

ASSIGNMENT: LIP SYNC

(20 POINTS)



The purpose of this assignment is to demonstrate your ability to animate a lip sync monolog for a single character. The monolog should have emotion behind it and be dynamic.

Audio Clip and Animation:

- Must be at least 10-15 seconds long
- Bring *multiple clips* for us to choose from, not just one.
- Format:
 - o MAC OSX: .aiff, .wav, or .mp3
 - o Windows: .aiff or .wav
- The audio must have only one person talking.
- You may either find a clip from a movie or TV show online. **Do not bring in the video portion of the clip.** www.snipmp3.com or <http://www.youtube-mp3.org/> works well by copy/pasting a YouTube URL.
- If you want to shorten a clip (beginning or end), it must be done *before* you present your audio. Adobe Audition is just one of many audio editing programs.
- All audio must be approved by the instructor and class for length, content, and sound quality.
- You will pick a partner in class (or I will assign one) to help with acting out your dialog and movements. In turn, you will help your partner with his/her dialog and movements. **Plan on meeting with your partner outside of class to practice A LOT.**
- You and your partner are required to record yourselves acting out your dialog and performance for reference. Be sure to frame your shot the same way in which you would set up your composition in Maya (full shot, head to toe). In addition, record a close-up of your face for better reference of your lip sync and facial expressions.
- **Bring headphones with you to class everyday so you can work in lab and not disturb anyone.**
- Minimal set with little to no props. You may even use just a simple cyc if appropriate.
- Appropriate lighting, texturing, and rendering.
- You will have **TWO** rendered versions to hand in. One with the character shown from head to toe with a single uncut shot and one with a multi-cam, multi-shot edited piece (framed, cut and edited as you deem fit).
- **DO NOT FORGET ABOUT THE 12 PRINCIPLES OF ANIMATION!!!!!!**
- Minimum 1280x720 (16:9)
- H.264 Quicktime compression
- 24 fps

Due Dates:

Due 11/2/15

Audio clip in correct format

Due 11/4/15

Initial Thumbnail storyboard (digital) using the premade sheets

Filled out Exposure Sheet using the premade sheets

Due 11/9/15

First recorded acting

Due 11/11/15

Second recorded acting

Due 11/16/15

Blocking Body I (body and head (but no mouth)) (Stepped Tangents)

Due 11/20/15

Body Blocking II (Body and head (but no mouth)) more keys and in-betweens (Stepped/Linear Tangents)

Due 11/23/15

Body Blocking III (Body with more keys and in-betweens) (Stepped/Linear Tangents)

Face Blocking – (Mouth blend shapes/phonemes) (Stepped/Linear tangents)

Due 11/30/15

Lip Sync Animation Rough Cut 01 (Playblast)

Refined keys w/ in-betweens (begin to change Tangents to Spline/Linear/Automatic etc...)

Due 12/2/15

Lip Sync Animation Rough Cut 02 (Playblast w/ rendered still images of lighting)

Refined keys w/ in-betweens, smoothing

Playblast of the *edited* version as well (use After Effects to compile saved Playblasts).

Due 12/7/15

Final Rendered versions

FACIAL EXPRESSIONS

AN ANIMATOR'S JOB IS THE SAME AS AN ACTOR'S JOB IN LIVE ACTION PICTURES.--BOTH SHOULD BE MASTERS OF PORTRAYING EMOTIONS.--STUDYING YOUR OWN GRIMACES IN A MIRROR IS A MUST.--PICK A CHARACTER YOU KNOW + GO THRU THE EXPRESSIONS WITH HIM, AS I HAVE HERE WITH THIS LITTLE PUP.



SKEPTICAL



YELL



LAUGH



SHY



SMILE



TRAGIC THOUGHT



FRIGHT



MAD



TIRED



ASHAMED



COY



ALOOF



SURPRISE



IMPATIENT



AWE



SAD



WINK



SMILE



KNOCKED-OUT



CRYING



SNEER



SEVERE



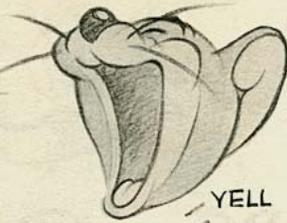
CONTEMPT

FACIAL EXPRESSIONS

AN ANIMATOR'S JOB IS THE SAME AS AN ACTOR'S JOB IN LIVE ACTION PICTURES.--BOTH SHOULD BE MASTERS OF PORTRAYING EMOTIONS.--STUDYING YOUR OWN GRIMACES IN A MIRROR IS A MUST.--PICK A CHARACTER YOU KNOW + GO THRU THE EXPRESSIONS WITH HIM, AS I HAVE HERE WITH "JERRY" MOUSE.



