3D ANIMATION & COMPUTER–GENERATED IMAGERY
STUDENT HANDBOOK 2015–16

Contents

INTRODUCTION

Welcome to the **3D Animation & CGI Program**. The purpose of this handbook is to inform you about the program—its goals, structure, requirements and policies. It includes:

- the course grid
- a directory of staff and faculty
- the Exit Profile
- the Comprehensive Assessment
- the list of required supplies + art stores
- a list of college services

PROGRAM DESCRIPTION AND GOALS

The 3D Animation and CGI Program is a three-year career program, which prepares students to enter the job market as professional 3D animators, modellers, and computer artists, or to pursue university studies in a field for which they have the pre-requisites. It concentrates on the development of animators. As students you learn to model the characters, props and environment; apply textures and colours to the models, add lighting to the scene; animate the characters and other graphical elements; render the final scenes and characters. You can also produce digital visual effects and compositing.

In the first year of the program, emphasis is given to exercises and attaining basic drawing, animation, design and software skills. The second year focuses on studies in animation techniques, character, prop, environmental design and construction. In the final year, the program deals with preproduction, production and SPFX as well as the business of this industry.

The program offers students the ability to:

- Acquire a foundation in traditional and applied art techniques.
- Recognize the influence of cultural and aesthetic values on 3D productions.
- Develop observational skills.
- Acquire the technical skills and competencies required of the 3D animation industry.
- Adapt to the constantly evolving tools and trends in the 3D animation industry.
- Develop talents and demonstrate acquired competencies within the confines of a project and under direction.
- Manage personal and professional development.

EMPLOYMENT OPPORTUNITIES

Careers in the animation industry are very promising as is evidenced by the sheer volume of animation, computer graphics and visual effects companies and studios making Montreal their home.

The province of Quebec's animation industry has experienced an increase in activity since the move of the giant video game company, Electronic Arts, to the downtown Montreal area and the anchoring of Ubisoft nearby. Not only have many other video game-related companies found a home in the province, but film and television productions like WB continue to make use of the great talent this multicultural city has to offer.

The video game industry is growing at a rate of approximately 30% per year1 in the Montreal area, forcing companies to recruit outside the province. The group "Techno-competences" whose mission is to support and promote the development of employment in the information technology and communications industry in conjunction with industry partners, gathered representatives from various colleges and universities in Montreal in order to forge stronger ties with the video game industry. This meeting, held in Montreal in 2005, was entitled "*Dialogue entre les entreprises du jeu électronique et les milieux de la formation*". Representatives of the video game industry and "Techno-competences" concluded that local colleges and universities need to do more to meet the growing needs of the industry.

In the area of film and television, there are numerous international companies with offices now set up in Montreal: MPC, Framestore, Atomic Fiction, Cinesite, RodeoFX, Mokko, are just a few of the companies with studios in Montreal, working on Hollywood films and high-end TV shows, from Xmen to Game of Thrones. There is always work for the motivated and determined graduate. General starting salaries range from $40,000 upward, per year. This varies widely according to individual competence, however, and it is not uncommon for salaries to increase rapidly upon demonstration of ability. www.emploietudiant.qc.ca is a Quebec government website that offers assistance with job searches.

DESCRIPTION OF THE PROFESSION

Animator
The character animator applies movement and life to human and animal models. The animator is responsible for the performance of the characters. It is his or her job to create living, breathing characters that the audience will relate to. The animator must be aware of the characters' mood, motivation and thought process and be able to communicate these to the audience through expressive movement.

Modeller
The modeller translates concept art into models of creatures, humans, and other physical objects, like vehicles, furniture, trees, buildings and the like using a 3D application software. Low or high resolution models may be produced depending on the technical constraints of the project. Typically, low resolution models are used in the game industry where real-time processing is an issue. The modeller may be required to prepare a model to be animated by producing a rig. Rigging is technically challenging and requires a modeller to have a good understanding of motion and biomechanics.

Texture Artist
The texture artist digitally paints the final touches onto gray scale models. He or she designs the visible surfaces that cover the architecture, environments, creatures and objects. From the simple and smooth faces of game characters to the aged skin of Gollum in Lord of the Rings, whether an animated film or game looks realistic or not is supported by the work of the texture artist.

Lighting and Visual Effects Specialist
The lighting specialist creates the ambiance in an animated film. The lighting specialist is called upon to create the effects of light and shade that make sets look real and that satisfy the needs of the director and the specifics of the production. The special effects animator produces special effects, such as tornadoes, or exploding asteroids. They simulate the actions of air, fire, water and wind.

