

Peter Chanthanakone

Assistant Professor
Industrial and Engineering Technology
Southeast Missouri State University

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Education:

- 2006 MFA 3D Animation - Character Animation, Academy of Art University, San Francisco, California
- 2004 BFA Combined Honours in Multimedia and Fine Art, McMaster University, Hamilton, Ontario
- 2000 Certificate in Desktop Publishing, Westpark Adult Centre, St.Catharines, Ontario

Exhibitions

Selected Group Exhibitions (Juried):

- 2008 Concoro Shortfilm Festival, Pontenure, Spain (Flag Metamorphoses)
- 2008 Triennial Contemporary Art Oberschwaben, Lake Constance, Germany (Flag Metamorphoses)
- 2008 AZYL festival, Bratislava, Slovakia (Flag Metamorphoses)
- 2008 FILE retrospective, Santander Cultural Center, Porto Alegre, Brazil (Flag Metamorphoses)
- 2008 Our Friends Are Electric, Urban Screens, Melbourne, Australia (Flag Metamorphoses)
- 2007 Edmonton International Film Festival, Edmonton, Canada (Winston's Shuttle)
- 2007 Flip Animation Festival, Wolverhampton, UK (Flag Metamorphoses)
- 2007 Animatu Festival, Beja, Portugal (Flag Metamorphoses)
- 2007 Pixilerations v.4 Media Art Festival, Providence, USA (Flag Metamorphoses)
- 2007 One Minute Festival Aarau, Switzerland (Flag Metamorphoses)
- 2007 Zootropio, Portugal (Flag Metamorphoses)
- 2007 Rushes Soho Shorts Festival 2007, London, UK (Winston's Shuttle)
- 2007 URBAN SCREENS Conference + public projects, Manchester, UK (Flag Metamorphoses)
- 2007 Niagara Indie Film Festival, St.Catharines, Ontario (Winston's Shuttle)
- 2007 Tactics of Resistance, Chisinau, Moldova (Flag Metamorphoses)
- 2007 "A Room with a View," Antwerpen, Belgium (Winston's Shuttle)
- 2007 Red Stick International Animation Festival, Louisiana, USA (Winston's Shuttle)
- 2007 Short Attention Span Digital Video Festival, Boston, USA (Winston's Shuttle)
- 2007 San Luis Obispo International Film Festival, San Luis Obispo, USA (Winston's Shuttle)
- 2007 FLEFF, Finger Lakes Environmental Film Festival, Ithaca, USA (Flag Metamorphoses)
- 2007 Traverse Video, Toulouse, France (Flag Metamorphoses)
- 2007 Projected Weekends, The Digital Hub, Dublin, Ireland (Flag Metamorphoses)

- 2007 DUTA Visual Arts Biennial, Douala, Cameroon (Flag Metamorphoses)
- 2007 BLINDEMUUR, Chassé Theater + Cinema, Breda, Netherlands (Flag Metamorphoses)
- 2007 The Victory Media Network, Dallas, Texas (Flag Metamorphoses)
- 2006 Canarias Mediafest, Las Palmas de Gran Canaria (Flag Metamorphoses)
- 2006 Renderyard International Animation Festival (Winston's Shuttle)
- 2006 'Dialog Festival' in Winterthur, Germany (Flag Metamorphoses)
- 2006 "Dock18", Grubenstr. 18, Zurich, Germany (Flag Metamorphoses)
- 2006 WYSIWYG Film Festival, San Francisco, USA (Winston's Shuttle)
- 2006 "State of the Image" - interactive media festival, Netherlands (Flag Metamorphoses)
- 2006 Paraflows 06, Vienna, Austria (Flag Metamorphoses)
- 2006 "Festival of Nations" in Ebensee, Austria (Flag Metamorphoses)
- 2005 8th Intl. Digital Art Exhibit, Havana, Cuba (Flag Metamorphoses)
- 2006 18th "Independent Arts"-Festival, Sint-Niklaas, Belgium (Flag Metamorphoses)
- 2006 F.I.L.E. Electronic Language Intl. Festival, Rio de Janeiro, Brazil (Flag Metamorphoses)
- 2006 AniMOWeb Festival, Modena, Italy (Flag Metamorphoses)
- 2006 Filmwerkstatt Düsseldorf, Germany (Flag Metamorphoses)
- 2005 Fantoche Animation Festival, Baden, Switzerland (Flag Metamorphoses)
- 2005 Comercio Gallery, Zuerich, Switzerland (Flag Metamorphoses)
- 2005 National Youth Film Festival, Ottawa, Canada (Souriya Namaha, Revisited Journey)
- 2004 Reel Asian International Film Festival, Toronto, Canada (Souriya Namaha, Revisited Journey)
- 2004 Interactive Interactive, Hamilton Artist Inc, Hamilton, Canada (Virtua Home, Gain Electronics)
- 2004 Future Cities, Art Gallery of Hamilton, Hamilton, Canada (Virtua Home)
- 2004 Hamilton Film Festival, Staircase Theatre, Hamilton, Ontario (January)
- 2003 Interactive Interactive, Gag the Gallery, Hamilton, Ontario (pixade.com)

