger social sphere.

Methods of instruction include software demonstrations, lectures, visual presentations, discussions and critiques. 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 short animation.

This experience is designed to broaden the student's range of visually expressive digital 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 create 3D animations by working through these steps:

Idea 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. This process includes creating concept art and storyboards.

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 2014 Unlimited for modeling and animation. Students will use Adobe Photoshop→ (Creative Suite 6 or CC) to create images and textures for their animations. In the second half of the semester students will use an assortment of software (After Effects, Final Cut Pro HD→, Soundtrack Pro→, Audacity, etc.) to get their scene renders edited into their final animations (with sound, titles, and credits).

REQUIREMENTS

Students are required to complete multiple weekly projects as well as a larger midterm and final project. Each student will draw on their experiences, research and imagination to create an animation that is personally meaningful and that meets all of the criteria stated in the project description. There will be ongoing reviews of work in progress. 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 backup 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 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 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

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. Additionally, students are evaluated on in-class preparedness and participation (10% of the total grade – see grading criteria for more information); therefore, more than two unexcused absences will result in a lowering of your grade.

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.). 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 to a maximum of 66% of their original grade.

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 Breakdown:

10% attendance
10% participation
40% weekly assignments
40% midterm/final project(s)

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
- Goes beyond what was covered in class and shows serious thought and is risk taking
- The work demonstrates an excellent understanding of formal and conceptual concerns
- Motion is layered, 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
- 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
- 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
- Sticks with ideas covered in class and does so accurately
- Has artistic qualities but is not particularly creative, thoughtful or thought-provoking
- Shows technical competence, 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
- Sound is competent but not particularly engaging
- 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 will be given a maximum of 66.6% credit.

SCHEDULE

Week 1: **1/23** Introductions! Welcome to the THIRD dimension! The Z! Introduction to course and new media studio policies; discussion of syllabus, introduction to the art of 3D animation. What are your goals, what are our goals?
Lecture: Maya. Polygons! Basic navigation. Vertices/edges/faces. Click "the box"
01/25 Lecture: Create a table. Quad Geometry, selecting vertices, faces, and edges. Extrude tool.
Assignment: Create a hard surface object. Table, chair, car, shovel? Pay attention to details and geometry (real and wireframe). Hand in .MB file

Week 2: **01/30 Due**: Group review/critique of hard surface object(s).
Lecture: Textures, Lighting, Rendering.
Maya textures, imported textures, mapping, bump mapping. Rendering.
02/01 Lecture: render basics. Hypershader.
Assignment: Create a fully textured 3d object. Render a still

Week 3: **02/06 - Due**: group review fully textured object (1 still TIF image)
Lecture: Creating an environment. Walls, floors, ceilings. Attention to detail.
02/08 Booleans. Creating doors and windows. How to cut holes in objects.
Assignment: Render 3 stills from a properly lit indoor scene. (composition counts!)

Week 4: **02/13 - Due**: indoor scene. Group review. Present your .mb file indoor scene to class.
Lecture: Cameras and Keyframe animating
02/15 - Playblast!
Assignment: Create a playblast animation. (3+ seconds)

Week 5: **Midterm Week**
02/20 – Due: Playblast animation.
Lecture: Shadows, transparency, glow. Things that you only see during/after render.
02/22 - Camera attributes. Focal length. Any other render details. Premiere?
Assignment: Finish your midterm. 5 to 15 seconds animation. Compiled and properly exported. MP4

Week 6: **02/27 - Due**: **MIDTERM** animation presentations. 00:00:05:00 - 00:00:15:00
03/01 - Final animation discussion. Premiere. Sound Design. Story.
Assignment: Create a pitch for your final animation.
Final animation: 00:00:20:00 - 00:01:30:00, must be narrative in nature (tell story), and contain sound design of some sort.

Week 7: **03/06 - Due**: Pitch for final. (present to class or in groups. Discuss.)
03/08 - Human character design and rigging.
Assignment: Create a character from your final.

Week 8: **03/13** - D**ue**. Character Rig presentation.
03/15 - Particles, nCloth, etc. What other cool stuff do you want?

Assignment: Create a long-format schedule for when each part of your project will be done. Be prepared to stick to this schedule for graded check-ins.