DEPARTMENT DIRECTORY

	Office	Ext.	E-mail
Arroyo, Ric	3G.1		richard.a.arroyo@gmail.com
Carley, Carley	3G.1	5151	gcarley@sympatico.ca
Foglia, Marco	3G.1		thefogey@hotmail.com
Fong, Ray	3G.1		raymonfong@hotmail.com
George, Brent	3G.1		brent.george@gmail.com
Graham, Colin	3G.1		colinjgraham@gmail.com
Hansen, Meinert	3G.1		mhansen@dawsoncollege.qc.ca
Hynes, Kelly	3G.1		kellyamhynes@hotmail.com
Kachaami, Ed	3G.1		ekachaami@dawsoncollege.qc.ca
Le Guen, Charles **– Chairperson**	3G.1	5151	cleguen@dawsoncollege.qc.ca
McIver, Matt	3G.1		mmciver@dawsoncollege.qc.ca
Morsy, Omar	3G.1		omar-mo@moving-picture.com
Wawrzetz, Helen – Admin Support	2G.7	3200	hwawrzetz@dawsoncollege.qc.ca
Cole, Andréa	3H.3-3	5107	Dean of Creative and Applied Arts
Krotter, Wolfgang	3H.3-4	5106	Assistant Dean, Creative and Applied Arts
Faculty on leave			
Alonso, Luis	3G.1		lalonso@dawsoncollege.qc.ca
Ghorayeb, Emile	3G.1		emile@newbreedvfx.com
Loader, Alison	3G.1		alisonrloader@gmail.com
Morsy, Hytham	3G.1		hytham_morsy@hotmail.com
Spinelli, Johnny	3G.1		johnnyspinelli@yahoo.ca
Youssef, Samantha	3G.1		samantha@studiotechniquemontreal.com
Zhang, Jack	3G.1		zhangziwen1101@hotmail.com

COURSE GRID

Term I English Complementary Physical Education 510-191-DW, Perspective Drawing Techniques 510-192-DW, Drawing Anatomy & Expression 520-101-DW, History of Visual & Graphic Arts 574-111-DW, Introduction to Preproduction 574-121-DW, Principles of Animation I 574-131-DW, Introduction to 3D Animation	**Term II** English French Physical Education 510-293-DW, Sculpting Human Anatomy 530-292-DW, History of Film Production Techniques 574-222-DW, Principles of Animation II 574-232-DW, 3D Animation Techniques 574-241-DW, Digital Video & Photography 574-251-DW, Sketching Techniques for Animation 574-261-DW, Digital Colours & Textures
Term III English Humanities Physical Education 574-333-DW, Controlling 3D Movement 574-352-DW, Character Design 574-362-DW, Matte Painting 574-363-DW, Virtual Worlds 574-371-DW, Modeling Props 574-381-DW, Lights, Camera & Rendering I	**Term IV** English French Humanities 530-492-DW, Storytelling Techniques in Animated Films 574-434-DW, Expression & 3D Movement 574-453-DW, Storyboard 574-472-DW, Character Modeling 574-473-DW, Character Rigging 574-482-DW, Lights, Camera & Rendering II
Term V Humanities 560-591-DW, Acting for Animation 574-501-DW, Visual Effects 574-502-DW, Non-Linear Sound & Video Editing 574-511-DW, Preproduction 574-512-DW, Production Pipeline 574-535-DW, Character Animation I	**Term VI** Complementary 574-602-DW, Postproduction of Visual Effects 574-613-DW, Production Project 574-636-DW, Character Animation II 574-691-DW, Career Development

COURSE DESCRIPTIONS

TERM I

Perspective Drawing Techniques
This course will introduce students to a variety of perspective free hand and tool assisted techniques enabling them to choose appropriate methods for sketching on location; thumb-nailing; storyboarding; environment and prop design.

Drawing Anatomy & Expression
This course will introduce students to the animator's approach to figure drawing, by beginning with quick sketches and progressing towards specifics. The student will explore the relationship between gesture and basic shapes and how they relate to human anatomy.

History of Visual & Graphic Arts
This course will examine major art movements from the past and present, their cultural and historical context and their impact on the present day popular culture of film and videogames.

Introduction to Preproduction
This course will introduce students to the visual development of an animated film. Design foundations will be covered in terms of how they related to visual storytelling. Students will work from a short script.

Principles of Animation I
This will be a 2D digital animation course. It will use hand drawn animation to explore the fundamentals of movement and will introduce students to observing the characteristics of movement and how to achieve believable movement by following and exaggerating these characteristics.