Group Exhibitions (Juried):

- 2004 Interactive Interactive, Hamilton Artist Inc, Hamilton, Canada (Virtua Home, Gain Electronics)
- 2004 Future Cities, Art Gallery of Hamilton, Hamilton, Canada (Virtua Home)
- 2004 Hamilton Film Festival, Staircase Theatre, Hamilton, Canada (January)
- 2003 Interactive Interactive, Gag the Gallery, Hamilton, Canada (pixade.com)

Group Exhibitions (Non Juried):

- 2004 McMaster Museum of Art, Hamilton, Canada (Souriya Namaha)
- 2004 Random Access Media, McMaster University New Space, Hamilton, Canada (Fel
lowship, A Walk Through Thailand, Emergence and Birthday Wishes)

Awards:

- 2007 Top Animation, Niagara Indie Film Festival, St.Catharines, Ontario (Winston's Shuttle)
- 2006 Multimedia Prize, Avanca Festival, Avanca, Portugal (Flag Metamorphoses)
- 2005 Merchant Capital Group Design Award, Ontario Association of Art Galleries, Toronto, Canada
- 2004 Top Emerging Artist, Reel Asian International Film Festival, Toronto, Canada
- 2002 Summer Company, Government of Canada, Ottawa, Canada
- 2000 Entrance Scholarship, McMaster University, Hamilton, Canada

1998 Waterloo Mathematics Competition, Waterloo University, Waterloo, Canada

Nominations:

2005 Best Documentary, National Youth Film Festival, Ottawa, Ontario

Broadcast (Juried):

2003 November 7, ZedTV, CBC Television (Follow the mind of the artist)

2003 October 10, ZedTV, CBC Television (Follow the mind of the artist)

Commissions

3D:

2004 3D Animations for McMaster Fireball Show, Engineering 1 Dept, McMaster University

2004 3D animation cinematics for McMaster Marauder Football, Athletic Dept., McMaster University

2003 3D Spine for medical research, Saint Joseph Hospital, Hamilton, Ontario

2003 Ole Ole, Athletic Dept., McMaster University

2002 McMaster Marauder Opening, Athletic Dept., McMaster University

Internet/Online:

