

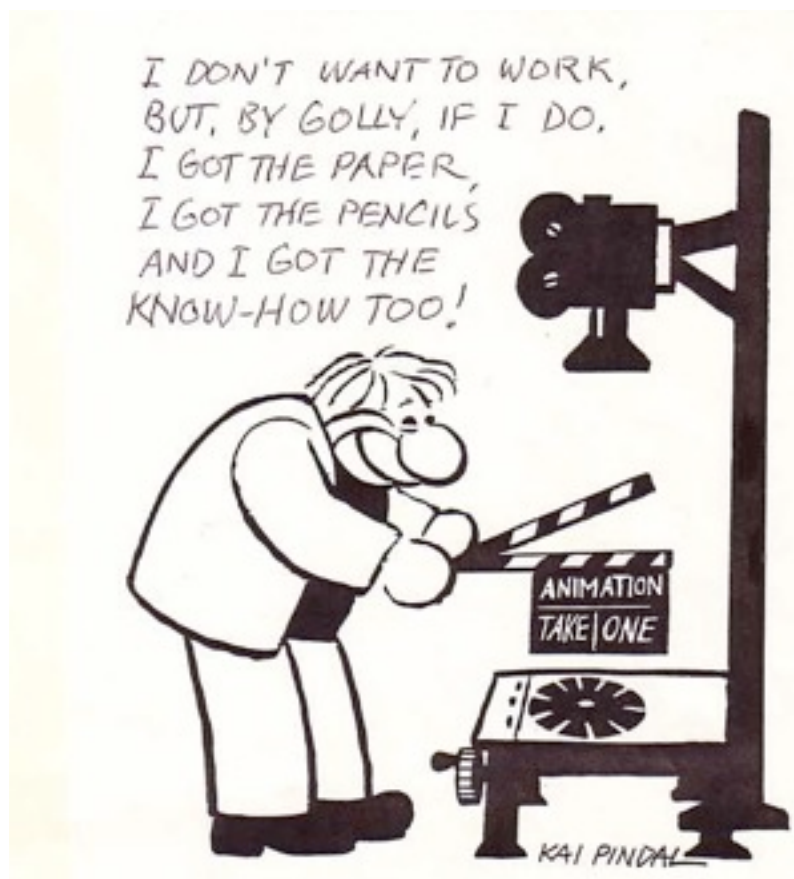


**Student Handbook
BAA Year 4
Independent Film Project**

Semester 7 Guidelines and Requirements

**Bachelor of Applied Arts in Animation Program
School of Animation, Arts and Design
Sheridan Institute of Technology and Advanced Learning**

rev. September 2009



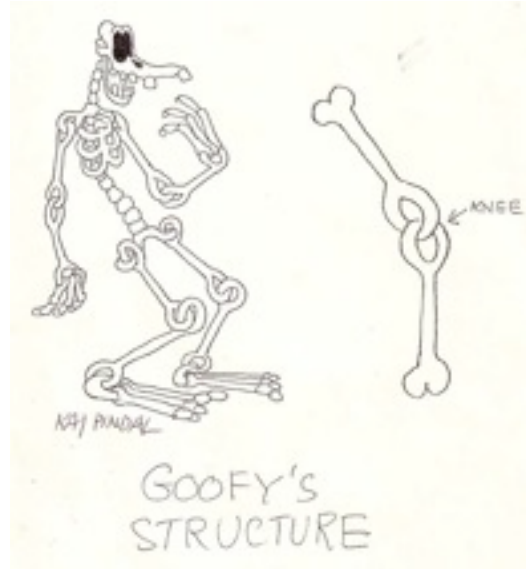


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WELCOME TO THE YEAR 4 SENIOR ANIMATION INDEPENDENT FILM PROJECT

Message from the Dean:

Congratulations, you are in the final year of Sheridan's new and exciting degree program in applied animation. This year promises to be a great one with terrific new faculty and the opportunity to put your stamp on a film that will open the door to the career of which you've dreamed. I am as excited as you and I am looking forward to seeing your film at the end of the year. Good luck. Work hard. Have some fun and stay in touch.