Introduction to 3D Animation
This course is designed to provide students with an introduction to the 3D digital tools that will be utilized in the development of animation processes and products. Students will be introduced to the latest software tools used in a 3D animation production. Through interactive lecture, discussion, demonstration and application, students prepare for further classes in 3D animation.

TERM II

Sculpting Human Anatomy
The objective of this course is to develop an understanding of three-dimensional form as described by the human body. The course will include life modeling sessions along with studio practice as a way of studying the principles of three dimensional forms, with the aim of producing a 3-D likeness. The student will also conduct preliminary research using varied visual resources and exploratory work using drawing techniques, photographs, maquettes, and proposals in clay. Students learn to use clay and the techniques of modeling.

History of Film Production Techniques
This course will cover the history of film from the formative stages of the series photography of the 1870's up to the present, by way of 3D Animation and Digital Cinema. The areas of Fiction, Documentary, Animation and Experimental styles will be considered. Technical and aesthetic developments will be addressed as well as the important notion of cinema as an international medium.

Principles of Animation II
This course will continue the exploration of animated movement using 2D techniques and will specifically focus on the principles of human and animal mechanics, posing and body language. Students will observe and analyze various examples in animated films. A variety of exercises will be used to help the student explore emotional states and their effects on human and animal movement.

3D Animation Techniques
This course builds on Introduction to 3D Animation and explores the technical fundamentals of animation using 3D software. Students will learn the physics and controls used in 3D software including physical simulation. Through assignments and exercises, the students will gain experience, setting the stage for more advanced topics and exercises in the third semester.

Digital Video & Photography
This class will introduce students to still and video photography. Students will use digital and video cameras to gather images. The proper lighting setup for acquiring reference and texture art will be explored. Students also will learn the aesthetics and theory of lighting for film, video and animation. The goal is to give the student animator a look at some of the professional techniques and theories necessary to conceive and create images for the screen and games.

Sketching Techniques for Animation
This course will focus on the role of thumb-nailing in animated film. Students will use thumb-nailing techniques to explore a large variety of design and action possibilities before making final decisions. The role of thumb-nailing as a quick form of visual communication and the importance of a sketch book will also be covered.

Digital Colours & Textures
This course will cover an introduction to imaging and the fundamentals of colour and textures using Photoshop. Special focus will be placed on colour in the context of creating textures. Students will create textures with channels including metal, wood, cloth and skin and apply different methods of projection for the use of displacement maps.

TERM III

Controlling 3D movement
This course explores the basic principles of body mechanics and character animation

Character Design
This course will expand upon students previously acquired figure drawing techniques with a focus on character traits and expression. Quick sketch techniques to capture weight, balance, mood and emotion will be explored, as well as refinement and presentation.

Matte Painting
This course follows Digital Colors and Textures. Using Photoshop students learn to apply 3D textures and create digital matte paintings. The course will explore several texture mapping techniques and apply painted surface details onto 3D geometry. Students will be asked to apply their knowledge of 2D and 3D applications to create texture maps and backgrounds for future production.

Virtual Worlds
Students will study the simulated environment of virtual worlds and 3D genre, including tutorials in 3D modeling. This course in scene design addresses all the traditional cinematic concepts using digital tools. The 3D software will be used to design and build all the aspects of set components, including: scenery, lighting, and props, and landscape. The dynamics of moving sets are also studied.

Modeling Props
Modeling clean animate-able meshes is an essential skill in the 3D industry. Modeling props will focus on instilling proper modeling workflow including concept development and reference gathering. Through lectures, in class demonstrations and assignments, students will learn tools and techniques to model non organic objects, seamless texturing of props and rendering.

Lights, Camera & Rendering I
This course will study rendered images achieved by using advanced software making real, all natural visual phenomena. Illumination, color, shadows, darkness and light will be studied. This course introduces the student to the concepts of light, shadow and surface properties as they apply to creating environments and visual effects within 3D graphics applications. The study of the natural properties of light and human perception will be the focus.

TERM IV

Storytelling Techniques in Animated Films
This course in Storytelling for Animation introduces the students to the art of writing and scripting for animation. Throughout the semester the student will develop and conceptualize an idea and create a story structure in order to animate key frames to effectively narrate the story.

Expression and 3D Movement
This course delves deeper into the world of character animation.

Storyboard
This course will expand upon students' skills and understanding of the art and practice of storyboarding. Students will use their storytelling and film making skills in order to create storyboards. In addition the storyboards will portray emotion and mood through lighting and camera angles. Students will become well versed in storyboard terminology and technical directives, film structure, hooks ups and spacial continuity.