2009 Urban Airbrush Conference (urbanairbrush.com) Cape Girardeau, Missouri

2008 The LJ Emerald Hotel (www.ljhotelamnat.com) Amnat, Thailand

2007 UJeans (www.ujeans.com) Mississauga, Ontario

2006 Khamp Media (www.khampMedia.com) Toronto, Ontario

2006 North and South Tours (www.northandsouthtravel.com), Nairobi, Kenya

2004 Mcmaster World Congress (worldcongress.mcmaster.ca), Hamilton

2004 The PM (www.portmansion.com/pm), St.Catharines, Ontario

2004 Port Dalhousie Cruises (www.dalhousieprincess.com), St.Catharines, Ontario

2004 PBC Ministries (www.pbcministries.com), Kansas, USA

2004 Marauder Weekend, Main graphic, Athletic Dept., McMaster University

2004 OUA Squash Championships, Main graphic, Athletic Dept., McMaster University

2004 OUA Waterpolo Championships, Main graphic, Athletic Dept., McMaster University

2003 Lao 4 Life (www.lao4life.com), Hamilton, Ontario

2003 Modern Vision Photography (www.modernvisionphotography.com), Niagara Falls, Ontario

2003 OUA Rugby Championship, Main graphic, Athletic Dept., McMaster University

2003 Mitchell Bowl CIS Semi-Final Football, Main graphic, Athletic Dept., McMaster University

2003 Generasian Exotics (www.generasianexotics.com), St.Catharines, Ontario

2003 Pixade New Web Architects (www.pixade.com), St.Catharines, Ontario

2003 XPET (www.xpet.org), Portland, Oregon, USA

2003 Star Niagara (www.starniagara.com), Niagara Falls, Ontario

2002 The RAFT (www.theraft.ca), St.Catharines, Ontario

2002 OUA Tennis Championship, Main graphic, Athletic Dept., McMaster University

- 2002 OUA Fencing Championship, Main graphic, Athletic Dept., McMaster University
- 2002 OUA Rugby Championship, Main graphic, Athletic Dept., McMaster University
- 2002 Port Mansion Theatre (www.portmansion.com), St.Catharines, Ontario
- 2002 Salvation Army Hamilton Laotian Corps (www.salvos.com/lao4life), Hamilton, Ontario
- 2002 Hospitality Services (hospitality.mcmaster.ca), McMaster University
- 2002 Your Painter, Bill Johnson (www.yourpainter.biz), St.Catharines, Ontario
- 2001 Accugraphics-Print (www.accugraphics-print.com), St.Catharines, Ontario
- 2001 Tavis Clothing (Currently Offline), Hamilton, Ontario

Print:

- 2005 The War Cry, April Cover, Salvation Army United States of America Territory, Atlanta, Georgia
- 2004 McMaster Marauder Creative Package, poster, program covers, ticket designs, newspaper ads, schedule cards, banners, Athletic Dept., McMaster University
- 2004 McMaster World Conference Creative Package, Folders, Business cards, Letterhead, Letters, Sponsorship package, DeGroot Business, McMaster University
- 2004 Ontario University Athletics Squash Championships, poster, program cover, Athletic Dept., McMaster University
- 2004 OUA Waterpolo Championships, poster, Athletic Dept., McMaster University
- 2003 CIS Semi-Final Football, poster, program cover, Athletic Dept., McMaster University
- 2003 OUA Rugby Championship, poster, program cover, Athletic Dept., McMaster University
- 2003 Bullying vs. Basketball, poster, logo design, program cover, banner, Athletic Dept., Copps Coliseum and McMaster University, Hamilton Ontario
- 2003 Marauder Weekend, poster, program cover, Athletic Dept., McMaster University
- 2003 OUA Wrestling Championships, poster, program cover, Athletic Dept., McMaster University
- 2002 OUA Tennis Championships, poster, program cover, Athletic Dept., McMaster University
- 2002 Canada University Lifeguard Championships, poster, t-shirt, program cover, Athletic Dept., McMaster University
- 2002 Generasian Exotics, business cards, St.Catharines, Ontario
- 2002 Dining on Campus, Weekly Menu Template, Hospitality Services, McMaster University
- 2002 OUA Fencing Championships, poster, program cover, Athletic Dept., McMaster University
- 2002 Marauder Weekend, Poster, program cover, Athletic Dept., McMaster University
- 2001 OUA Waterpolo Championship, poster, program cover, Athletic Dept., McMaster University

Photography:

- 2006 Theatre Bay Area, May 2006 Cover "From Okra to Greens." ISN: 1547-4607, USA
- 2006 Black and White, Academy of Art University Newspaper, April, San Francisco, CA, USA
- 2006 SFGATE, I Just Stopped by to See the Man, San Francisco, CA, USA
- 2006 San Francisco Chronicle, SFGATE, Okra to Greens, San Francisco, CA, USA
- 2006 Okra to Greens, Loraine Hansberry Theatre, San Francisco, CA, USA
- 2005 Black Nativity, Loraine Hansberry Theatre, San Francisco, CA, USA

