3D ANIMATION & COMPUTER–GENERATED IMAGERY
STUDENT HANDBOOK 2022–23

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TERRITORIAL ACKNOWLEDGEMENT

Dawson College is located on land which is the unceded traditional territory of the Kanien'kehá:ka. This land has also served as a gathering place for Abenaki, Anishinaabe and other nations. As uninvited guests, it is our responsibility to honour the stewards of this land by educating ourselves about the histories and contemporary realities of First Peoples, and by contributing to the important work of reconciliation and decolonization.

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 skills used to for computer generated 3D animation. Students learn to design and model 3D characters, props, and environments; apply materials and textures to those models; light 3D scenes; animate characters and other elements; and render final images and sequences. They are also introduced to the production of digital visual effects and compositing.

In the first year of the program, emphasis is given to attaining foundational 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, post-production and digital visual effects, and learning about the industry.

The program offers students opportunities to:

- Acquire a foundation in traditional and applied art techniques.
- Recognize the influence of cultural and aesthetic values on 3D productions.
- Acquire technical skills and competencies required by the 3D animation industry.
- Adapt to constantly evolving tools and trends in the 3D animation industry.
- Develop talents and demonstrate acquired competencies under the guidance of experienced professionals.
- Engage in 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.

With a local history that comprises the production of countless award-winning films and technical innovations that changed the nature and look of moving images, animation has deep roots in Quebec. Since the 1997 establishment of Ubisoft in Montreal, the field of 3D animation has grown here exponentially. Many other video game companies (such as Electronic Arts and Warner Bros.) have established studios in the province, while film and television productions continue to make use of the great talent our multicultural city has to offer.

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 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. The local need for talent has not abated. Recently, CBC reported a 35% increase in the number of video game companies operating in Canada between 2019 and 2021, noting that Montreal has the "highest concentration of international video game companies in the world." A present and ongoing challenge for the industry is the recruitment and retention of skilled employees.

In the area of film and television, there are numerous international companies with offices in Montreal. MPC, Framestore, Cinesite, RodeoFX, and Digital Domain are just a few of the companies with studios in Montreal. The work 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 helps 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 their 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 software. Low and/or high resolution models may be produced depending on the technical constraints of the project. Typically, lower resolution models are used in the game industry to facilitate real-time processing. 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 models. They design 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*, the work of the texture artist helps distinguish the style and level of realism of an animated film or game.

Lighting and Visual Effects Specialist
The lighting specialist creates the ambiance of an animated production. They create the effects of light and shadow that give sets their senses of space and drama, satisfying the needs of the director and the specifics of the production. The special effects artist simulate actions of air, fire, water and wind, in shots that include things such as tornadoes, or exploding asteroids.

DEPARTMENT DIRECTORY

	Office Room	Ext	E-mail
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Cole, Andréa	3H.3-3	5107	Dean of Creative and Applied Arts
Diamantakos, Tommy	3H.3-4	5106	Associate Dean, Creative and Applied Arts

Faculty on leave
Creton, Elliott
Colaco, Lloyd
Yeomans, Michael

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

SPECIFIC EDUCATION PREREQUISITES AND COREQUISITES

Course Number and Name		Prerequisites		Corequisites	
574-121-DW	Principles of Animation I			574-131-DW	Introduction to 3D Animation
574-131-DW	Introduction to 3D Animation			574-121-DW	Principles of Animation I
574-222-DW	Principles of Animation II			574-232-DW	3D Animation Techniques
574-232-DW	3D Animation Techniques			574-222-DW	Principles of Animation II
574-362-DW	Matte Painting	574-241-DW 574-261-DW	Digital Video & Photography Digital Colours & Textures		
574-363-DW	Virtual Worlds	574-241-DW 574-261-DW	Digital Video & Photography Digital Colours & Textures	574-381-DW	Lights, Camera & Rendering 1
574-333-DW	Controlling 3D Movement	574-232-DW	3D Animation Techniques		
574-381-DW	Lights, Camera & Rendering I	574-241-DW	Digital Video & Photography	574-363-DW	Virtual Worlds
530-492-DW	Storytelling Techniques in Animated Films	530-292-DW	History of Film Production Techniques		
574-453-DW	Storyboard	574-251-DW	Sketching Techniques for Animation		
574-472-DW	Character Modeling	574-371-DW	Modeling Props		
574-473-DW	Character Rigging	574-333-DW	Controlling 3D Movement		
574-434-DW	Expression & 3D Movement	574-333-DW	Controlling 3D Movement		
574-482-DW	Lights, Camera & Rendering II	574-381-DW	Lights, Camera & Rendering I		
574-636-DW	Character Animation II	574-535-DW	Character Animation I		
574-602-DW	Postproduction of Visual Effects	574-501-DW	Visual Effects		
574-613-DW	Production Project	574-511-DW 574-512-DW	Preproduction Production Pipeline		

COURSE DESCRIPTIONS

TERM I

PERSPECTIVE DRAWING TECHNIQUES
This course will introduce students to a variety of perspective freehand and tool-assisted techniques enabling them to choose appropriate methods for sketching on location; thumbnailing; 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 introduce the student animator to professional techniques and theories necessary to conceive and create images for the screen.