Character Modeling
This course emphasizes anatomical construction and digital re-creation of believable characters. Students develop and construct digital 3-D character models intended for their animation. The course covers advanced topics in 3-D character design and modelling using the latest 3D modeling and digital sculpting software, with an emphasis on anatomy as it applies to predetermined movement requirements.

Character Rigging
Character setup is one of the most important steps in the character building process. A good character rig will allow you to get the most out of your characters. This course will cover basic and advanced rigging solutions. This course is designed to run in conjunction with the Character Modeling course. This course covers the major concepts and techniques for successful 3D character rigging.

Lights, Camera & Rendering II
In this course, students explore advanced techniques in realistic lighting and rendering of images. The course will focus on shader networks, caustics, global illumination, and mental ray rendering techniques. The practice of lighting set up and camera control will be a constant theme throughout the course. Time will be spent on how to split scenes into separately rendered passes, and then composite renders into final footage.

TERM V

Acting for Animation
This course provides an introduction to the craft of acting including improvisation, script analysis, building a character and scene study, through a series of practical exercises and discussion. Students learn the fundamentals of acting essential to the enhancement of the animators' skills, developing the relationship between the idiosyncrasies of a character and their behavior in movement and speech. Examples will also be drawn from live-action and animated films.

Visual Effects
This course will be an introduction to digital compositing principles and visual effects skills using compositing software. Students will explore and understand main compositing and visual effect tools. Concepts such as creating a composite branch, layering images and animation will be introduced and practiced.

Non-Linear Sound & Video Editing
In this course students will learn the practical processes and the software skills required to combine digital animation/motion capture and audio into a final production which the graduates will then use to enter the workforce.

Preproduction
In this course, students learn how to effectively plan, coordinate, and execute a feature film idea. Students will design their characters, environments, and camera action. In this advanced course students will continue to build upon their skills. Time will be spent refining scenes, objects and characters in preparation for their final production project. Students explore methods for cultivating original ideas suitable for production as a short animated reel. Preliminary exercises lead to the development of a production-ready concept package that they will present for critique. Modelling approaches will be discussed and chosen. Each project will be fully scripted, critiqued, and rewritten before going into production.

Production Pipeline
This course is designed to provide students with the opportunity to generate an animated group project. Students organize and develop production technique similar to that experienced in industry. Emphasis is placed on the development of a production schedule and adherence to the schedule, problem solving and working effectively as a production team. In addition, students demonstrate the ability to develop work that demonstrates teamwork, organization, effective sequencing, continuity, consistency in terms of style, production.

Character Animation I
This course focuses on the task of creating a believable animated performance using advanced character tools. Students study the elements of complex motion, performance structure, and their relationship to digital inverse kinematics. Digital characters with natural movement, emotion, and density are created. The primary focus of this course is creating digital characters that act, and improve realistic movement by developing animation techniques that extend the realism of 3D animation.

TERM VI

Postproduction of Visual Effects
Continuing from the course Visual Effects this course will teach students to seamlessly integrate multiple visual components for effects to be used in animation, films, commercials, and television, along with more advanced particle system control. Students will use Adobe AfterEffects and Discreet Combustion in a post-production environment to solve design challenges and create special effects and motion graphics. All the key elements that make up the concept of compositing and motion design are covered.

Production Project
This class will be used by the students to produce the animation .This is primarily a demo reel class where the faculty take on the role of a technical and creative director and help each student with his or her final project of creating their models, backgrounds, motion, and soundtracks.. With the developed animatics and scripts in the previous semesters, the student's production will present a cohesive demo reel that shows off animation skills to future employers.

Character Animation II
This 3D animation class will focus on advanced control systems including the creation of scripting as an animation time saver. Motion Capture and interpretation of MoCap data with be introduced. The key element of the course is for the student to give expression to an animated character. The course will link to the final production project and focus on the student's characters and the acting. The underlying principles that make a character work expressively will be covered. Students will further develop their character's lip synchronization, and facial expressions. The student will focus on the fundamentals of creating characteristic movement and personality.

Career Development
In this course students will produce materials and employ techniques to enhance their effectiveness in the work place. Emphasis will be placed on resume/portfolio and reel preparation, interview/networking techniques, public speaking and presentation skills. Students will hone their skills to industry standards in a workshop setting that encourages self-evaluation, constructive feedback and teamwork.

PROGRAM POLICIES

It is the students' obligation to inform themselves of the program policies listed below, as well as the college policies written in ISEP *(Institutional Student Evaluation Policy)*.

