

ANIM 4310 – Project: Lip Sync: 30 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 between 10-15 seconds long.
- Bring *multiple audio clips* for us to choose from, not just one.
- Don't bring in any clips you wouldn't want to animate.
- Format:
 - MAC OSX: .aiff, .wav, or .mp3
 - **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.** <https://www.youtubeto.com/WAV.php> works well by copy/pasting a YouTube URL.
- Avoid audio using proper names.
- If you want to shorten a clip (beginning or end), it must be done *before* you present your audio. Adobe Audition or Adobe Premiere are just two of many editing programs you can use. Do not edit the middle.
- Be mindful of course language. Ask yourself, "Would a prospective employer like this, or be offended?"
- Avoid laugh tracks if you can.
- All audio must be approved by the instructor and class for length, content, and sound quality.
- Test your audio *with* and *without* headphones for volume levels.
- 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.
- Play the audio and mouth the words for the reference footage. Make sure the clip is audible in your reference footage for critiques.

- Import your reference footage (full body and close-up) into Maya on an image plane. These are to be visible in all playblasts.
- Audio needs to be in all playblasts, including blocking.
- ***Bring headphones with you to class everyday so you can work in the 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:
 - Character shown head-to-toe with a single, uncut shot.
 - 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 compression
- 24 fps

Milestones (see syllabus for due dates):

- Audio clips in correct format
- Initial Thumbnail storyboard (digital) using the premade sheets and filled out X-Sheet using the premade sheets. (5-8 pages for 10-15 seconds). X-Sheets should be printed and then written on.
- Reference Recording 1
- Body Blocking 1: Body and head, but no mouth/facial expressions, (Stepped Tangents)
- Body Blocking 2: Body and head, but no mouth/facial expressions, more keys, in-betweens, and holds (Stepped/Linear Tangents)
- Face Blocking 1: Eyes, brows, mouth and other facial expressions (Appropriate tangents). Begin to change Body Tangents to Spline/Linear/Automatic etc. and work with tangent handles.
- Face Blocking 2: Eyes, brows, mouth and other facial expressions, adjusting keys, in-betweens, and holds. Smoothing out animation. On this day you will need:
 - Full body (playblast)
 - Compiled movie of the *edited* version (playblasts) (use Premiere or other software)
 - Rendered still image of lighting (minimum 1280x720)
 - About 30 frames, at half size, rendered and compiled
- Final Rendered versions

Preston Blair's **DIALOGUE** Mouths

HERE ARE THE MAIN MOUTH EXPRESSIONS USED IN DIALOGUE -- FEEL THAT THE FACE IS AN ELASTIC MASS THAT CAN BE SQUASHED OR STRETCHED TO FIT THE MOUTH EXPRESSIONS...THIS GIVES A GOOD CONTRAST BETWEEN POSITIONS AND THAT HELPS YOUR ANIMATION.. STUDY YOURSELF IN A MIRROR AS YOU SPEAK THE WORDS YOU ARE ANIMATING.. PRONOUNCE THE WORDS VERY DISTINCTLY AND THE CORRECT POSITIONS WILL BE APPARENT.

THE VOWELS



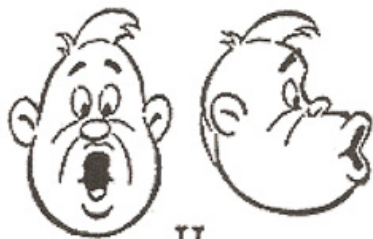
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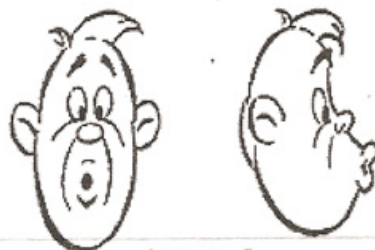


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THE CONSONANTS



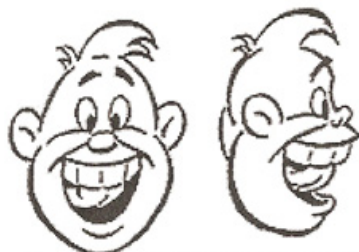
C D G K N R S T H Y AND Z



W AND Q



M B AND P



L (SOMETIMES LIKE DORTH)



F AND V

(SOMETIMES LIKE DORTH)

NOW BELOW TO HELP YOU GET STARTED - I'VE COMBINED A FEW MOUTH POSITIONS TO MAKE WORDS

HELLO



PETE



FINE



DAY



ISN'T



IT



HOW



ARE



YOU?



