

Syllabus, ART 4397 001, Special Studies, Advanced Topics in 2D Animation Fall 2017

Professor: Mark Clive

Office Number: Art Building 163

Telephone Number: 214-597-8492

Email Address: mclive@uta.edu

Office Hours: TTH 10-11am, or by appointment

Course Number, Section Number, and Course Title:

ART 4397 Special Studies/Advanced Topics in Animation - 3 hours credit.

Time and Place of Class Meetings:

Fine Arts Building 166, MW 11:00am-1:50pm

Description of Course Content:

This course is an exploration of various techniques of stop-motion animation, including 2d materials, 3D puppets, and 2D and 3D scenery. Students will work with a variety of materials, including paper, clay, wire, paint, cardboard, and foam, as well as designing in Maya and 3D printing various objects. Research skills are essential in this exploration of the genre. This syllabus and class schedule may be subject to change at any time. Students will be notified promptly about any changes.

Student Learning Outcomes:

Students will...

- apply the principles of story telling, character development, script writing and story boarding to develop short animated films.
- be able to create an animation of their own design using tools appropriate to the chosen genre.
- gain a broader conceptual foundation by evaluating relevant work and issues relating to artists working in the stop-motion animation and 3D modeling fields.
- present projects for critique in a professional manner appropriate to the medium with a portfolio.

Evaluation Criteria and Class Goals: Does your work show:

- An approach that is visually (formally), intellectually (conceptually) and emotionally compelling. Is there something that initially draws the viewer in to want to see more?
- Originality/ creativity / innovation/ surprise/ cleverness. Does the work avoid clichés and pat expectations? Did you take a risk ...step away from your comfort zone?
- Conceptual depth, sophistication or complexity that allows a sustaining interest by the viewer. Did you develop metaphors, irony and mystery in your work while avoiding clichés? Does the form of the piece support the content? Is the work resolved, finished?
- A commitment that involves creative problem solving, development of technical skills on your own as well as through class, attention to detail, meeting deadlines, showing artistic integrity and effort, a willingness to learn from others including faculty and students, generosity in participation in group critiques and discussions, respect for others (electronic etiquette), attendance during class and on set, and caring for equipment.
- An awareness of the appropriate audience/ assignment/ social context of your work as relating to other artists and non-artists, those of your generation and beyond, what era you are working within, what cultural knowledge you can refer to and what will be lost on the viewer. The piece should be appropriate for experimental galleries and/or video festivals. It should be a creative response to the guidelines of the assignment.

General guidelines for filmmaking in this class: The work you make in this class may have some similarities with other moving media in our culture; it may critique that media or subvert it, but it should be similar to other visual fine arts in that its purpose is not commercial but aesthetic, it has a point of view (yours) and creative form and content, with an emphasis on appropriate visual and conceptual decisions. It will be especially tempting to make animation for children, but that is not what this class is about. The goal is for the work to be compelling broadly within the artistic culture we are part of. Whatever the topic, I would encourage you to push yourself beyond what is cliché in order to make your best work.

Requirements:

Recommended prerequisites for this class are Digital Design, Intro to Film, 2D Animation, 3D Animation, Drawing Fundamentals, and 3D Design.

Extra Credit Assignments:

Animation/media users group visits (written report and evaluation). Written evaluation of current stop-motion animation productions in film and television.

Expectations for Out-of-Class Study:

Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 6 hours or more per week of their own time in course-related activities, including reading required materials, viewing tutorials, and completing assignments.

Research:

You will be required to evaluate and report on current stop-motion applications and add this research to the class Blackboard page.

Descriptions of major assignments:

This course will have three short and one long stop-motion assignments and some research/writing/responsibilities:

- Pixilation (human animation)(10 %)
- 2D media of choice (15 %)
- 3D media of choice (20%)
- Final Project media of choice(50 pts)
- Research/writing/presentation (5 pts)

Commitment seen through class participation, attitude, work ethic, timeliness, will be filtered into each grade. Due dates will be given at the time of assignment in class. These are deadlines that you must adhere to. If dates change you will be advised. All due dates are considered to be at the beginning of class. If your work is not completed at the beginning of class it will be considered late with the following deductions in grade given:

- First deadline missed will result in one letter grade reduced for the assignment grade.
- Second deadline missed will result in one letter grade off the final grade for the semester.
- Third deadline missed will result in automatic failure of the class.