The purpose of the policies is to:

- Ensure a consistent and high standard of education within the 3D Animation Program.
- Ensure that all students in the 3D Animation and CGI Program are treated in a like manner with regard to academic matters.
- Ensure that all students are well acquainted with the program policies in order to avoid misunderstandings that could result in jeopardizing their standing in the program.

Admissions Policy

A student applying for admission to the 3D Animation & CGI Program must formally apply to the Admissions Office. The application deadline is March 1. The department shall rate all applicants using various methods (e.g., portfolio assessment, drawing test, academic background, etc.) and shall reserve the right to modify the specific methods used.

Student Obligations / Work Ethics

Students must behave in a professional manner in order to maintain their standing in the 3D Animation & CGI Program. This professional attitude includes:

- Consistent punctuality and attendance (max. 3 absences per course allowed; lateness is an absence)
- Respect for teachers and classmates
- Respect for Dawson property
- Maintaining a clean working environment
- Honesty
- Originality
- Acknowledging sources
- Meeting deadlines for finished artwork
- When in a class, working on projects for that class
- Constructive response to art direction
- Use of professional vocabulary during discussions and critiques
- Maintaining objectivity
- Competent handling of materials and tools
- No eating or drinking in the art studios or computer labs
- Refrain from playing games in the computer labs

In addition*:*

- The instructor's mandate is not limited to technical support and guidance, but includes creative direction and art direction. This means that the instructor is empowered to reject concepts and artwork, and to request complete revisions if necessary. Students must comply. The instructor assumes the role of the *client* (for whom the artwork and animation is produced), the role of the *creative director* (who supervises the concept), the role of the *art director* (who supervises the visual component of the artwork) and the role of the *animation director* (who supervises the performance and direction of the animation). This reflects normal procedure in the industry.

- It is expected that the product of a student's labor reflects the skill and thinking of that student. It is dishonest to place one's name on the work of someone else. When a source is used to support and clarify a student's thinking, the references must be listed. When a student lends his/her work to another student, both parties will be equally at fault for any copying done by the borrower (with or without the lender's knowledge). College policy states that 'action in response to an incident of alleged cheating, up to and including the failure of a student in a course, is within the discretionary power of the teacher'.
- The 3D Animation Department has a collective right to a pleasant environment. Anyone found to have caused damage to the building, furniture, equipment, or fittings will be subject to disciplinary action by the department and/or college.

Plagiarism and Cheating Policy

Plagiarism is defined as the presentation or submission by a student of another person's work as his or her own. Any student found copying another person's work will be given a "zero" grade and may be expelled from the course. The student will be reported to the sector dean, Andréa Cole, for college disciplinary process. The work may also be confiscated. Any student allowing a plagiarist to copy his/her work will also be given a "zero" grade and may be expelled from the course.

Cheating is defined as any dishonest or deceptive practice related to exams. Any student found cheating on an exam will have their exam confiscated and a "zero" grade given for the exam. Any student allowing a cheater to copy from his/her exam will also have his/her exam confiscated and will receive a "zero" grade.

Copyrights

Visual and conceptual sources that students rely on as reference material for their artwork must be acknowledged to anybody who sees the artwork, regardless of whether or not the sources are copyrighted. All sources must be acknowledged visibly adjacent to the artwork or animation work, when the artwork is submitted for grading, when it is presented in a portfolio or reel, when it is exhibited in any way (including Dawson College display cases or animation festivals, when it is reproduced anywhere, and when it is sold, absolutely and without exception.

The acknowledgement should include as much of the following information as possible: the name of the artist/photographer/designer or the firm/agency, the title & year of production of the source, the name of the website/publication/other medium in which the source appeared or was reproduced, and any other relevant information such as the publisher, the place and date of publication, and the page number(s).

As well, students are advised that copyright laws oblige them to obtain permission from all concerned parties if they intend to display and/or reproduce copyrighted work. If the image in question represents a person, written permission must be obtained from that person, or from those who hold the copyright of that person's image. Liability for copyright infringement can include the creative and art directors as well as the artist.

Transfer of Credits—Substitutions, Equivalencies

- Potential students wishing to receive equivalent credits for courses taken outside the Dawson College 3D Animation & CGI Program shall make a request to the instructor of the course in which the credit is desired. The credit, if and when awarded, must then be approved by the Chairperson, in writing, with a copy to the student, teacher of the course, and the Records Office.
- Students must present written verification of equivalent credit at registration or be enrolled in the course in question.
- The Chairperson shall grant equivalent credits at his/her discretion in the event that the teacher of the course is unavailable to the college.
- Potential students may obtain recognition from the department for professional experience in the field of animation. However, equivalent credits for work experience will not be granted for more than a third of the professional courses, i.e., those that begin with the number 574. In such instances, students must register for a minimum number of 574 program courses.
- Students who have received credit for 510, 520, and 574 courses taken outside Dawson College's 3D Animation (day) Program are strongly recommended to audit those courses.