- Michael Collins

Message from the Associate Dean:

Welcome back! This is guaranteed to be an exciting year. We are in the process of securing a variety of guest speakers from Cuppa Coffee, Core, Nelvana, and Dreamworks, among others. And we have organized lectures and workshops to correspond with your production process. Through it all, you'll have the opportunity to work with expert mentors/producers who will guide you through the milestones. All you have to do is work hard, stay focused and enjoy the experience of making your film. I will be on hand to help in any way I can. Wishing you all the best for the coming year.

- Angela Stukator



Year 4 Senior Animation Independent Film Project Faculty and Staff Team 2009-2010

Stephen Barnes (Animation)

Scott Caple (Layout & Storyboard)

Trevor Davies (3D Animation, May & After-Effects)

Bruno Degazio (Sound) - Bruno's film work includes sound-design for the Oscar nominated documentary film, *The Fires of Kuwait* and music and sound-design for over 100 other IMAX films, TV shows and feature films. As a concert composer his many works for traditional and digital media have been performed throughout North America and Europe. His research in the field of algorithmic musical composition has been published at leading international conferences, including festivals in New York, London, Cologne, Tokyo and Hong Kong.

Michel Hannan (Animation and Character Design) - Michel has been working in animation since receiving a BFA degree from University of Massachusetts Dartmouth in 1993. Her career began in interactive games for Davidson Associates/Havas Interactive working on such titles as *Quest for Camelot*, *Animaniacs Game Pack*, and *After the Bean Stalk*. Her independent films have been screened at international film festivals and on US television. Studio experience includes development and production at *Klasky Csupo* for the *Wild Thornberrys* film and with Phil Roman, the creator of *The Simpsons*. After obtaining an MFA from UCLA she taught in the BAA program at Loyola Mary Mount University.



Vivien Ludlow (Animation) - Vivien obtained her BA degree in Fine Art at Queens University before coming to Sheridan to study Classical Animation. After working free-lance for many years in the Animation industry, Vivien was invited to come and teach at Sheridan in 1979. A highlight in Vivien's teaching career was the time she spent in Singapore, helping to set up an Animation programme there.

Barry Parker (Story, Layout, Animation) - Barry Parker studied at Swansea College of Art and Sheridan College before working in the Animation Industry for many years. In 1980 he returned to Sheridan to teach in the Classical Animation program and in that time coordinated the International Summer School of Animation and was a visiting lecturer at several institutions, including the National Institute of Design, India and Nanyang Polytechnic, Singapore. Recently retired from Sheridan Faculty, Barry returns as a mentor to the graduating class of the new BAA program.

Kaj Pindal, Emmy Award-Winning Animator - Kaj's first professional animated film was completed in 1947. During his career, he has directed many films, mainly for the National Film Board of Canada, but also for others. His film *What on Earth* was nominated for an Oscar in 1968. In 1996, *Goldtooth* received the UNICEF award. In 2005 Kaj won both the Emmy and the Gemini awards for *Peep and the Big Wide World*, which was nominated once again in 2006. He has worked with the Greats and the Famous in this business ever since – in Denmark, Sweden, Germany, Canada, Britain and the United States and has been recognized in the industry with numerous other awards. Kaj is still active in animation and completely computer illiterate.

Mario Positano (Technologist)

Mark Mayerson (Story & Animation) has worked in the animation business for 29 years, in both drawn and computer animation. He has worked as an inbetweener, animator, modeler, rigger, technical director, writer, producer and director. He created the TV series *Monster By Mistake*.

Maury Whyte Upon graduating from Sheridan's Classical Animation program (1977), Maury began directing commercials and short industrial films in Winnipeg. Joined Grafilm Productions (Toronto) in 1980 where he contributed to more than 90 short animated educational for TVOntario, PBS and the Association for Instructional Television.(A.I.T). Production contributions ranged from director to designer, content/script advisor, storyboard artist and production supervisor. Animated on the Scooby Doo television series for one season. Served as content advisor and animation designer/producer for Sphinx Productions' documentaries, *Twist, Dream Tower, The 50's - The Beat Generation* and *Grass*. More recently, he has worked closely with Malibu Media and D&D Media (California) on various corporate and online training series for the New Jersey Police Department and U.S. homeland security. Joined Sheridan's Faculty in 1988 where he worked primarily with the graduating students of the Classical Animation program and the International Summer School of Animation (I.S.S.A). Developed and coordinated the end-of-year screenings (Industry Days) for the Classical Animation, I.S.S.A. and Computer Animation programs for many years. Currently working with first year students of the BAA-Animation program (Visual Concepts) and as a mentor its 4th year students.