Technical Skills:

The student is responsible for attending all technical/equipment demonstrations and lectures. These are a mandatory part of the class. These cannot be made up if they are missed. In addition to the skills you will learn in class it is necessary for each student to have basic computer skills and to check your My Mav email and Blackboard page at least once daily and always right before class.

Computer skills should have been obtained in the ART 2304 Digital Design or in another similar class. If you are not sure if you have the necessary computer skills to complete this class successfully please speak to the instructor. The instructor can suggest classes or workshops for you to take. Computer skills may be crucial for the successful completion of this class.

Materials and Supplies:

ITEMS DEFINITELY NEEDED:

the school lab has all of these items, but if you want to work at home you'll need:

- camera with manual focus
- capture software
- ability to take an image without directly touching the camera (cable release or connection to your computer)
- tripod
- lights

ANIMATOR'S TOOL BOX

As a stop-motion animator, you should always have certain tools with you when you start to animate. All too often something needs to be rigged or built before you can continue on with an animation. Having a well stocked tool box will help to alleviate many issues that will arise pre- & during production. You can add and subtract certain items depending on the type of animation on which you are embarking.

Your Animator's Tool Box should ALWAYS CONTAIN:

- tweezers
- tacky wax**
- x-acto & plenty of extra blades
- straight edge
- fishing wire
- needle nose pliers
- wire cutters
- hot glue gun & glue sticks
- stick of plumbers epoxy** (5 minute quick dry, not the liquid) and plastic gloves if you are worried about touching the epoxy with bare hands - it is a carcinogen
- armature wire**
- a variety of scissors (nail scissors, thread scissors, normal sized scissors)
- push up glue stick**
- paint brushes (various types used to paint and create texture)
- toothpicks
- straight pins with flat tops
- q-tips
- small spray bottle of glass cleaner
- various tapes (masking, painters, gaffer's)
- carpenter's knife w/ extra blades
- small pieces of foam core

ITEMS TO ADD to your Animator's Tool Box when working with PUPPETS:

- dental tools (if you have them)**
- rubber clay shapers **
- scraping tools**
- wing nuts, bolts, flat machine screws**
- medical tape - silk
- K&S aluminum tubing in variety of sizes**
- K&S cutter**
- armature wire** 1/16" gauge; at least 60'

- wire mesh**
- beads**
- acrylic paint
- paper towels
- goop hand cleaner**
- balsa foam block or upholstery foam**
- carving tools if using balsa foam
- small earth magnets or other strong magnets (1/4" diameter or smaller)
- fabric scraps & bits
- cup for water
- clear nail polish
- small lump of throw away clay
- thread
- sewing needles
- fabric glue
- snaps, buttons, hooks

Reading List:

Required Reading:

Williams, Richard. *The Animator's Survival Kit*. London: Faber and Faber Limited, 2001.

Recommended Reading:

Whitaker, Harold and Halas, John. *Timing for Animation*. New York: Elsevier, 2009.

Hooks, Ed. *Acting for Animators*. Portsmouth: Heinemann, 2003.

Other Books:

Webster, Chris. *Animation: The Mechanics of Motion*. Burlington: Focal Press, 2009.

Blair, Preston. *Cartoon Animation*. Laguna Hills: Walter Foster Publications, Inc., 1994.

Purves, Barry J C. *Stop Motion: Passion, Process and Performance*. Burlington: Focal Press, 2007.

Lord, Peter and Sibley, Brian. *Creating 3-D Animation: The Aardman Book of Filmmaking*. New York: Harry N. Abrams, Inc.

Shaw, Susannah. *Stop Motion: Craft Skills for Model Animation*. 2nd Ed. New York: Focal Press, 2008.

Thomas, Frank and Johnston, Ollie. *The Illusion of Life Disney Animation*. New York: Walt Disney Productions, 1981.

Stanchfield, Walt. *Drawn to Life*. Burlington: Focal Press, 2009.

Spess, Marc. *Secrets of Clay Animation Revealed*. CreateSpace, 2000.

White, Tony. *Animation from Pencils to Pixels: Classical Techniques for Digital Animators*. Burlington: Focal Press, 2006.

Gonick, Larry and Huffman, Art. *The Cartoon Guide To Physics*. New York: Harper Perennial, 1991.

Wells, Paul. *Understanding Animation*. New York: Routledge, 1998.