Attendance Policy

Since our classes are lab classes and regular, structured critiques are given to both the entire class and the individual student as part of the attainment of the objectives, attendance is therefore mandatory and will be taken in every class. Arriving late or leaving early is considered an absence. Four absences will result in your status in the program being reviewed. In this case, a student cannot receive a grade above 50. Only in exceptional circumstances, and at the teacher's discretion, will the student be permitted to continue the course for credit. It is at the teacher's discretion to require documentation for absences. When absent from class, the student is responsible for inquiring about missed information and assigned homework. Students are asked to refer to ISEP for further information regarding student responsibilities to the course.

Literacy Policy

The 10% professional attitude mark will include an assessment of a student's ability to communicate verbally and in written form to acceptable college standards.

Policy on Observance of Religious Holidays

Students who will be absent from a class due to a religious holiday are expected to make alternative arrangements with his/her teacher in the first week of classes in order to complete course requirements. Teachers observing a religious holiday will specify alternative arrangements in the course outline and in a memo to the department chairperson.

Academic Standing and Advancement Policy

- Students must register for all courses required by the program grid in every semester.
- Students must complete the program within five years of commencement, or be removed from the program for professional unsuitability.
- Students must pass all 574 program courses in a semester before registering for the 574 courses of the following semester. (In other words, if you fail just one 574 course (in any semester), you will not be allowed to continue in the program, until you've re-taken and passed the failed course(s) a year later. ***Note:*** Some courses might have more than one component, so you must achieve a minimum of 60% in all components of a course in order to pass that course.
- Students must pass all first and second year 510, 520 and 574 courses before proceeding to the fifth semester of the program.
- Students who fail the same 574 course twice will be removed from the program.
- Students who fail three or more 574 courses in a semester will be removed from the program.
- Students must pass all core and complementary courses, except one, before proceeding to the fifth semester of the program.
- Students must pass 9 out of the 12 general education courses before participating in the comprehensive assessment.
- Under extenuating circumstances, a student who has been removed from the program may re-apply to the program after a period of one year by following the standard application procedures (which includes the standard applicant evaluation process).
- Students who are removed from the program at the end of the fall semester may continue to take non-570 courses for one semester and must submit a program transfer request.
- Students who are removed from the program at the end of the winter semester will be expelled from the college and may appeal to the College Academic Standing Appeals Committee.

Grading Policy

a) In accordance with the "Grading Policy" listed in the Institutional Student Evaluation Policy booklet (issued May 1999):

Dawson College uses numerical grades to formally evaluate student achievement. The informal letter equivalents are indicated in brackets.

90-100	Excellent	(A)
80- 89	Very good	(B)
70- 79	Good	(C)
60- 69	Pass	(D)
Below 60	Fail	(F)

The College will inform the students of their final grade in each course.

b) The remark "INC" (incomplete) may be assigned when circumstances clearly warrant it and where, in the opinion of the teacher, the work can be completed and the objectives of the course fulfilled. A written student-teacher contract must be made and the requirements fulfilled in accordance with dates listed in ISEP.

c) Evaluation is done on the following basis and in accordance with the department's policies.

80% – Class work, homework, tests and/or exams, etc.
20% – Attendance, punctuality, professional attitude, aptitude, capability and career suitability

d) All projects or assignments must be submitted by their due dates. No late work will be accepted, except by permission, as stated in the teacher's course outline.

Standard Grading Policy for Late Projects, as follows:

First Year:	One week late	10% deducted
	Two weeks late	20% deducted
	Three weeks late	40% deducted
	Four weeks late	80% deducted
	More than five weeks late	Final mark of 0 assigned
Second Year:	One week late	10% deducted
	After one week late	Final mark of 0 assigned
Third Year:	Due at specific time required.	No late projects accepted.
	(If unable to finish in time, hand in partially completed project in order to receive partial marks.)	
NOTE:	If the project is late due to sickness, then a medical note must be handed in with the project and only up to one week penalty will be waived.	

As we are training students to be professionals, faculty will expect students to show responsibility by informing them of their absence and to make alternative arrangements.

STUDENT LEAVE OF ABSENCE

A student who does not register in any 574 courses is deemed to be "on leave" from the program. A student may take 510, 520, and core courses while on leave.

However, a "Permission to Resume Program Studies" form must be submitted to the Chairperson and to the Registrar's Office by the respective deadline in order to be re-admitted into the program.