Christopher Walsh (Stop Motion Animation) - Chris has worked extensively as a commercial animator on a variety of internationally broadcasted television programs. He holds an MFA in Film Studies (York University, 2007), a BA in Film Studies and English Literature (Wilfrid Laurier University, 1993), and a Diploma in Media Arts (Sheridan College, 1998). Chris is an active filmmaker, concerned with themes such as family bonds, local histories, and cinema's role in our everyday lives. His films have been screened internationally, including the Toronto International Film Festival (1997) and The Ottawa International Animation Festival (2007). Big fan of David Lynch and Felix The Cat.

Aldines Zapparoli (Technologist) - With a Bachelor of Applied Arts from Ryerson University Film and Media Arts, Aldines has worked in the film and television industry in numerous production roles. She came to Sheridan in 1999 as an animation technologist.

Rationale and Guidelines for the Senior Animation Independent Film Project

1. The Year 4 Senior Animation Independent Film Project has been specifically designed to provide students with an environment that attempts to mirror what is required in industry. In this final year, personal artistic vision and individual creativity (both elements important to success in the field) combine with the student's ability to refine and master the production process from concept to completion. The structure and organization of the learning environment and the design of the learning experiences have been developed to facilitate the success of students working toward this culminating achievement, identified in the Program Critical Performance and the Program Learning Outcomes. Product and process will be carefully tracked by faculty during the course of the year.
2. The structure of Semester 7 is built around a weekly two-hour lecture for all Year 4 students. Attendance at this lecture component is required, as it is the forum for delivery and development of material and information that is critical to a group's success in the studio classes. In addition, it is the forum for dissemination of important announcements and administrative or organizational information for students. It is also in this forum that groups will deliver their pitches and screen their story reels and final films.
3. In addition to the weekly lecture, students will be required to attend the weekly Production Meeting with the Faculty Mentor, who will serve as the Producer in Semester 8. In this forum, the faculty mentor/producer will identify a weekly routine that involves some dissemination of information, some presentations by groups of their work, and a formal critique of that work. In addition, the faculty mentor/producer will address issues involved in the Production Pipeline and confirm the tracking of person/hours, budget forecasting and adherence to the schedule/readiness/submission of benchmarks. Individual and group process evaluation will occur in this forum. These classes are critical to student success. These sessions will be attended by groups of approximately 10 students, in order to allow the faculty mentor/producer to engage in a dialogue with each student weekly about common areas of concern, or Milestone issues.
4. The third element of the Semester 7 structure is the one-on-one meetings that each student has with his/her faculty/mentor/producer. In this forum, students and faculty address issues and challenges specific to the individual student's work. These meetings will be scheduled and posted by the faculty involved.
5. The final element of the Semester 7 structure consists of a series of optional workshops provided for students. They are designed to provide a review of some concepts covered previously in the program as well as introducing new information that may be useful to some students depending on the nature of their films. In addition, the content of the workshops is designed to assist students with many of the technical aspects of putting together a finished film. These optional workshops will continue through Semester 8. A schedule of these workshops is provided in the Handbook. Please note that for some of these workshops, students need to register in advance. If attendance is less than maximum in the workshops designed for 30 students at a time, only two sessions will be held.
6. The nature of this year and the process designed is intended to mirror as closely as possible the nature of the industry. The development of, and adherence to, a production pipeline is critical to student success. The nature and schedule of the pipeline require adherence to due dates for all Milestone assignments.

8. Initially, students will be placed in their mentor groups using a random process. If any student needs to move to a different section than the one assigned through the registrar's office at the beginning of the year, the expectation is that the change will be made during Week 1, before the groups are finalized for the Semester. In Semester 8, groups will be organized based on the nature of their films (e.g. stop motion, CG, 2D and so on) in order to provide a more common forum for approaches to problem-solving and trouble-shooting in the production phase, and to accommodate the different type of pipeline schedules each of these types of films will require.



Rationale and Guidelines for the One-Minute Senior Animation Independent Film Project (cont'd)

9. Adaptability and accommodation of the points of view of others is part of the learning required in this course in order to achieve Program and Course Learning Outcomes. Different artistic perspectives, different learning styles, different leadership styles, and different individual personalities will be found within any group. It is an expectation that, while students are working on their own independent animation films, they engage in the critiquing of the work of other students in their mentor groups and that they provide and receive feedback in a constructive and positive manner.