Conference Presentations and Panels

- 2009 14th Marketing Management Association Educators' Conference, St.Louis, Chair, Referred Papers #4
- 2009 97th College Arts Association Conference, Los Angeles. Japanese Video Game Art in the Western Context
- 2008 Grand Canyon Film Festival, Phoenix, Arizona. Judge
- 2007 What is New Media, Panel discussion, Small Business City Hall, Government of Canada, St.Catharines, Ontario

Grant Awards

- 2008 Southeast Missouri State University, Grants and Research Funding Committee, Accelerating the 3D Animation Pipeline. \$5560 received.
- 2002 Government of Canada, Summer Company Entrepreneurship Grant, Pixade New Web Architects. \$2400 received.

Interviews

- 2008 Studio Upstairs (Cultural Webcast), interview with Peter Chanthanakone about Winston's Shuttle

Committees and Memberships

- 2009 Academic Affairs Committee, Southeast Missouri State University
- 2009 Department Library Liasion, Southeast Missouri State University
- 2009 Missouri Arts Council of Southeast Missouri
- 2009 Visual Arts Coop
- 2009 College Arts Association
- 2009 New Media Caucus
- 2009 Search Committee, Southeast Missouri State University

Courses Taught:

Asst. Professor, Southeast Missouri State University

- 2009 **Image Manipulation**
Designed syllabus and curriculum
Teach visual communication, Photoshop's deep pixel manipulation and compositing: layers, masking, liquify and filters.
- 2009 **Interface Design for Internet**
Designed syllabus and curriculum
Teach user interface design, web usability, HTML and CSS
Emphasis on team based small business projects
- 2009 **Video Editing**
Designed syllabus and curriculum

Teach music video production, commercial production and Final Cut Pro

2008 Industry 3D Animation

Designed syllabus and curriculum

Teach polygon modeling, UV layout, texturing, lighting, rigging, rendering and animation using Maya.

Emphasis on studying narrative and character design in short films/features.

2008 Vector Graphics for Print Processes

Designed syllabus and curriculum

Teach Illustrator and InDesign to create logos, digital illustrations with curves, layout and type for posters, book covers and pages

2008 Multimedia and Animation

Designed syllabus and curriculum

Teach multimedia in the Flash environment. Explore interface design, content design, layout, sound and video

Emphasis on using multimedia to create educational works

Asst. Professor, Grand Canyon University

2008 Intro to 3D Animation

Designed syllabus and curriculum

Taught modeling, texture, lighting, rigging, rendering and animation using Maya.

2008 Computer Graphics

Designed syllabus and curriculum

Teach 3D image making with graphic design

Utilizing 3D software and Photoshop to create interdisciplinary works consisting of compositing, 3D texturing, digital photography and graphic design

2008 Graphic Design 2

Designed syllabus and curriculum

Teach graphic design for print and advertising, layout, typography and teaching the history of graphic design, logo design and package design

Emphasis on research, print, layout (grid style) and marketing (meeting target audience)

2007 Figure Drawing 3

Designed syllabus and curriculum

Teach students the techniques involved with digital illustration with the emphasis in the human figure, teaching the advantages and disadvantages of a tablet to create imaginative works in black and white and color

Fusing graphic design, photography and illustration to create interdisciplinary digital works

2007 Graphic Design 1

Designed syllabus and curriculum

Teach graphic design for print and advertising, layout, typography and teaching the his

tory of graphic design, logo design and package design

2007 Digital Photography 1

Designed syllabus and curriculum

Teach students the basics of photography from history, composition, color, subject matter, contrast, aperture, shutter, ISO and lighting setup.

Emphasis on creating narrative, personal statement and digital experimentation

Lead Instructor, iDGA, Stanford University

2007 3D Animation and Videogame Development

Teaching Maya with an emphasis in game design in modeling and texturing, applying a preset rig to elements and importing into the Beyond Virtual game engine

Lecturer, Brock University

2007 3D Modeling and Animation

Designed syllabus and curriculum

Taught modeling, texture, lighting, rigging, rendering and animation using Maya.

Emphasis on studying narrative and character development in short films/features.

2007 Figure Drawing

Focus on human anatomy, line value, proportions, shading and cloth wrinkles.