A student who is not taking any courses while "on leave" must re-apply to Dawson through the Admissions Office. The student on leave must also notify the Chairperson in writing of his/her intention to return to the fall semester before March 1, or to the winter semester before November 1.

STUDENT ASSESSMENT

The department meets each semester to evaluate student progress. Where appropriate, students must be informed of a negative evaluation by the committee and must be advised of the appropriate course of action recommended in order to rectify the problem. Students are entitled to receive appropriate tutorial support to alleviate the problem.

RETAINING STUDENT WORK; RIGHT TO PUBLISH OR EXHIBIT STUDENT WORK

The department has the right to retain a student's work for a period of up to 6 months after its submission to the department. The department has the right to publish/exhibit original student work. Every possible attempt will be made to have work available to students for job interviews.

PRESENTATION OF STUDENT WORK / ASSIGNMENTS

Professionalism must be your own personal goal since you will be competing with other animators and computer artists who **will** make presentation of their work a priority. They are offering their services/work to a marketplace that is already very visually and marketing savvy, therefore, you must meet the minimum standards of that community (which includes directors, creative directors, animators, teachers, etc.).

These standards assume the following:

1. Presentation is of utmost importance.
2. The first thing that anyone sees when they look at your submitted work/portfolio/blog/website is the "presentation package" which can be anything from an envelope to a portfolio case to a website. Your packaging or presentation communicates the initial impact that sets the stage for the work itself.
3. Presentation reels are, in effect, marketing pieces that represent you and communicate your abilities/skills. A tattered scratched DVD with hard-to-read hand-scrawled lettering suggests that you are sloppy, uncaring, and unprofessional. A neat DVD with a type-printed label immediately says "professional" and "organized," etc.
4. Your guideline, as a student and an aspiring animator, should be to make it as easy as possible for your teacher (client) to see that you deserve the "reward" (a high mark, the job, etc). This begins with a clean, organized, professional-looking presentation with appropriate animation content.

STUDENT REPRESENTATIVES

At the beginning of the fall semester, students in each year of the program will elect two representatives who will act as a liaison between their class, the department and the college.

STUDENT COMPLAINTS AND GRIEVANCES

An academic or personal grievance must proceed through the proper channels and in the following order:

1. The student should discuss and resolve the issues with the teacher.
2. If the issues cannot be resolved with the teacher, then the student may request the Chairperson's assistance (or the Ombudsman's, especially in the event that the teacher in question is the Chairperson). The complaint/grievance should be made in writing. Copies of the complaint and all related correspondence will be sent to the teacher, the Dean and the Director of Human Resources.
3. If the issues cannot be resolved through procedures outlined above, then the student may implement the formal grievance process as outlined in ISEP.

EXIT REQUIREMENTS

The Ministry of Education requires students to pass the following tests in order to obtain their D.E.C.:

- English Exit Examination
- French Exit Examination
- Comprehensive Examination

EXIT PROFILE

Objective

The student will acquire a balanced general education as well as the necessary skills to design and execute entire projects/contracts in the 3D Animation and CGI field.

Competencies

In order to be fully competent as an animator entering the marketplace, the student must be able to:

- identify and analyze the requirements of a 3D animation project;
- participate in every part of the 3D animation production pipeline under the supervision of an Art Director;
- work with other artists and cultivate creative relationships;
- use industry standard software to create 3D digital animations for a range of applications within various media industries;
- adapt to the constantly changing technological tools required of the animation industry;
- create a full-rendered 3D digitally animated film;
- present a portfolio appropriate for an entry-level position in the animation industry;
- communicate effectively at a college level in English both orally and in writing, using appropriate vocabulary, form and style;
- communicate adequately at a college level in French as a second language, orally and in writing, using appropriate vocabulary, form and style;
- demonstrate attitudes and ethical behaviour essential to professional practice;
- work independently and with a sense of initiative and responsibility; and
- complement daily work activities with a healthy lifestyle.

LIST OF SUPPLIES & ART STORES

Students are to purchase the following supplies by the first week of classes.

Supplies

- Pencils and Pens
- USB key
- Intuos 3 Wacom pen will be required the tablets will be provided

Required by second semester:

- Portable hard drive
- SLR Digital camera, Canon Rebel or Nikon D40 suggested

Miscellaneous/organizational supplies:

- agenda book/daily planner
- 3-ring binder and subject dividers (for organizing handouts/notes)

Art Stores

- Dawson College Bookstore — 3040 Sherbrooke Street West, 4001 de Maisonneuve Blvd. West, Atwater metro station — 514-931-8731

  The Dawson Bookstore has the **majority** of these items in stock **in August.**

- GCL Office Products — 2020 St. Catherine West — 514-939-4442

- DeSerres — www.deserres.ca

  Note: Selection of products often varies from store to store, so it's best to call and confirm the availability of products.