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 nonorganic 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 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 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 spatial 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 introduces 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 like 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 After Effects and Nuke 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 their 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. 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 workplace. 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 to maintain their standing in the 3D Animation & CGI Program. Maintaining a safe, collaborative, and anti-oppressive learning environment and being committed to mutual respect means that harassment, intolerance or discriminatory language is unacceptable. To keep them as productive as possible, school labs should be kept clean and relatively quiet. To minimize distraction when others are working, we encourage spirited conversations be moved outside of classrooms.

Professionalism includes:

- Consistent punctuality and attendance (max. 3 absences per course allowed; partial attendance and lateness counts as absences)
- Respect for teachers and classmates
- Respect for Dawson property
- Maintaining a clean working environment
- Honesty, originality, objectivity
- 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
- Competent handling of materials and tools
- No eating or drinking in the art studios or computer labs
- Refraining from playing games or screening videos for entertainment in the computer labs

In addition*:*

- The instructor's mandate is not limited to technical support and guidance; it includes creative and artistic 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 are 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 their 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.

GUIDELINES FOR CREATIVE WORKS

- Creative assignments represent our students and our program. Hallmarks of the Dawson College 3D Animation and CGI program include strong storytelling, beautiful designs, technical excellence and of course, great animation. As professional calling cards, they should be safe for work (SFW), and appropriate for children. The department bans gratuitous and graphic displays of violence and explicit sex.

- Out of respect for the victims of countless mass shootings (including the 2006 shooting at Dawson College), 3D animation prohibits depictions of gun violence, including fantasy firearms and deadly explosives.

- To promote meaningful and distinctive projects, we instead encourage personal films that celebrate diversity, challenge stereotypes, reimagine traditional tales, and resist or question cultural and historical violences (3D Animation and CGI does not tolerate racism, misogyny, homophobia, transphobia, ableism, etc., in spaces that are real, or screen based.)

PLAGIARISM AND CHEATING POLICY

Plagiarism is defined as the presentation or submission by a student of another person's work as their 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 their 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 their exam will also have their exam confiscated and will receive a "zero" grade.

COPYRIGHT

Visual and conceptual sources that students rely on as reference material for their artwork must be acknowledged regardless of copyright status. 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 their 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 professional 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 their teacher in the first week of classes 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 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:	*Late (up to one week)*	10% deducted
	After one week late	Final mark of 0 assigned
Second Year:	*Late (up to one week)*	20% deducted
	After one week late	Final mark of 0 assigned
Third Year:	*Late (up to one week)*	20% deducted
	After one week late	Final mark of 0 assigned
Third Year (Final Film)	Final film is due on a specified date in 6th semester.	No late film projects accepted.

(If unable to finish in time, hand in partially completed project 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 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 their 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 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 maintains 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:

- Presentation is of utmost importance. 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.
- Presentation reels are, in effect, marketing pieces that represent you and communicate your abilities/skills. A tattered scratched envelope with hard-to-read hand-scrawled lettering, a poorly worded message or improper submission format suggests that you are sloppy, uncaring, and unprofessional. A well-composed email or printed work communicates that you are "professional" and "organized," etc.
- 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 and professional-looking presentation with appropriate and well-organized 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 if 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 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 fully 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

3D Animation and CGI students are given a limited amount of Dawson server space that can be accessed from any computer workstation located in the 4th floor 3D animation and CGI Labs. Subscriptions to Microsoft Office 365 are freely available to all Dawson College students and staff, and alongside various MS programs, the suite includes the One Drive cloud service which may also be used for backing up and transferring files.

Students are encouraged to consult with instructors before making purchases if they are uncertain about the kinds of equipment they need.

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

1. Notetaking supplies (notebooks and writing tools)
2. Intuos Wacom tablet

Required by second semester.