Studying masters such as Carravaggio, Michelangelo, Francis Boucher and Mark Tennant

Teaching Assistant, McMaster University

2003 Introduction to Animation

Developed the curriculum

Taught interactive arts and 3D animation using Macromedia Flash and Autodesk Maya

2002 Introduction to Multimedia

Developed the curriculum

Taught interactive arts and sound design using Macromedia Flash, SoundForge 5, Adobe Photoshop

Employment History:

- 2008 - TT Assistant Professor, Graphics and Multimedia, Industrial & Engineering Technology, Southeast Missouri State University (USA)
- 2007-2008 Assistant Professor, Graphic Design and Animation, Communications Department, Grand Canyon University (USA)
- 2007 Lead Instructor, Internal Drive Gaming Academy, Stanford University (USA)
- 2007 Lecturer, Fire Arts, Brock University (Canada)
- 2003-2004 Teaching Assistant, Multimedia, McMaster University (Canada)

Teaching Philosophy

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The world of computer art is a constantly changing field. The software which students learn with becomes obsolete by graduation. Thus, it is important that the student leave with a passion to learn, understand the process of design, work in a team environment and think critically of the implications of the use of technology. These learning objectives are explored through lecture, live demonstrations, prerecorded video sessions, textbook readings, online documents and assignments.

Therefore I seek to inspire the student to learn. Frank Lloyd Wright believes, "Esthetics can not be taught, but only exemplified. You can help create an atmosphere in which the components of design could be realized but the key to creativity lay within each student." I believe passion is contagious and the method of expression is important, from my visual representation, my tone in voice and the examples I show students. I am relevant to students and they relate to my experiences and challenges.

Each challenge is met with a process of a solution. My methodology of teaching involves studying the problem, research and implementation. That is, acknowledge the purpose, understand the current limitations, research through the Internet and through personal experiences, devise a solution and implement the proposed solution. The success of their work is not entirely on the final product but the choices made through their research and their psychological approach. I often question their design choices, being critical of the way they think, challenging them to think and visualize differently. Therefore, critiques play an important role in their creative development. Because computer software constantly changing, the focus is on rhetoric rather than technical jargon. There is a strong emphasis on independent learning through projects prepared throughout the semester.

Although I believe in psychology when designing and understand the importance of 'flow,' where the challenges should meet their skill level to avoid boredom and stress, I am very relevant to the industry of visual communications. I continue to consult with clients developing interactive work for the web and develop casual videogames for the Internet web conferencing with a team scattered across the USA. I am a self-seeking learner, constantly upgrading my skills in all forms of digital art and 3D animation.

I know my skills are in film making and directing, as I am organized, quick to find the talents of individuals and receive validation in the awards and acceptances in numerous film festivals. The philosophy of good filmmaking is 'a team sport,' and I want students to have an impact in my film making process. I want to weave students into my projects and allow them to be involved in my problem solving. The collaboration develops their mastery and eliminates their limitations. Producing one short film every academic year with students will play a greater role in helping them understand the creative process and finding their passion beyond the technical realm.

Technology plays an important role in the creative process of visual communication. It also plays an important role in the education of visual communication. As a curriculum developer, I have developed numerous documents and presented many presentations. I continue to explore the digital form of education in prerecorded lectures and webcast demonstrations delivered in person and

online. With my comfortability in web design, I have supplementary material online and tutorials explaining the software tools such as Photoshop. Online and digital teaching is new and brings many solutions while possibly raising more problems. It must be explored to determine its potential in the classroom.

In summary, the learning process in visual communication involves tackling the technical aspect and implementing it into an artistic form. The focus shifts to the 'why' and not the 'how.' Creating supplementary teaching tools (in the form of video and audio files) will accelerate technical learning so the focus remains in the artistic practice. Students must have a foundation in their craft so they can also challenge ideologies set by artists before. Work will be graded by the student's level of academic growth, technical difficulty, artistic premise and critique involvement. Through critiques, they learn to find their own opinion and create works unique to them. This form of teaching thus creates multi-talented artists who are independent thinkers that constantly challenge traditional conventions in digital art and 3D animation.