Week 9: **03/20 Due**: Schedule review/1st graded check-in
03/22
Assignment:

Week 10: **03/27 Due**: Graded weekly check-in (have something to show the class?)
03/29

Week 11: **04/03 Due**: Graded weekly check-in (have something to show the class?)
04/05

Week 12: **04/10 Due**: Graded weekly check-in (have something to show the class?)
04/12

Week 13: **04/17 Due**: Graded weekly check-in (have something to show the class?)
04/19

Week 14: **04/24 Due**: **Final project should be 90% done with a draft version fully rendered**. From here we begin true Post Production: Audio, Editing, Color Correction, Compiling
04/26

Week 15: **05/01**
05/03 **FINAL PROJECT DUE. FINAL PRESENTATIONS!**

Week 16: **05/08** -
05/10 - Grades submitted at 5:00PM

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: 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:

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

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 History, Background Information and examples:

http://www.precinemahistory.net/ (excellent, illustrated, chronological site on pre-cinema history)

http://en.wikipedia.org/wiki/History_of_animation

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 > especially useful for Project #2)

http://genedeitch.awn.com

(an online book about his life as an animator > read Chapter 35: Big Thoughts)

Association Internationale du Film d'Animation (ASIFA) > requires that you join the site

British Film Institute > search under keyword = animation

http://www.shortoftheweek.com/?s=animation > excellent, 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 (28 Principles of Animation by Walt Stanchfield)
Principles of Animation (the Principles of Animation by Ralph A. De Stefano)
Animation Meat - Nine Old Men
Frank and Ollie's Animation Tips

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://www.loc.gov/library/libarch-digital.html (Library of Congress, digital collections)

http://wellcomeimages.org/ (creative commons license > free non-commercial use)

http://textures.forrest.cz/

http://www.coffeydigital.com/computer-animation-week-8//
> see examples of mouth shapes (called "phonemes")

3D Tutorials and General 3D sites:

www.poly-face.com
3D video tutorials Maya tips and Tricks, Overview, Rigging using Human IK and more

https://www.youtube.com/user/vinnyargentina/videos
Maya video tutorials > modeling, texturing, human IK and more

https://www.youtube.com/user/misterh3d?feature=iv&src_vid=k6K0KmFmThE&annotation_id=annotation_666439507

More Maya video tutorials includes project folder, channel box, camera navigation, move tool aya basics , modeling, texturing and more

http://area.autodesk.com/mayalearningpath
Maya Learning Path video tutorials

https://www.youtube.com/channel/UCHmAXsicpLK2EHMZo5_BtDA
Maya Learning channel on YouTube

http://knowledge.autodesk.com/support/maya/learn-explore/caas/CloudHelp/cloudhelp/ENU/123112/files/maya-tutorials-html.html

Getting Started with Maya 2014

http://area.autodesk.com/tutorials (maya tutorials, filtered by category & level, registration required)

http://www.creativecrash.com/maya/tutorials/ (scroll down for free tutorials, view 2d and 3d animations)

http://simplymaya.com/autodesk-maya-training/free-tutorials/?cat_id=23 (free tutorials on this page)

http://www.infinitee-designs.com/Tutorials-Maya-1.htm (free Maya tutorials)

www.tutorialized.com/tutorials/Maya/1

http://www.thegnomonworkshop.com/tutorials.html (free tutorials under "freebies,"

registration required)

http://www.garycmartin.com/mouth_shapes.html (phonemes tutorial)

www.3dbuzz.com (plenty of free Maya video tutorials + After Effects, registration required)

www.rustboy.com (archived site: now a cult, low-budget, can-do 3d classic)

and more…

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

http://library.prosoundeffects.com.mutex.gmu.edu/#!explorer?b=1298468
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)

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.pacdv.com/sounds/

www.flashkit.com

http://www.a1freesoundeffects.comm

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.mnartists.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.bombsite.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)
http://makezine.com/
http://www.wwar.com/ http://www.hyperrhiz.net and more…

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.

Important University Dates:

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

ArtsBus - Dates for Fall 2017:
September 23
October 21
November 18

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for important information regarding ArtsBus policy. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. * If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series Fall 2017 Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: http://soa.gmu.edu/visualvoices/
August 31…Simon Schwartz
Sept 14… Andy Birnbaum
Oct 5…Patricia Bello-Gillen
Oct 19…Sadie Barnette
Nov 11… Walter Kravitz

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 your instructor with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Cell Phones: School of Art Policies in accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

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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.

Official Communications via GMU E-Mail Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

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

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

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

Writing Center Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.