10. Unlike industry, in which an individual is assigned to an individual by the employer, this senior project is owned by the student. He/she is expected to manage the production process and the artistic development inherent in the project. Students are supported in this by the faculty mentor/producer that will provide guidance, direction, suggestions and recommendations in both operational production matters and artistic considerations. In the final analysis, however, the choices made concerning the film, are those of the student.

11. The film is to be one minute in length. Students select the medium of their choice for their final finished film. Technical specifications for completion of the film are provided in this Handbook. If students have been engaged in developing their own film over the summer months, in a format that exceeds one minute, they may follow a prescribed procedure to request special consideration for extending the length of the film to a maximum of two minutes. Evidence of this work must be very clear and concrete, and submitted to a panel of mentors who will determine the viability of extending the time frame. This procedure will be considered only for the first two weeks of the Semester.

12. It is the expectation that each student will have a fully finished one-minute animated film by the end of Semester 8. In addition, each student will also have a professional portfolio of work. These two elements are a requirement for graduation from this program.

13. Templates and evaluation schemes for all the Milestone assignments can be found in this Student Handbook. Unless otherwise indicated, assignments are to be completed in accordance with these templates. Please note the late penalty clause on all Milestone forms.

14. Each student is to use a Senior Animation Independent Film Project Binder. This serves as an organizing tool for handouts and information students receive in the collective lecture, in the production meetings, and in the optional workshops. It also serves as the record of the work done and the progress being made in the film project. As such, it should be brought to all classes and meetings.

15. It is an expectation that students submit their work in accordance with the guidelines provided. This increases student success and facilitate the evaluation process. In addition, it is an expectation that students keep a copy of all assignments submitted.

16. Feedback forms are provided in this handbook for student use. At the end of each collective lecture, students are asked to complete a particular feedback form for the week, and complete it before leaving the lecture. They are intended to be quick and easy, taking only a few minutes to complete. These forms will provide students with an opportunity to comment on the learning involved in the lecture that day. They also provide the faculty with important information about how the students feel about the learning experience. This is a very good opportunity for students to provide constructive information related to the class. The data collected on these feedback forms will be addressed by faculty the following week. If a student has significant, complex or individual issues, these can be addressed with a faculty member in a forum other than the feedback forms, which are not intended for this purpose.

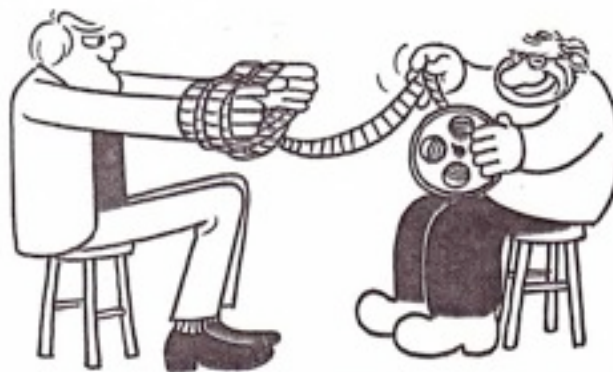
Organizational Structure for the Delivery of the Related Course Work

The following forums have been designed and scheduled in accordance with the details below, unless otherwise indicated.

1. Weekly two-hour collective lectures to be held for all Year 4 students on Mondays from 1300h to 1500h. These will involve interactive lectures, panel discussions, group activities and demonstrations, presented and shared by Guest Speakers, the course faculty, and additional Animation faculty on occasion. The collective lecture will be held in J102.
2. Weekly Production Meetings with the faculty mentor/producer to be held with each group as identified in the student schedule. Venue for these meetings will be posted.
3. Weekly Optional Workshops are provided in various locations. Please refer to the schedule provided in this Handbook, and confirm with your faculty/mentor. Sign up in advance for those workshops that require advance registration.
4. Individual sessions to be held with the faculty/mentor as discussed and agreed to.

