FILM & ANIMATION PORTFOLIO REVIEW

The Film & Animation Programs requires all majors to engage in the portfolio review process prior to graduation.

Objective: The purposes of portfolio review are to assess your growth and progress within the film/animation curriculum, to evaluate your knowledge of film/animation, and to provide suggestions for improvement.

• GENERAL INFORMATION:

  o Portfolio Review will be held once per semester. Please refer to the department calendar for dates.

  o You must schedule a review time and submit the materials requested (see details below), which will be done during class and/or in the administrative office, CA116. Do this no later than one week prior to the start of Portfolio Review.

  o The reviews will be held in CA33 and occasionally in CA43.

  o Each foundational review runs a total of 35 minutes (note: thesis & capstone reviews will vary in time):
      ▪ You will have 20 minutes to present yourself and your work to at least two Film/Animation faculty members.
      ▪ Faculty will then ask you to wait in the hallway for a few minutes while they evaluate your work and your presentation, after which you will be invited back to have a brief discussion about your progress.
      ▪ There will be a brief break between reviews to allow you to gather your materials or for set up prior to your review. Arrive early and be prepared to start on time.

  o Presentation is an important part of your review. Be prepared. Dress appropriately. You are making a professional presentation.

  o Failure to schedule your review or failure to attend your review will prevent you from continuing on in the Film/Animation program until the review has been completed. If you fail to participate in Portfolio Review, you must submit a letter of appeal to the Department Chair, the Film & Animation Assessment Committee, and your academic advisor.

Portfolio Review will be held during one week of each semester. Students will be eligible for review based on their progress in the film/animation curriculum as follows:
FOUNDATIONAL REVIEW:

- **ANIMATION MAJORS:** Students are eligible for the first review when enrolled in FILM 375.
- **FILM STUDIES MAJORS:** Students are eligible for the first review when they have completed two of the following three courses, and must be enrolled and in progress on the third course: Film 172: Video Production, Film 280: History of Film, Film 281: Film Appreciation.
- **FILM PRODUCTION MAJORS:** Students are eligible for the first review when enrolled in Film 384: Techniques of Directing.
- **DOUBLE MAJORS:** Students are eligible for the first review when they meet the criteria for both of the majors, as listed above.

- **Plan for the following and submit by deadline:**
  - Submit 1 Film Appreciation Paper and 1 Film History Paper (or any other Film History/Theory paper) to the administrative office, CA116.
  - At your review, give a 20-minute presentation reflecting upon your Film Studies education to this point.
    - What links can you make between your work in production/animation classes and the Film History and Film Appreciation courses?
    - Consider your growth from one course to the next: What improvements have you made? What needs improvement?
  - You may wish to show clips of work you made in production/animation classes or read excerpts of your papers. No more than 8 minutes may be used for this purpose.

THESIS REVIEW: [ANIMATION, FILM PRODUCTION & FILM STUDIES MAJORS]

- Students are eligible when enrolled in Film 492A: Senior Seminar Project Development. Plan the following:
  - Submit your Film 492A Project Contract and your Portfolio Review Project Booklet to the administrative office, CA116.
  - Give a presentation, outlining your research, the application of research to cinematic expressiveness, and work to date on your capstone senior thesis project.
  - No more than 5 minutes of this time may be used for film/video/media clips (ex: camera tests, animatics, supporting evidence, etc.).
  - You must attempt exploratory connections between your capstone project and film theory/history.

CAPSTONE REVIEW: [ANIMATION, FILM PRODUCTION & FILM STUDIES MAJORS]