Place Alexis Nihon (opposite Dawson)	514-357-4329
1515 St. Catherine West (inside Concordia University, metro level)	514-908-1876
1500 McGill College (Place Montréal Trust)	514-938-4777
334 St. Catherine East (East-End)	514-842-6637
1001 du Marché-Central (North-East-End)	514-908-0505
4055 Taschereau (St. Hubert)	450-443-6669
1604 de l'Avenir (Laval)	450-682-8707
2325-F Transcanada Highway (Pointe-Claire)	514-694-5231

COLLEGE SERVICES

There are many services available to students; some are listed below. For more details, visit Dawson's website: ww.dawsoncollege.qc.ca.

Where is . . . ?

Academic Advising	2D.4	
Academic Skills Centre	6D.2	
Amphitheatre	4C.1	
Bookstore	1F.2	Lower atrium – look for sign above entrance to hallway
Computer labs		5B.1 (PC) and 2C.7 (Mac) are always available for general use. The following labs are also available, but only when classes are not scheduled in them: 2C, 2D, 2F.14 / 16 / 18 / 20 / 26, 3G.2, 3H.2, 4G and 5B.2 / 3 / 4. (Students can get an e-mail address in the 2C.7 lab.)
Continuing Education	2H.1	
Counseling Office	2D.3	Personal & career counselling.
Career Resource Centre	2D.7	

Student AccessAbility Centre	2E.8	Centre for students with disabilities
Dance/Combat Room	4F.1	
Dawson Daycare		On campus grounds (931-8731, ext. 1555)
Dean's Office	3H.3	Andréa Cole, Dean of Creative and Applied Arts
Financial Aid Office	2E.15	Loans, bursaries
Food Services	Atrium	Upper atrium (ground floor)
Gymnasiums	0H.3	-1H.2 / 4 / 6
Health Services	2D.2	Drop-in centre staffed by a full-time nurse who provides first-aid, health counseling and education programs on an individual or group basis. Referrals to other agencies & medical specialists can be arranged.
Information Desk	2F.0	Upper atrium (ground floor).
Library	5C.3	Books, audio and video tapes, audio CDs, magazines and other specialized materials. Services: computerized catalogue system, reserve readings, photocopying, periodical indexes on CD ROMs, and borrowing privileges from other libraries. Library catalogue is accessible on the web (dolls@dawsoncollege.qc.ca).
Multipurpose Room	5B.16	Also called Reception Hall
Registrar's Office	2D.6	
Student Affairs	2E.6	
Student Employment Centre	2E.7-1	
Student Housing (off campus)		Go to Dawson website (www.dawsoncollege.qc.ca); under Services, select Housing. Or drop by Student Affairs (2E.6).
Workout/Fitness Facilities	1H.0	P.A.R.C.

Where do I . . . ?

Go for a course change?	2F.0	Info desk in upper atrium.
Find used books?		Dawson website: www.dawsoncollege.qc.ca
Pay my school fees?	4B.5	The counter is in the hallway which is to the right of the 4B.7 office. Opening hours are posted at that location.
Pay my library fines?	5C.3	Library.
Get copy of my schedule?	2D.6	Registrar's Office. You must present a valid ID card.
Get my student agenda?	2E.6	Student Affairs. Also available in the lower atrium, at the beginning of term.
Get a locker?		During Welcome Day. Otherwise, go to Student Affairs (2E.6). Small, large and portfolio lockers are available to students at a nominal fee for the rental of locks.
On-campus parking?	2E.21	Parking on campus is limited . . . $8/day and $5/evening parking?. . . available on a first-come, first-serve basis . . . see Building Maintenance (2E.21).
Get my Dawson ID photo taken?		During Welcome Day or registration. After registration, go to A-V (2E.1).
Get my STM bus/metro ID card?	2E.6	Student Affairs
Make photocopies?	2C or 4G	There are also photocopiers on the 2nd floor hallways of the library.
Get a photocopy / print card?	2C hallway	A machine in the 2C hallway dispenses copy cards (which you must pay for). If, however, you have a student ID card with a magnetic strip on the back, you can "add value" to it (i.e., put money into a machine and accumulate a certain amount of photocopying capability) at any of the following locations: 2C hallway, 2F hallway or on the 2nd floor of the library. **Copy cards can also be used for laser printing in certain labs.**