Artist Statement

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To create my art, I use computers as the tool.

It can be divided into four subdivisions:

- . interactive arts (flash web design, videogame development)
- . static design (graphic design/photography/drawing)
- . cultural documentary filmmaking (Southeast Asian history)
- . 3D animation (narrative storytelling)

My current research reflects that of the latter two time based forms. I will explain in detail below.

Cultural documentary filmmaking requires me to look at my cultural heritage. While being a first generation Canadian, my parents were originally born in Thailand and Laos, while my grandparents were born in Vietnam. Being fluent in Laotian and Thai, I use a non-scripted, guerrilla style of filmmaking to record cultural differences in Asia and the West. Cultural topics are vast and include: education systems, marital and non-marital relationships, economic, social and political systems and its relationship to my preception of identity and culture.

3D animation is my favorite medium to explore my ideas. I explore both linear and non linear forms of filmmaking. I stress narrative over all disciplines within 3D animation. 3D animation has become a commercial industry, with little to no research and development in the true power of this new medium. Therefore, I focus on a personal narrative or a political topic with a focus on character development and story. Technically, I am a generalist with an emphasis on directing and look development. Artistically, I draw my creativity from outside influences, from the people I meet to the places I've seen. With the complexity of 3D, I use the aid of colleagues working in the field as consultants and students to see my short films finished.

Both these mediums excite me and I am extremely looking forward to putting my ideas from the creative process to a captive audience.

Sample Syllabus

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Course Description:

This course provides an advanced course on 3D computer modeling and animation in Maya. We will explore the entire pipeline from polygon and NURBS modeling, lighting, texturing, rigging and animation. We will have the opportunity to research and develop original models, while exploring narrative and character development in full feature and independent films. We will learn how to use plug-ins and MEL code to increase the productivity of workflow while also exploring new rendering techniques and styles.

Course Objectives:

The student will leave the class with a strong knowledge of the 3D animation process. Course work is divided into several individual projects throughout the semester, allowing the student to understand different principles of the 3D pipeline. Student presentations and critiques will occur frequently to expose students to different solutions to topics.

Course materials:

It is recommended that students purchase at least 1 single layer DVD 4.7 GB or a 4 GB flash disk drive for storage.

Required texts:

- Mastering Maya 8.5
Autodesk Maya Press, 2007
ISBN: 9780470128459

Supplementary Text:

- Maya : The Complete Reference
by Tom Meade, Shinsaku Arima, Osborne/McGraw-Hill
ISBN: 0072227184

Software:

Students will use the following software packages:

- Autodesk Maya 2008
- Adobe Photoshop CS3

Assignments:

Details on assignments will be distributed in class and will give you an opportunity to show what you have learned. Since there is no final exam for this class, term work will seem more intense than in courses with a final exam. Plan ahead and manage your time appropriately. Because of its technical nature, attendance in this class is mandatory.

Assignment 1 – Prop: 25%

Assignment 2 – Model: 25%

Final Project: 10 second video: 40%

Academic Growth 10%

Late assignments will be penalized by 5% per day of the week (including weekends). Extensions will be given if requested before the assignment's due date and if the reason is considered legitimate by the instructor.

Schedule:

Week 1

Watch the intro video
Understanding the 3D pipeline
Case study: Winston's Shuttle
Learning the Maya interface
Introducing modeling – Poly
Homework: Model a prop
Complete questionnaire

Week 2

Answer modeling questions
Showing examples of Models
Modeling (cont.) – Polys
Learning to light in 3D
3 point lighting: key, fill and rim lighting
Bounce lighting
Texturing in Maya – UV setup
Texturing in Photoshop – custom brushes
Homework: Prop textured, lit and presented as a turntable (.mov) due the following week

Week 3

Critique final props
History of Animation (DVD)
The 12 principles of animation
Looking at animation from past students and industry work
Animate a bouncing ball
Homework: Design/model character

Week 4

Answer modeling questions
Animating basic ideas
Using dope sheet and graph editor
Animate a swinging arm
Introduce a custom rig
Homework: Animate a walk cycle, continue modeling character

Week 5

Answer modeling questions

Introduce rigging - single chain Jack in the Box

Homework: model character (cont.)