- Students are eligible when enrolled in Film 492B: Senior Seminar. Plan the following:
  - Give a presentation, outlining your work to date on your capstone senior thesis project.
  - Screen/present a fine cut/draft of your capstone project.
  - You must make articulate connections between your capstone project and film theory and/or a film historical period.
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<tr>
<th>INDICATOR:</th>
<th>Excellent = 4</th>
<th>Good = 3</th>
<th>Satisfactory = 2</th>
<th>Unsatisfactory = 1</th>
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<tbody>
<tr>
<td>Utilization of appropriate filmmaking / animation phases</td>
<td>Demonstrates overall superior knowledge of some or all filmmaking / animation phases including pre-production, production and post-production.</td>
<td>Demonstrates overall better than average knowledge of some or all filmmaking / animation phases including pre-production, production and post-production.</td>
<td>Demonstrates overall average knowledge of some or all filmmaking / animation phases including pre-production, production and post-production but leaves room for improvement.</td>
<td>Demonstrates overall poor knowledge of some or all filmmaking /animation phases including pre-production, production and post-production and clearly leaves room for considerable improvement.</td>
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<td>Historical &amp; genre knowledge</td>
<td>Demonstrates substantial knowledge/application of historiographic approaches, periods, genre iconography and syntax.</td>
<td>Demonstrates some knowledge of historiographic approaches, periods, genre iconography and syntax, but is weak in explicating their applications.</td>
<td>Demonstrates basic knowledge/application of historiographic approaches, periods, genre iconography and syntax.</td>
<td>Demonstrates unclear understanding/application of historiographic approaches, historical periods, genre iconography and syntax.</td>
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<td>Theoretical &amp; aesthetic knowledge</td>
<td>Demonstrates substantial theoretical and aesthetic knowledge, and, through film/animation selection, effortlessly articulates intersection of theory and praxis.</td>
<td>Demonstrates some theoretical and aesthetic knowledge, and, with some effort, articulates intersection of theory and praxis in film/animation selections.</td>
<td>Demonstrates basic theoretical and aesthetic knowledge, but needs high degree of prompting to connect theory and praxis in film/animation selections.</td>
<td>Demonstrates little to no theoretical and aesthetic knowledge, and finds no relevance and connection between theory and praxis in film/animation selections.</td>
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<td>Specialized use of film/animation lexicon</td>
<td>Demonstrates thorough grasp of the vocabulary relating to animation and/or producing and directing, as well as narrative, mise-en-scène, cinematography, editing, and sound.</td>
<td>Demonstrates some knowledge of relevant vocabulary relating to animation and/or producing and directing, as well as narrative, mise-en-scène, cinematography, editing, and sound.</td>
<td>Demonstrates basic grasp of the vocabulary relating to animation and/or producing and directing, as well as narrative, mise-en-scène, cinematography, editing, and sound.</td>
<td>Demonstrates little to no knowledge of or misuse of the vocabulary relating to animation and/or producing and directing, as well as narrative, mise-en-scène, cinematography, editing, and sound.</td>
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<td>Originality</td>
<td>Student exhibits highly inventive and unusual thinking without derivation in all stages of work.</td>
<td>Student exhibits original thought without derivation.</td>
<td>Student’s work is partly original and partly derivative.</td>
<td>Student’s work is solely derivative.</td>
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<td>Cinematic Expressiveness</td>
<td>Demonstrates a superior understanding of and ability to use the concepts and tools associated with filmmaking/animation to create/analyze work that expresses unique meaning through use of cinematic techniques such as styles of editing, lighting, camera movement etc…</td>
<td>Demonstrates a better than average understanding of and ability to use the concepts and tools associated with filmmaking/animation to create/analyze work that expresses unique meaning through use of cinematic techniques such as styles of editing, lighting, camera movement etc…</td>
<td>Demonstrates an average understanding of and ability to use the concepts and tools associated with filmmaking/animation to create/analyze work that expresses unique meaning through use of cinematic techniques such as styles of editing, lighting, camera movement etc… however, leaves room for improvement.</td>
<td>Demonstrates a poor understanding of and ability to use the concepts and tools associated with filmmaking/animation to create/analyze work that expresses unique meaning through use of cinematic techniques such as styles of editing, lighting, camera movement etc… Clearly leaves considerable room for improvement.</td>
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| Craftsmanship (skill, application, consistency of technique) | Demonstrates a superior understanding of and ability to create/analyze work using some or all of the skill sets involved in filmmaking/animation including writing, design, cinematography, editing, directing, producing etc… while maintaining an overall excellent consistency of technique. | Demonstrates a better than average understanding of and ability to create/analyze work using some or all of the skill sets involved in filmmaking/animation including writing, design, cinematography, editing, directing, producing etc… while maintaining an overall good consistency of technique. | Demonstrates an average understanding of and ability to create/analyze work using some or all of the skill sets involved in filmmaking/animation including writing, design, cinematography, editing, directing, producing etc… while maintaining an overall fair consistency of technique but leaves room for improvement. | Demonstrates a poor understanding of and ability to create/analyze work using some or all of the skill sets involved in filmmaking/animation including writing, design, cinematography, editing, directing, producing etc… and shows a clear inability to maintain an overall consistency of technique. Leaves room for considerable improvement. |