ANOTHER THING TO REMEMBER IN DIALOGUE:- WHEN ANIMATING A GROUP OF WORDS, STUDY THE WAY THE WORDS MIGHT BE QUICKLY SPOKEN TOGETHER.. IT'S BETTER TO FOLLOW THIS OVER-ALL MOUTH PATTERN, AND HOLD DOWN OR MODIFY INDIVIDUAL SYLLABLES NOT IMPORTANT TO THE WHOLE

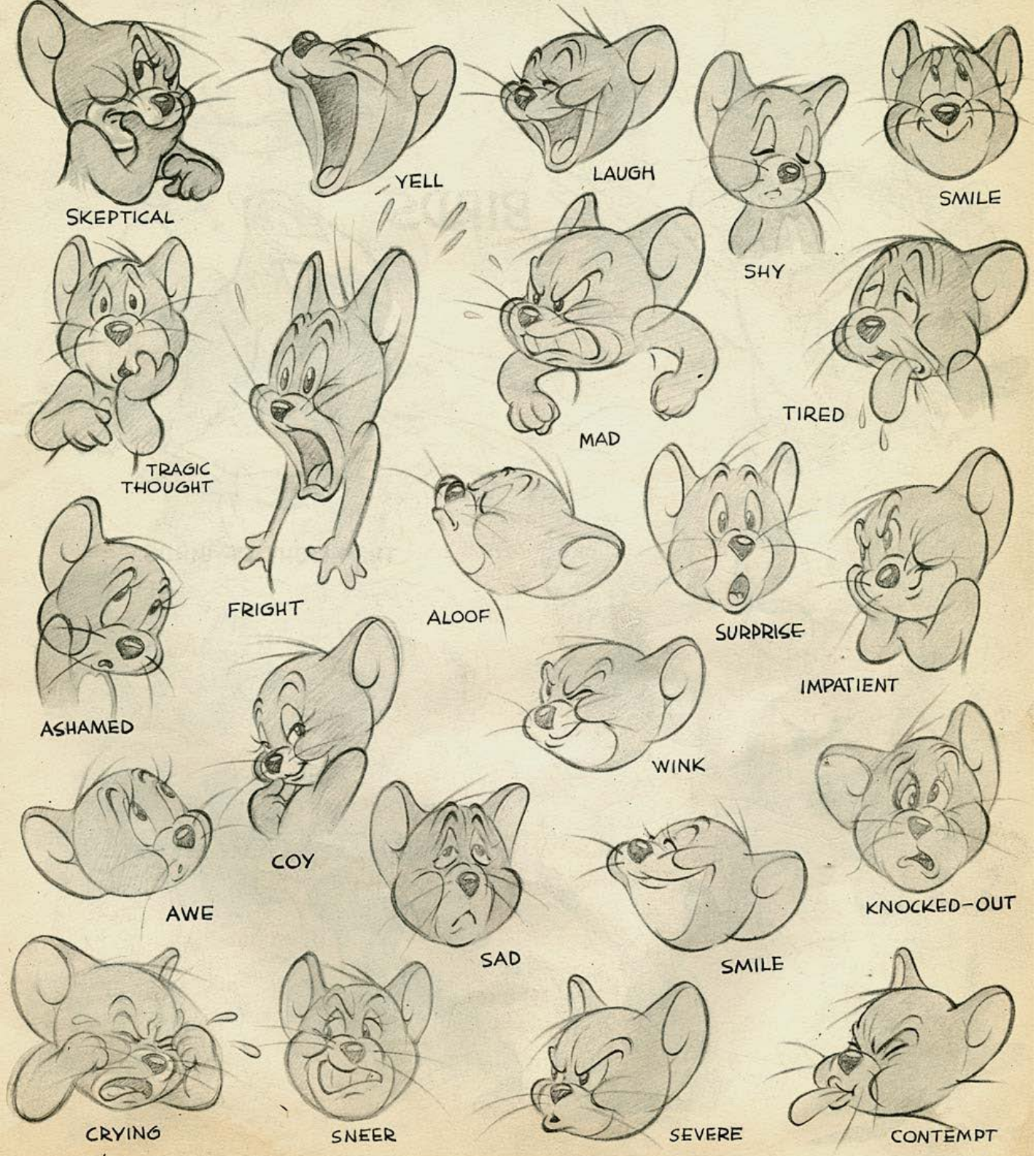
FACIAL EXPRESSIONS

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.