SKEPTICAL



YELL



LAUGH



SHY



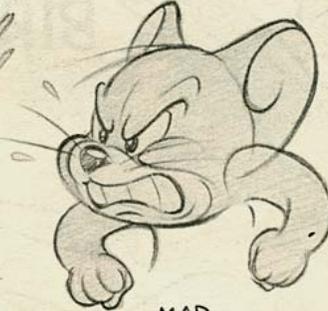
SMILE



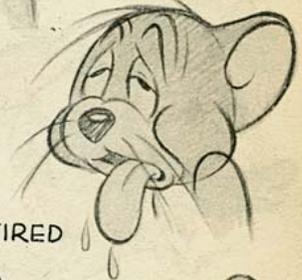
TRAGIC
THOUGHT



FRIGHT



MAD



TIRED



ASHAMED



ALOOF



SURPRISE



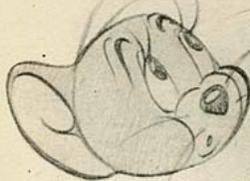
IMPATIENT



COY



WINK



AWE



SAD



SMILE



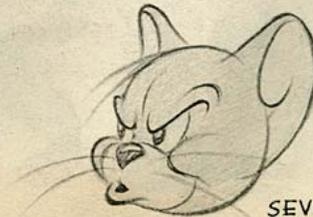
KNOCKED-OUT



CRYING



SNEER



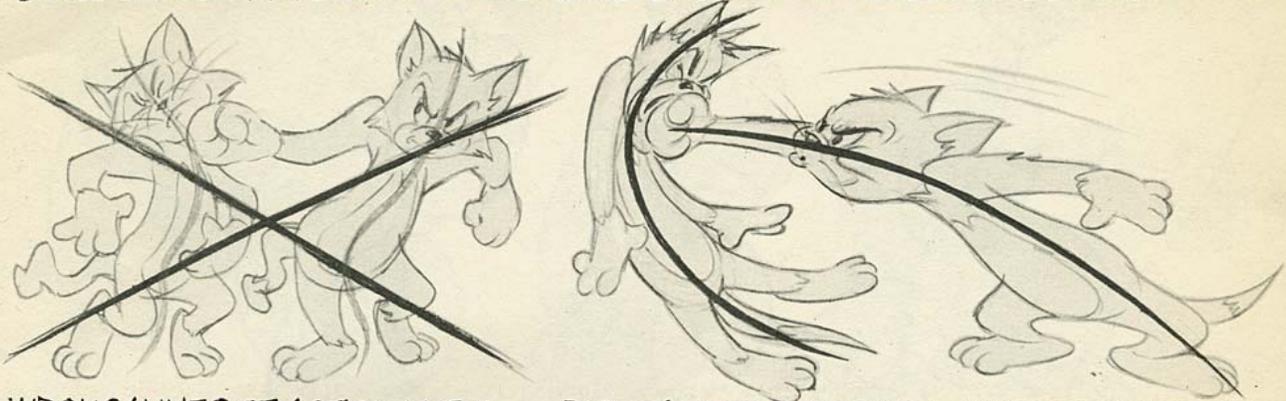
SEVERE



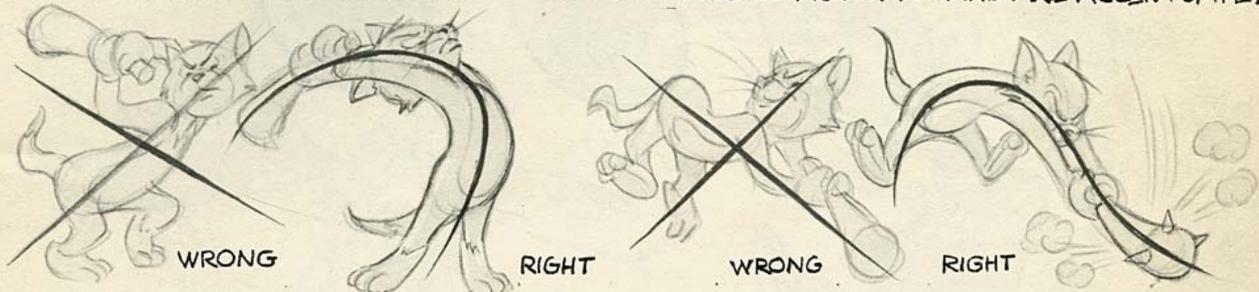
CONTEMPT

LINE OF ACTION

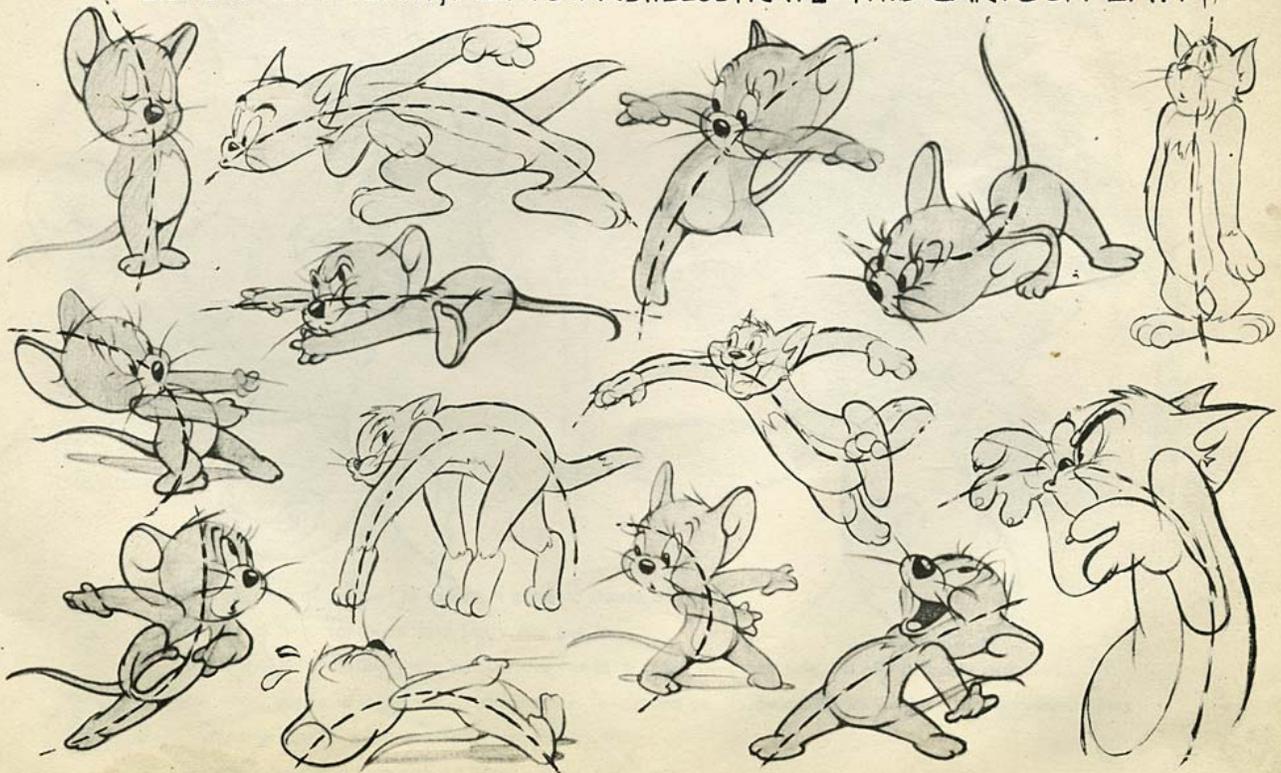
AN IMAGINARY LINE EXTENDING THRU THE MAIN ACTION OF THE FIGURE IS THE "LINE OF ACTION" -- PLAN YOUR FIGURE AND IT'S DETAILS TO ACCENTUATE THIS LINE -- BY SO DOING YOU STRENGTHEN THE DRAMATIC EFFECT -- THE FIRST THING TO DRAW WHEN CONSTRUCTING A FIGURE IS THE LINE OF ACTION -- THEN BUILD OVER THAT.