Roles and Responsibilities of the Faculty Mentors, Producers, Specialists

It is the responsibility of the faculty members involved in the Senior Animation Independent Film Project to design effective learning experiences that will assist students in the successful achievement of the learning outcomes associated with their courses. Faculty have been engaged in a comprehensive and lengthy process that will facilitate this learning. In addition, they share their expertise in the delivery of the course material, and provide students with clear guidelines to enhance the opportunities for success. Faculty members are also responsible for the professional and objective evaluation of student learning, clearly identified through the use of the templates provided in this Handbook. Assistance is directed through their capacity in the roles below:



Mentor – provides advice, guidance and recommendations to the student groups assigned to him/her; offers advice and suggestions related to art direction and production.

Producer – provides specific information, suggestions and recommendations related to operational and logistical issues in the development of the film

Specialists – while all identified faculty members serve as mentors/producers for a particular set of students, any student may seek out the assistance of a particular faculty involved in the Senior Animation Independent Film Project with questions related to that faculty member's particular area of expertise

Roles and Responsibilities of Students

- a) Prompt attendance at, and involvement in, formal classes (collective lectures, production meetings, one-on-one meetings, and some of the workshops)
- b) Prompt attendance at, and involvement in, regular group working meetings
- c) Adherence to the Milestone submission schedule
- d) Documentation of individual effort and accompanying materials, including the use of tracking sheets
- e) Collaborative, professional approach in providing and receiving feedback
- f) Maintenance of a Senior Animation Independent Film Project Binder
- g) Effective problem- solving and trouble-shooting
- h) Reasoned and timely decision-making
- i) Effective time management
- j) Maintenance of a production log/journal/sketchbook
- k) Professional approach to task and to others
- l) Responsible for all elements of art direction and the production of the film

Recommended Student Resources

Use of the following materials and resources is recommended to facilitate the achievement of the required benchmarks and the evaluation of student learning.

- a) 31/2" binder (to catalogue materials developed and process followed)
- b) Calendar or Daytimer
- c) Stopwatch
- d) Art Supplies as needed
- e) Student Handbook for Independent Animated Film
- f) Headphones, 1/8" mini plug (i.e. ipod type)
- g) USB 2.0 hard drive, 80G or larger
- h) Journal
- i) Digital Camera (highly recommended)

In addition, students are encouraged to make use of the extensive resource materials related to animation that can be found in the college library, available in a variety of media.





School of Animation, Arts and Design

BAA Animation

Semester 7 Student Project Contract

Student name: _____
(email): _____
Student number: _____

Mentor, on behalf of Sheridan College, School of Animation, Arts and Design

name: _____
(email): _____

Project title: _____

Project description: Please attach a summary description of your proposed animated film. One paragraph minimum, one page maximum.

Length: From 60 to 120 seconds, including titles and credits. Projects of longer duration (up to three minutes) only by special appeal to mentor within first two weeks of the Semester.

Schedule: As per “Milestones & Evaluations”, **Section 16** of this Handbook. Fine-cut story reel to be delivered as a compatible Widescreen High Definition video file for public screening at end of semester.

MISCELLANEOUS:

Overlength: All submissions will be restricted to 120 seconds total duration. Files longer than 120 seconds will be truncated for the purposes of marking and screening.

Projects may be allowed a longer duration by special appeal to the mentor panel within the first two weeks of the semester. To be eligible for this special appeal, a project proposal must be submitted showing evidence of substantial existing work (storyboards, character designs, artwork, etc.) as well as an intrinsic necessity for greater length. **Late Penalties:** All late submissions are penalized at the rate of 5% per day, up to a maximum of 50%.

Missed Milestones: Each milestone is an essential step in the production schedule of your project. Every effort should be made to complete each one in order. If a milestone is missed (i.e. not submitted) its full value will be deducted from your final mark.

Technical Specifications: As per Section 13 of this Handbook. Please consult your mentor for clarification and further details.



School of Animation, Arts and Design

BAA Animation

Semester 7 Student Project Contract

AGREEMENT:

By signing this document, I agree to complete the above-named animated film project according to the schedule and requirements specified by Sheridan College, as summarized above.

The College in turn agrees to provide you with the instruction, facilities and technical resources needed for completion of this project.