Communication and grading: Grading comes in the form of comments and letter grades. I really value talking to you in person, and I only give letter grades as a supplement to these more important tasks. Nevertheless, these can tell you how I think you are doing in relationship to my overall expectations which are based on a history of knowing what students can do, what the rest of the class might be able to do in the allotted time, and what I think you personally are capable of all in relationship to the above mentioned goals. Please do not compare your grades with others! There are many reasons for variations in grades. What is taking a risk for one person might be comfortable and predictable for someone else with more experience. Good work comes in many forms! Please take initiative in scheduling conversations with me if you don't understand something. It is your responsibility to catch up on work you have missed. Communication is key to understanding! To do the best in this class you should start work right after the assignment is

given so that you can revise as needed.

Grades will use the 100% scale, but will be weighted by percentage of final grade, depending on the intensity of the project. For instance: a shorter project may be worth 5-10% of the final grade where as a longer project could be 30%. The evaluation criteria will all be taken into account for each due date, not just the final result.

- 90-100 (A range) The high end of this indicates exceptional work to which nothing can be added, on time, following the assignment and with special insight, effort, risk-taking and creativity. All of the evaluation criteria are met. Excellent participation in critique and discussions.
- 80-89 (B range) This indicates above average work, competent, safe and interesting but still lacking something or it could be innovative work without a high enough skill level. Good comments during critique and discussions.
- 70-79 (C range) This indicates average work, average effort, basic amount of skill and creative ideas. Low participation in critique and discussions. Questionable preparation.
- 65-69 (D range) The work is handed in but shows less than acceptable effort creativity and skill. Little to no participation in critique and discussions. Not prepared for class.
- Up to 65 (F range) Little effort, skill, imagination, not prepared, etc.

Due Dates: Projects are due at the beginning of the class period on the date of the progress or final critique. A project is considered late if it is not ready at that time and will receive an F until submitted. The F will then be averaged with your grade if the piece is handed in BEFORE the next scheduled critique. If you have an excused absence coming up on a critique day, the work is due before you leave. Most projects will have one or more progress critiques for which you will receive credit toward the final score. The final project is due before the last day of class, not during final's week.

Resubmission: You may improve and resubmit work and the new grade will be averaged with your initial grade. Please submit the new version within a week. Revisions that are expected for the entire class receive their own credit. This doesn't apply to the final project.

Collaboration: You all have different aptitudes and experiences, please be respectful of these in each other. Working together will improve all of your pieces. For some projects you will be the crew for another artist in the class. You are expected to help each other and to pull your part of the load. Groups will also be important at idea sessions and critiques. It is here that feedback from your peers becomes collaborative. Your voluntary participation at critiques will influence your grade.

Attendance Policy:

At The University of Texas at Arlington, taking attendance is not required but attendance is a critical indicator in student success. Each faculty member is free to develop his or her own methods of evaluating students' academic performance, which includes establishing course-specific policies on attendance.

All faculty members of the film/video program share the following attendance policy. Attendance is required to all scheduled classes. However we do understand that there are occasions when absence is necessary and excusable. In accordance to university policy religious holidays are excusable as is illness with a written note from a physician. The student is responsible for notifying the professor ahead of class if the absence is unavoidable. **Unexcused absences over two days, including any absence in which the professor and student do not communicate in writing about before the absence will result in the following grade reductions. Third day absent will result in reduction of one letter for the final semester grade. Fourth day absent will result in two letters off the final semester grade. Fifth day absent will result in automatic failure of the class.** The student is responsible for any work missed during an absence, including any handouts given in class and any demonstrations. It is not the responsibility of faculty to re-teach

what the student has missed. Student should be aware that if a demonstration is missed they might not be allowed to utilize that equipment. Attendance is also mandatory for all critiques whether the student has completed the work required or not. Consistent lateness will also have a detrimental effect on the student's final grade. If you are more than ten minutes late you will be counted as absent. Three late appearances will count as one absence. Always check your MavMail and Blackboard Page at least an hour before class for assignments, updates and critical information.

While UT Arlington does not require instructors to take attendance in their courses, the U.S. Department of Education requires that the University have a mechanism in place to mark when Federal Student Aid recipients "begin attendance in a course." UT Arlington instructors will report when students begin attendance in a course as part of the final grading process. Specifically, when assigning a student a grade of F, faculty report the last date a student attended their class based on evidence such as a test, participation in a class project or presentation, or an engagement online via Blackboard. This date is reported to the Department of Education for federal financial aid recipients.