1. A portable external hard drive for additional storage and backup, minimum 1Tb (with suitable ports and/or adapters)
2. An DSLR camera with the following features:
    a. fully manual mode that allows the user to set the shutter speed, aperture, ISO, colour balance
    b. full HD video (1920 x 1080) at 24fps (24p)
    c. a zoom lens (18mm-55mm is typical) or fixed lenses (standard 50mm; wide 24-35mm)
    d. a battery and charger (an extra battery may be useful)
    e. remote shooting
3. A video-capable SD card, minimum 32gb.
4. A camera tripod with relatively sturdy legs that extend to a height of at least 5 feet.

COLLEGE SERVICES

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

Academic Advising	2D.4	As well as 2D.7
Academic Skills Centre	6D.2	Enter the Library and go up the stairs to access the centre.
Amphitheatre	4C.1	
Awards & Scholarships	3H.1-1	awards@dawsoncollege.qc.ca
Bookstore	1F.2	Lower atrium - look for sign above entrance to hallway.
Campus Life & Leadership	2E.6	
Career Resource Centre	6D.5	
Computer Labs		The following labs are available, but only when classes are not scheduled in them: 2F.14 / 16 / 18 / 20 / 22 / 24 / 26 and 5B.2 / 3 / 4. (Students can get an e-mail address via My Dawson portal–Omnivox and Office 365.)
Continuing Education	2H.1	
Counseling Services	4E.2	Personal & career counselling. (For academic advice, see an Academic Advisor.)
Dawson CPE (Daycare)		On campus grounds (514-931-8731, ext. 1555).
Dean's Office	3H.3-3	Andréa Cole, Dean of Creative and Applied Arts (Secretary: Tanya Viltofsky, 3H.3-2)
Financial Aid Office	4E.2	Loans, bursaries
First-Year Students' Office	2D.0-1	A support and triage centre for student issues that can be resolved through services available at the College.
Food Services	Atrium	Ground floor
Free Mac Lab	4G.6	Contains computer resources for applied arts students to complete homework.
Gymnasiums		0H.3, -1H.2, -1H.4 and -1H.6
Library	5C.3	Books, audio & 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. For more information, see the Dawson Library website.
Ombuds Services	4E.2	The Dawson Ombudsperson helps to ensure that all Dawson students receive fair and equitable treatment within the College system. The Ombudsperson provides an independent and confidential service and is empowered to investigate complaints as well as facilitate or negotiate solutions.
Registrar's Office	2D.6	Registration, course change, student records… (M-H 8:30-5:00; F 8:30-4:30)
Student AccessAbility Centre	2E.8A	Offers a variety of services that enable students with documented disabilities to pursue college studies. They assist students with hearing, visual, or motor/coordination impairments, learning disabilities, mental health issues, or chronic

		medical conditions. Those with temporary disabilities resulting from accidents or illness can also use the centre. Services: pre-registration/course selection assistance, liaison with faculty, note takers, exam services, specialized equipment and software, alternative formats of texts or documents. If you need something not on this list of services, go and speak with them; they may be able to develop something to suit your situation.
Student Employment Centre	4E.2	
Student 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 and appropriate medical specialists can be arranged.
Student Housing (off campus)		Go to Dawson website (www.dawsoncollege.qc.ca); under Services, select Housing or for a direct link, click here. Or drop by Campus Life & Leadership Office (2E.6).
SOARS (Support Options for At-Risk Students)		Dawson website: www.dawsoncollege.qc.ca; Services (under Useful Links) or for a direct link, click here.
Workout/Fitness Facilities	1H.0	P.A.R.C.

TROUBLESHOOTING | FAQS

FAQs (New Students; Current/Returning Students; Transfer Students; Graduating Students)		Dawson website: www.dawsoncollege.qc.ca Services > Academic Advising
Find second-hand books?	2E.6	Campus Life & Leadership office
Get a Dawson ID photo taken?		During Welcome Day or on-site registration. After registration, go to Audio Visual (2E.1).
Get a locker?		During Welcome Day. Otherwise, go to Campus Life & Leadership office (2E.6). Small, large and portfolio lockers are available to students at a nominal fee for the rental of locks.
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.
Get a student agenda?	2E.6	Campus Life & Leadership office. Also available in the lower atrium at beginning of the semester.
Get STM bus/metro ID card?	2E.6	Campus Life & Leadership office
Make photocopies?	2C or 4G	There are also photocopiers on 2nd floor hallways of the library.
On-campus parking?	2E.21	Parking on campus is limited. $10/day and $5/evening available…first-come, first-serve basis . . . see Building Maintenance 2E.21.
Pay my school fees?	4B.5	The Fees 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