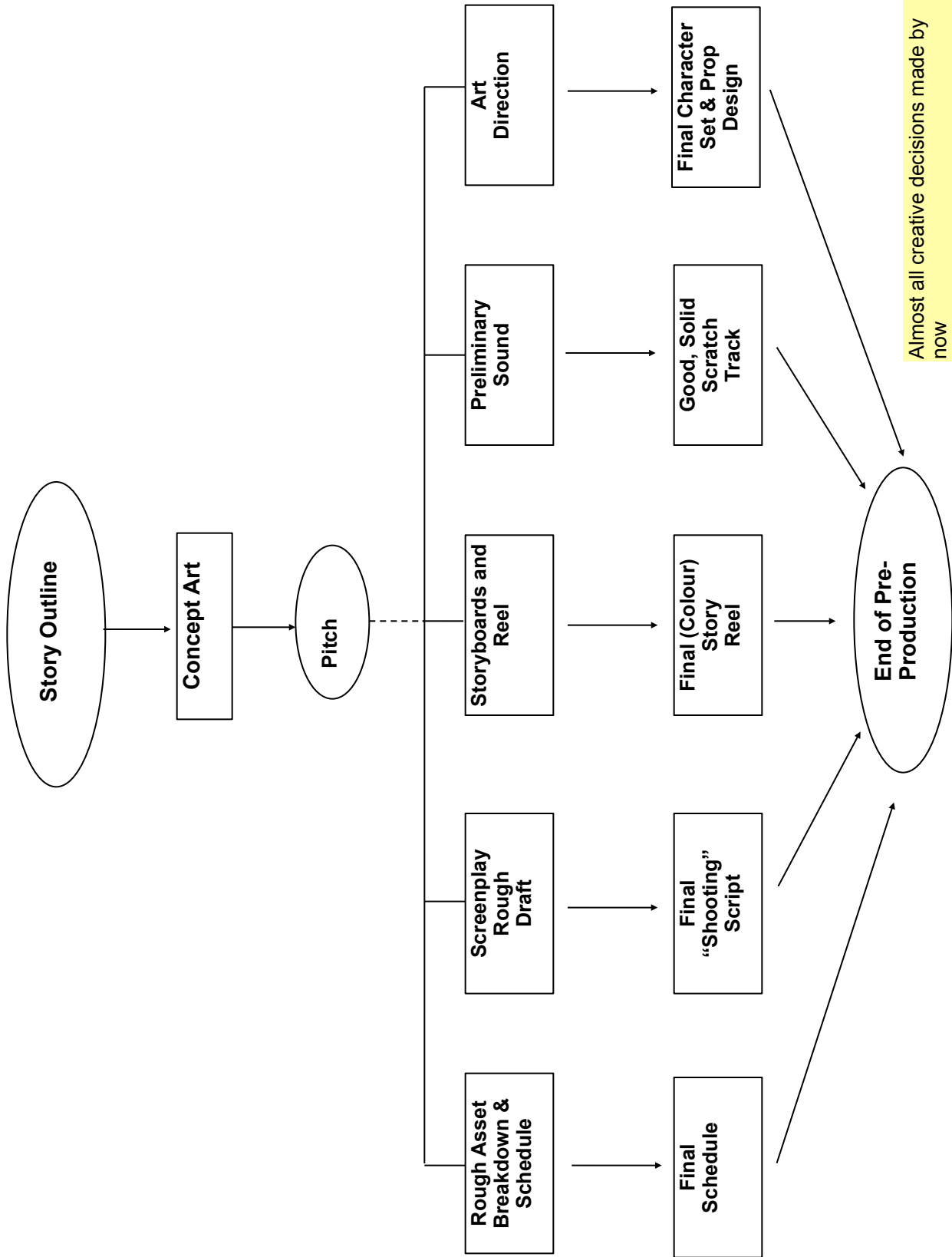
The completed project remains the property of the student. However, the College will retain a copy and may use it at a later time for promotional purposes.

signed (student): _____

signed (mentor): _____

dated: _____

Pre-Production Pipeline for an Animated Film



Almost all creative decisions made by now

Animation Glossary

Animatic – a demonstration reel consisting mainly of static story panels, but with occasional line tests or other animation; storyboard recorded to time with accompanying sound; see story reel or leica reel

Animation – the interaction between drawings that creates a performance

Art Direction – the visual style of the film

Art Director – responsible for the development of the visual style of the film and determining the production technique to be used

Assembly – the first stage of the film editing process; consists of all shots relevant to a film project, strung together in story sequence but not edited to time. May contain 'slugs' or other markers representing unfinished material

Dope Sheet – Chart used by the Director and Animator to time out action, identifying the frame numbering of the animation and giving all instructions relating to action planning, animation levels, camera moves, exposures, etc. There is one Dope Sheet for each "shot" or "scene".