WRONG! LINES OF ACTION UNFIT --- RIGHT! LINES OF ACTION FIT AND ARE ACCENTUATED

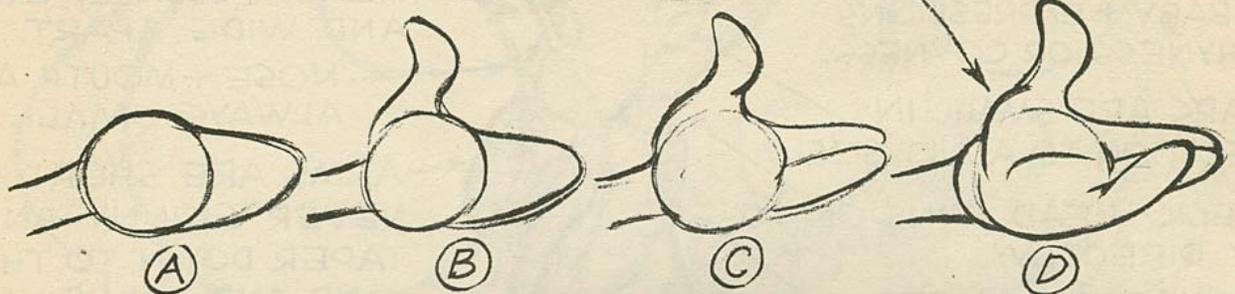


BELOW "TOM+JERRY," M.G.M. STARS. ILLUSTRATE THIS CARTOON LAW



HANDS

TO DRAW THE HAND FIRST START AS IF IT WERE A MITTEN (A) AND (B) — THEN PUT THE TWO MIDDLE FINGERS IN FOLLOWING THIS SHAPE (C) — THE LITTLE FINGER IS THEN PUT IN, VARYING IT IN ANY FASHION TO PREVENT MONOTONY (D) — IT IS OFTEN A GOOD IDEA TO EXAGGERATE THE BASE OF THE THUMB.



CARTOON HANDS ARE TRICKY — SO BELOW I'VE DRAWN AN AVERAGE HAND IN ALL KINDS OF POSITIONS TO GIVE YOU SOME IDEAS. — NOTICE THAT THE FINGERS SHOULD BE UNEVENLY PLACED TO PREVENT A MONOTONOUS QUALITY.