Mobile Phone, Email, and Social Media Use:

All mobile devices will be turned off and stored during class at all times. You may make calls or check messages during a break outside of the classroom. You may not wear headphones in class unless you are editing your film. You may not browse the Internet or check email on the lab computers except when given permission by the instructor. Violation of any of the above will result in being marked absent for the day.

Lab Use:

There is no food or drink allowed in any of our labs at any time. Do not remove any cables on the computers. You may plug in any drives or headphones using the cables provided. The lab is to be used for student work only; no use for professional projects is permitted. For safety reasons, never prop open the lab door for any length of time, and never open the lab door if someone knocks on it. Any student who has legitimate access to the lab will be able to enter using their key card. Any violation of these rules may limit or cancel your access to the lab for the semester. If you find any malfunction of the computer, report it to your instructor.

Drop Policy: Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/aao/fao/>).

Disability Accommodations: UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA)*, *The Americans with Disabilities Amendments Act (ADAAA)*, and *Section 504 of the Rehabilitation Act*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a **letter certified** by the Office for Students with Disabilities (OSD). Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by

contacting: **The Office for Students with Disabilities, (OSD)** www.uta.edu/disability or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability.

Counseling and Psychological Services (CAPS) www.uta.edu/caps/ or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

Non-Discrimination Policy: *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos.*

Title IX Policy: The University of Texas at Arlington (“University”) is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. *For information regarding Title IX, visit www.uta.edu/titleIX or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or jmhood@uta.edu.*

Academic Integrity: Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents’ Rule* 50101, §2.2, suspected violations of university’s standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student’s suspension or expulsion from the University. Additional information is available at <https://www.uta.edu/conduct/>.

Lab Safety Training: Students registered for this course must complete all required lab safety training prior to entering the lab and undertaking any activities. Once completed, Lab Safety Training is valid for the remainder of the same academic year (i.e., Fall through Summer II) and must be completed anew in subsequent years. There are no exceptions to this University policy. Failure to complete the required training will preclude participation in any lab activities, including those for which a grade is assigned.

Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox

regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Campus Carry: Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

Student Feedback Survey: At the end of each term, students enrolled in face-to-face and online classes categorized as “lecture,” “seminar,” or “laboratory” are directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback via the SFS database is aggregated with that of other students enrolled in the course. Students’ anonymity will be protected to the extent that the law allows. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week: for semester-long courses, a period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include [tutoring](#), [major-based learning centers](#), developmental education, [advising and mentoring](#), personal counseling, and [federally funded programs](#). For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at <http://www.uta.edu/universitycollege/resources/index.php>.

University Tutorial & Supplemental Instruction (Ransom Hall 205): UTSI offers a variety of academic support services for undergraduate students, including: [60 minute one-on-one tutoring sessions](#), [Start Strong Freshman tutoring program](#), and [Supplemental Instruction](#).

Office hours are Monday-Friday 8:00am-5:00pm. For more information visit www.uta.edu/utsi or call 817-272-2617.

The IDEAS Center (2nd Floor of Central Library) offers **FREE** tutoring to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. Students can drop in, or check the schedule of available peer tutors at www.uta.edu/IDEAS, or call (817) 272-6593.

The English Writing Center (411LIBR): The Writing Center offers **FREE** tutoring in 15-, 30-, 45-, and 60-minute face-to-face and online sessions to all UTA students on any phase of their UTA coursework. Register and make appointments online at <https://uta.mywconline.com>. Classroom visits, workshops, and specialized services for graduate students and faculty are also available. Please see www.uta.edu/owl for detailed information on all our programs and services.

The Library's 2nd floor Academic Plaza offers students a central hub of support services, including IDEAS Center, University Advising Services, Transfer UTA and various college/school advising hours. Services are available during the library's hours of operation. <http://library.uta.edu/academic-plaza>

Email Communication:

Due to the high volume of email our faculty and the art office receive an important message may be missed or response to your email may take time. If your email has not been responded to within two days please contact the instructor or stop by the office in person. In addition weekend email messages may not be received until the following week.

Student Grievance Procedures:

Contact faculty member in writing (not email) to set up a meeting. The office staff can help accommodate that communication in FAB 335.

If after the meeting the problem is not resolved, both faculty and student attend a meeting with the department chair together to resolve the issue.

If at that point the problem is not resolved it will reviewed by the Departments Grievance Committee.

All resolutions will adhere to university policies.

The instructor reserves the right to make changes to the syllabus. Changes will be announced in class.