Fine Cut – the final stage of the film editing process; consists of all shots relevant to a film project, in story sequence and edited to exact time; includes exact cuts and indications for dissolves and other special effects. All shots are represented by the final, finished material.

Leica reel – see animatic or story reel

Mentor – an experienced and trusted advisor and guide; in the context of the program, an experienced faculty member with expertise in the field of animation who advises students on the development, design and production of their films

Milestone - a significant event or stage in a project

Pipeline – the workflow; how material moves efficiently from one stage (department in industry) to another

Pitch – verbal and visual presentation of a concept accompanied by visuals

Premise – a thumbnail synopsis of your film; has three parts – part 1 suggests character, part 2 suggests conflict, and part 3 suggests conclusion; makes a statement and the intent is to prove the hypothesis within the context of the film; leads your film to the goal it wishes to attain; premise is your film statement; comedic or dramatic take on the premise; may support or disprove it

Pre-production – involves all processes done prior to animation [e.g. concept development, scheduling, script, storyboard, story reel, voice recording (scratch track), character design, location design, art direction]

Production – the creation of the final visuals for the film

Production Schedule – master list detailing the order of shots to be animated, how long each will take to complete and final end date for production

Post-production – mix, editing, music, sound effects

Production Manager – person responsible for determining and maintaining the production schedule and pipeline, and troubleshooting the production.



Animation Glossary (cont'd)

Recording Script – see Shooting Script

Reference Level – the “average” audio loudness of a film soundtrack; a calibration technique which allows all films to play at more or less the same loudness in a theatre or on television

Research and Design Package – the “bible” containing all sketches and ideas for layout, characters and props in a film

Rough Cut – an intermediate stage of the film editing process; consists of all shots relevant to a film project, strung together in story sequence and edited roughly to time; contains some references to dissolves and other special effects; may contain ‘slugs’ or other markers representing unfinished material.

Rough Mix – an intermediate version of a film’s audio track; contains temporary music, dialog or sound effects elements which may later be replaced by finished material; see also “Temp Mix”

Scene – a portion of a film depicting one action or series of actions, and using a single background or location. Consists of several *shots*.

Scene Package – a collection of information relating to a single within a film production; contains shot dope sheets, with shot number, scene number, length of shot, number of frames and storyboard of shot on front

Scratch Track – a rough recording of a character voice or narration, often made by the animator personally; to be replaced with a professional actor’s voice at a later stage in the production process; needed in the early stages of production for purposes of timing and synchronization.

Script, Preliminary – the early version/draft of the script

Sequence – An extended section of a film, unified by action, music, performance technique or other pronounced stylistic element.

Shooting Script – film script arranged in order suitable for recording voices or shooting scenes (not necessarily story order). The page layout is also modified in order to expedite the required task.

Shot – the fundamental element of cinematic structure; several shots in order comprise a *scene*

Storyboard – scene-by-scene visual drawn representation of the film

Story reel – storyboard recorded to time with accompanying sound; aka leica reel, animatic

Synopsis – brief description of the intended story (two or three sentences; comparable to a TV Guide description)

Template – a pattern or guide; in this semester, refers to the set-up for the evaluation tools

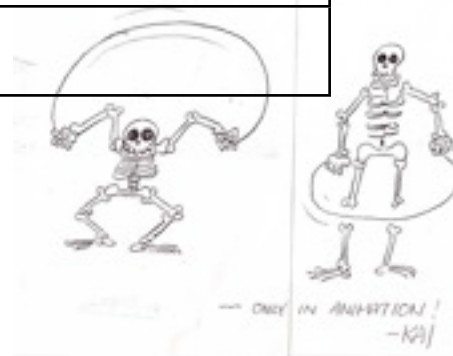
Temp Mix – see Rough Mix

Temp Music – unlicensed music chosen for suitability of mood or style. In later stages of the production, it is replaced with licensed or scored music.