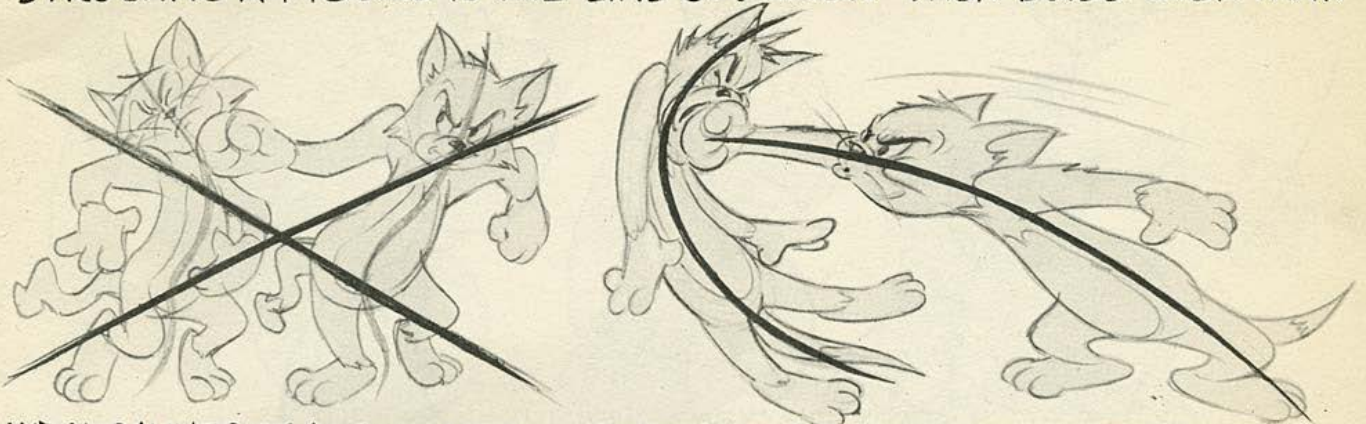
FACIAL EXPRESSIONS

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.