Week 6

Answer texture questions

Critique current models

Rigging – FK and IK

Animating basic ideas (cont.)

1. Animate a head turn (with expression)

Homework: texture character, model due the following week

Week 7

Critique current models

Rigging - setting up controls (cont.)

Set up UVs of character

Texture character

Homework: Rig character

Week 8

Critique final models

Parenting and skinning with weights

Blendshapes

Homework: rig model

Week 9

Review rigs

Acting in animation

Camera design and placement

Review rigs

Adding a low poly character to rig

Homework: animate character

Week 10

Critique student works

Homework: animate character

Week 11

Rendering – software rendering

DOS commands

Homework: 10 second final project due following week

Week 12

Particles, etc

Critique final projects

Prop List

Computer monitor

Computer tower

Projector

Table

Chair

Wheel chair

Wireless mouse

Tablet with pen

Keyboard

Eye glasses

(or anything else you would typically see in a high-tech computer lab classroom)

IMPORTANT INFORMATION ON ACADEMIC DISHONESTY

Academic dishonesty consists of misrepresentation by claimed or implied deception or by other fraudulent means and can result in serious consequences, e.g. the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: "Grade of F assigned for academic dishonesty"), and/or suspension or expulsion from the university. It is your responsibility to understand what constitutes academic dishonesty. For information on the various kinds of academic dishonesty please refer to the Academic Integrity Policy of your University guidebook.

The following illustrates only two forms of academic dishonesty:

1. Plagiarism, e.g. claiming original ownership of work which one has not created or for which credit has been not been stated.
2. Improper collaboration in group work. (Taking credit where it does not belong)

Unofficial Transcripts

Peter Chanthanakone | Pixade.com

Name Peter Chanthanakone
ID 02096156
Program Masters of Fine Art
2004-08-16 Active in Program: MFA Animation Major
2006-08-09 Completed Program

Beginning of Graduate Record

2004 Fall

CA3D624	Ms:3D Mod. & Animation 2 (MAYA)	3 A	12
CA3D626	Ms:Visual Effects 1	3 B	9
FA600	Ms:Figure Studio	3 A	12
ILL2D692	Ms:Traditional Animation 2	3 C	6

2005 Winter Intersession

GS606	Crossing Borders	3 A	12
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2005 Spring

CA3D654	Ms:Adv. Modeling & Shading	3 C	6
CA3D670	Ms:Preproduction	3 B	9
CA3D686	Ms:Character Animation	3 B	9
ILL3D687	Ms:Storyboarding	3 C	6

2005 June Intersession

GS601	Aesthetics and the Renaissance	3 A	12
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2005 Summer

CA3D 623	Ms:3D Mod. & Animation 1 (Maya)	3 A	12
ILL2D 635	Ms:Acting for Animators	3 A	12

2005 Fall

CA3D800	Ms:Directed Study (Tex. & Lighting)	3 B	9
CA3D800	Ms:Directed Study (Hard Sur. Mod.)	3 A	12
CA3D800	Ms:Group Directed Study (Adv. Ani.)	3 A	12
GS604	Prof. Practices & communication	3 A	12

2006 Spring

CA3D800	Ms:Directed Study (Animation)	3 A	12
CA3D800	Ms:Directed Study (Lighting)	3 A	12
CA3D800	Ms:Acting for Stage & Camera	3 A	12

2006 Summer

ANM699	Ms:Special Topics (Shake 2)	3 A	12
CA3D800	Ms:Directed Study (Visual Effects)	3 A	12

Graduate Career Totals

CUM GPA:	3.524	CUM TOTALS:	63	222
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Degrees Awarded

Degree: Masters of Fine Art

Confer Date: 2006-08-09

Plan: Animation

References

Peter Chanthanakone | Pixade.com

Marsha Watson, PhD

Director of Assessment, University of Kentucky
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Tom Bertino

Graduate Director, Animation & Visual Effects
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180 New Montgomery Rm 359
San Francisco, CA. USA 94105
Phone: (415) 618 3767
E-mail: tbertino@academyart.edu

John Futterer

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Robert S. Hilson

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