Thumbnail Boards – a rough series of drawings that are used to figure out staging, layout and composition of storyboard panels

Treatment – longer, detailed prose description of the intended story; includes visual references (inspirational material, possible style from elsewhere, may be original drawings but can include pictures and diagrams from other sources)

MASTER TECHNICAL SPECIFICATIONS for Story Reel and Story Board Assignments	
Picture Specs:	Aspect Ratio: 16 x 9 Low Resolution: 640 x 360, square pixels Final Resolution: 1280 x 720, square pixels Color Depth: 24 bit
Video Specs:	HD Wide Screen: Low Resolution: 640 x 360 Final Resolution: 1280 x 720 pixels square pixels Container format: .AVI Codec: - options include RAW, MOTION JPEG, MPEG2, MPEG4 Note that the above specifications are compatible with the MP4 High Definition DVD file format
Audio Specs:	Sample Rate: 48 khz Resolution: 16 bit # Channels: stereo for Rough Mixes 5.1 channel Surround Optional for Final Mix Reference Level: -15 db
File Delivery for Story Reel Assignments.	Picture and Audio married in single file. Data file delivered on a single DVD disc, playable with Quicktime or Windows Media Player.
Story Boards	8.5 x 11 pages, 6 panels per page



Using a Production Log/Sketchbook/Journal

"I should recommend...keeping...a small memorandum book in the breast pocket, with its well-cut sheathed pencil, ready for notes on passing opportunities; but never being without this."

John Ruskin
The Elements of Drawing 1857



Student Self-Assessment Form

Personal Strengths and Challenges in Animation Processes

NAME: _____ **Section:** _____

SKILL Squeak by **very skilled**

★ Drawing	0	1	2	3	4	5
★ Painting	0	1	2	3	4	5
★ Sculpture	0	1	2	3	4	5
★ Comic timing	0	1	2	3	4	5
★ Dramatic timing	0	1	2	3	4	5
★ Physical animation	0	1	2	3	4	5
★ Performance animation	0	1	2	3	4	5
★ Dialogue animation	0	1	2	3	4	5
★ Motion picture editing	0	1	2	3	4	5
★ Sound editing	0	1	2	3	4	5
★ Music editing	0	1	2	3	4	5
★ Cinematography	0	1	2	3	4	5
★ Concept art	0	1	2	3	4	5
★ Storyboards	0	1	2	3	4	5
★ Model making	0	1	2	3	4	5
★ Character design	0	1	2	3	4	5
★ Costume design	0	1	2	3	4	5
★ Set design	0	1	2	3	4	5
★ Prop design	0	1	2	3	4	5
★ CG modeling	0	1	2	3	4	5
★ CG texture painting	0	1	2	3	4	5
★ CG rigging	0	1	2	3	4	5
★ CG animation	0	1	2	3	4	5
★ CG lighting	0	1	2	3	4	5

COURSE WEBSITE:

go to :

<http://www-acad.sheridanc.on.ca/~degazio>

and select “BAA 4th Year”

The ANIM 45436 course website has :

- up-to-date information regarding the Guest Lecturer and Workshop Schedules
- pdf copies of the Student Handbook and Milestone marking forms
- examples of previous student work for every milestone
- contact info for creative collaboration
- lecture notes and other interesting materials from previous years

BAA 4th YEAR		BAA ANIMATION 4th Year Major Project		
BAA 4th YEAR		WINTER 2008		
Lecture/Workshop Schedule		LECTURE and WORKSHOP SCHEDULE		
WEEK	DATE (Monday)	LECTURE (Monday 1 pm, J102)	WORKSHOP (Wednesday, 2 pm, A150)	OTHER
1	Jan. 7	Introduction - Bruno Degazio Guest Speaker: Scott Caple	Terry Lenko: From Panel to Layout	MILESTONE 1 - DAILIES (throughout semester) 10%
2	Jan. 14	Tony Tarantini - Industry Day Update Panel Discussion: Leica Reel Screening Post-mortem	Framethief (or equivalent) Stop Motion Software Workshop - Chris Walsh & Jason Thompson	
3	Jan. 21	Tech Talk #2 - Working with the Render Farm - Mario Positano Doug Smith: Rendering Mac Holyoke, Pipeline Productions: The Digital Animation Pipeline (tent.)	Layout Painting - Michael Hitchcock University of Toronto, Faculty of Music, Student Composer	MILESTONE 2 - Demo Reel Assembly 10%