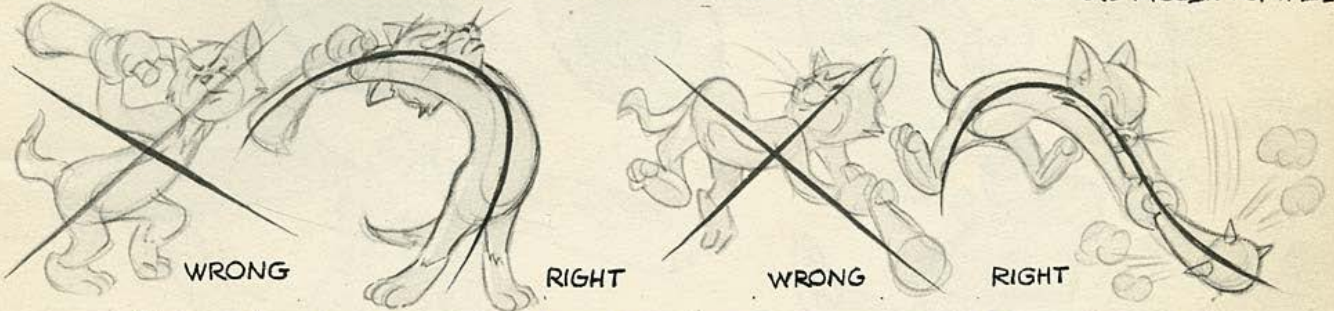


LINE OF ACTION

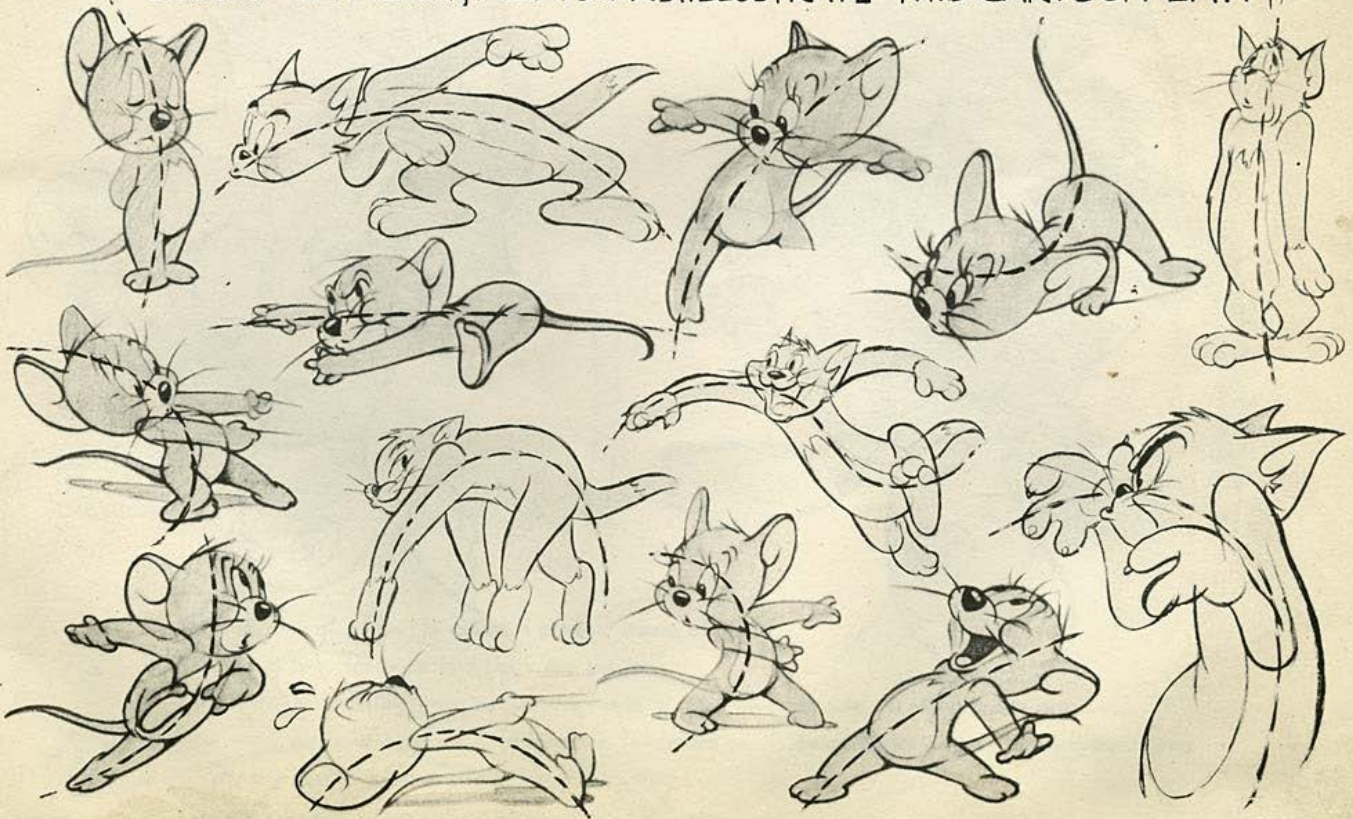
AN IMAGINARY LINE EXTENDING THRU THE MAIN ACTION OF THE FIGURE IS THE "LINE OF ACTION" -- PLAN YOUR FIGURE AND IT'S DETAILS TO ACCENTUATE THIS LINE -- BY SO DOING YOU STRENGTHEN THE DRAMATIC EFFECT -- THE FIRST THING TO DRAW WHEN CONSTRUCTING A FIGURE IS THE LINE OF ACTION -- THEN BUILD OVER THAT.



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

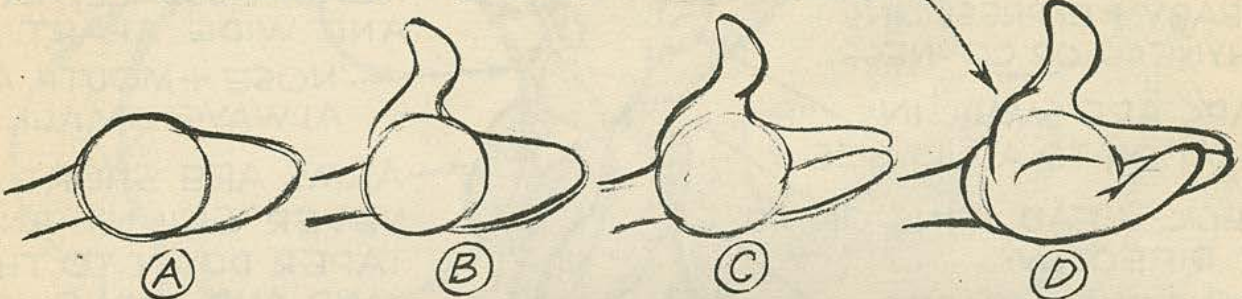


BELOW "TOM+JERRY," M.G.M. STARS. ILLUSTRATE THIS CARTOON LAW



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.