No children, no pets, and no unauthorized personnel are allowed in class at any time.

<p>Emergency Phone Numbers: In case of an on-campus emergency, call the UT Arlington Police Department at 817-272-3003 (non-campus phone), 2-3003 (campus phone). You may also dial 911. For non-emergencies, contact the UTA PD at 817-272-3381.]</p>

Course Awareness:

I have read and understand this syllabus. Any questions I have regarding this syllabus have been presented to and answered by the professor teaching this course. I understand that the department of art and art history adheres to university policies and I have read and understood those university policies.

Name:

Date:

Tentative Course Schedule

As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course. – Mark Clive

Advanced Topics in Animation Spring 2018

Instructor: Mark Clive

This is a lab-oriented class that requires many hours of tutorials presented the instructor. Most classes will begin with these tutorials so it is important that students come to class on time.

Week	Date	Class Content	Homework/Value %
Week 01	1/16	Introduction, Syllabus, Textbook, Lab exploration. Examples from various projects/ history of stop motion Intro to first project, <i>Pixilation</i> .	Plan project with group
	1/18	Strategies for production/ cameras, lights, software.	Shoot <i>Pixilation</i> & edit
Week 02	1/25	Lab Work/ Individual conversation	Edit <i>Pixilation</i>
	1/27	Critique: <i>Pixilation</i> Intro to second project, <i>2D Stop Motion</i> . Strategies for 2D stop motion Demo: Dragon Frame software	(10% of final grade) Gather ideas for second project
Week 03	1/30	Students present Ideas and elements for second project. Lab Work/ Individual conversation.	Prep for Shoot: <i>2D Anim</i> .
	2/01	Progress Critique Lab Work/ Individual conversation.	(5% of final grade) Shoot <i>2D Animation</i> & edit
Week 04	2/06	Lab Work/ Individual conversation.	Shoot <i>2D Animation</i> & edit
	2/08	Critique: <i>2D Stop Motion</i> Intro to third project: <i>3D Stop Motion</i>	(10% of final grade) Gather ideas for <i>3D Anim</i> .

Week 05	2/13	Demo: Rigging and set design for 3D Stop motion. Students present Ideas and elements for third project. Lab Work/ Individual conversation.	Prep for Shoot: <i>2D Anim.</i>
	2/15	Lab Work/ Individual conversation.	Prep for Shoot: <i>2D Anim.</i>
Week 06	2/20	Progress Critique Lab Work/ Individual conversation.	(5% of final grade) Shoot: <i>2D Anim.</i>
	2/22	Progress Critique Lab Work/ Individual conversation.	(5% of final grade) Shoot: <i>2D Anim.</i>
Week 07	2/27	Critique: 3D Stop Motion Intro to Final Project	(10% of final grade) Gather ideas/ write treatment for Final Project
	3/01	Lab Work/ Individual conversation.	Gather ideas/materials for final project
Week 08	3/06	Student presentation of research/final plans	(5% of final grade) Gather materials for final project
	3/08	Lab Work: set/object building	Set /object building
Week 09	3/20	Progress Critique: Lab Workday: set/object building	(5% of final grade) Set/object building
	3/22	Lab Workday: Set/object building, begin shooting	Set/object building
Week 10	3/27	Progress Critique: Lab Work: shooting, elements complete	(5% of final grade) Shooting
	3/29	Lab Work: Shooting	Shooting

Week 11	4/03	Progress Critique: 30% done Lab Work: Shooting	(5% of final grade) Shooting
	4/05	Lab Work: Shooting	Shooting
Week 12	4/10	Lab Work: Shooting	Shooting
	4/12	Progress Critique: 50% done Lab Work: Shooting	(5% of final grade) Shooting
Week 13	4/17	Lab Work: Shooting	Shooting
	4/19	Progress Critique: 85% done Lab Work: Shooting	(5% of final grade) Shooting
Week 14	4/24	Progress Critique: shooting 100% done Lab Work: Shooting/editing	(10% of final grade) Shooting/editing
	4/26	Progress Critique: editing/revisions/sound Lab Work: Shooting/editing	(5% of final grade) Shooting/editing
Week 15	5/01	Final Critique: 110% done, all revisions done in response to crits and personal vision.	(10% of final grade)
	5/03	Final Portfolio Due by 1pm (or before)	

Pixilation: all together 10%

2-D: all together 15%

3-D: all together 20%

Final Project: all together 50% research presentation: 5%