| Research Skills | Demonstrates original and achievable research thesis/question/concept, as well as the theoretical, technical, contextual, and logistical challenges of the project. | Articulates a research thesis/question/concept, as well as the theoretical, technical, contextual, and logistical challenges of the project. | Provides a vague research thesis/question/concept, and a basic understanding of the theoretical, technical, contextual, and logistical challenges of the project. | Provides an unclear research thesis/question/concept, and shows little awareness of the theoretical, technical, contextual, and logistical challenges of the project. |

| Critical Thinking & Analytical Reasoning | Effectively communicates conclusions and arguments demonstrating ownership for constructing or framing original hypothesis. Reasoning integrates objective analysis of multiple perspectives in question. | Communicates arguments and conclusions using objective analysis. Reasoning employs a thorough understanding of others’ ideas. Basic summary informs personal view, and reasoning may not fully integrate an | Developing skills to form arguments and conclusions, and able to summarize others’ ideas. Basic summary informs personal view, and reasoning may not fully integrate an | Conclusions presented as absolute and may attribute conclusions to external authority, using simplistic summary. Difficulty distinguishing between fact, and opinion. If individual
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<th>Written Communication</th>
<th><strong>Language clearly &amp; effectively communicates ideas, with expressive and powerful rhetoric.</strong> Thesis provides profound insight, integrating concepts with personal assertions. All sources cited and used correctly, demonstrating advanced understanding of how to ethically and persuasively use information.</th>
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<tr>
<td><strong>Language communicates ideas.</strong> Thesis reflects a thorough understanding of the concepts. Errors are minimal and style is appropriate for audience. Organization is clear; transitions between ideas enhance presentation. Works are cited and used properly.</td>
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<tr>
<td><strong>Generally language doesn’t interfere with communication.</strong> Thesis provides basic summary of concepts. Errors are not distracting or frequent, though there may be problems with aspects of style, voice, and thesis. Most sources are cited and used correctly.</td>
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<tr>
<td><strong>In several instances the language used obscures meaning and interferes with communication. Grammar, syntax or typos are distracting or repeated. Little evidence of proofreading. Thesis may be unfocused or poorly organized. Citation of works are absent, incorrect or inconsistent.</strong></td>
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<td>Verbal Communication</td>
<td><strong>Student is fluent in verbal communication, easily conveying ideas, concepts and meaning, as well as nuance, emphasis, and subtle uses of language.</strong></td>
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<td><strong>Student is able to successfully share and convey ideas, concepts and meaning.</strong></td>
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<td><strong>Student is able to verbally communicate the basic concept of his/her presentation.</strong></td>
<td></td>
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<tr>
<td><strong>Student is unable to verbally communicate the basic concepts of his/her presentation, or convey ideas and meaning.</strong></td>
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**FILM - STUDENT LEARNING OUTCOMES:**

1. Students will effectively utilize three phases (pre-production, production, and post-production) of production preparation in the creation of film and video products.
2. Students will demonstrate knowledge of film history, production, aesthetics, and theory.
3. Students will demonstrate knowledge of basic filmmaking practices and techniques. These include: specialized language use, cinematography principles, lighting and sound elements, editing and directing concepts.
4. Students will examine, analyze and articulate conclusions as to the historical/critical values inherent in film text materials.
5. Students will integrate evaluation, theory, and production/research skills in the creation of a capstone project for public presentation.

**ANIMATION - STUDENT LEARNING OUTCOMES:**

1. Students will utilize and demonstrate proficiency in the three phases of animation production (pre-production, production, and post-production) in the creation of short animated projects in studio classes.
2. Students will demonstrate knowledge of animation history, animation theory, and animation aesthetics.
3. Students will demonstrate knowledge and application of animation principles, practices and techniques. These include: specialized use of animation lexicon, traditional stop motion animation techniques (including mise-en-scene, cinematography principles, lighting and sound design, directing, producing and editing concepts), motion graphics, 2D computer animation, 3D modeling and 3D computer animation.
4. Students will be able to examine and analyze animation texts, articulate conclusions as to their historical and critical values, and integrate critical research into creative practice.
5. Students will integrate theory and research skills in the creation of a capstone project for academic public presentation, as well as demonstrate an ability to work collaboratively on a creative team of animators.