

ANIM 4310 – Project: Skit: 30 points



The purpose of this assignment is to demonstrate your ability to animate quality character animation for a single character *without* dialog and using the written word as your guide. Pantomiming and showing the character's ability to think and emote will be extremely important. Though the duration range is extremely short, you should still be able to get a beginning, middle, and end to your animation.

Animation:

- Chose a scene, or portion of a scene, from available film scripts online (see *Script Websites*) OR a passage from a book. Interpret the written action that occurs to create a new visual version of the scene. Keep in mind that you are not merely recreating what was already done onscreen, but rather, you should have a new take and interpretation on what happens. Ignore any dialog written.
- Animation must be between 5-10 seconds long.
- Royalty free music or sound effects are to be added. You may also record your own sound effects. Nonverbal noises made by your character are acceptable (grunts, groans, etc.).
- You will pick a partner in class (or I will assign one) to help with acting out your performance. In turn, you will help your partner with his/her performance. **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 performance for reference. Be sure to frame your shot head to toe. **BEFORE SHOOTING**, doublecheck your fps on your camera (24fps).
- Import your reference footage into Maya on an image plane (JPG image sequence works well). *These are to be visible in all playblasts.*
- Only geometry should be visible in the playblast. Hide all controls.
- Minimal set with little to no props. You may even use just a simple cyc if appropriate.
- Suitable 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!!!!**
- **Final render** - Minimum 1280x720 (16:9), H.264 compression, 24 fps

Script Websites:

- <https://gointothestory.blcklst.com/script-download-links-9313356d361c>
- <http://www.script-o-rama.com/snazzy/table.html>
- <http://www.awesomefilm.com/>
- <https://sfy.ru/>

Milestones (see syllabus for due dates):

- Script scene/book passage chosen
- Initial Thumbnail storyboard (digital) using the premade sheets.
- 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

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.

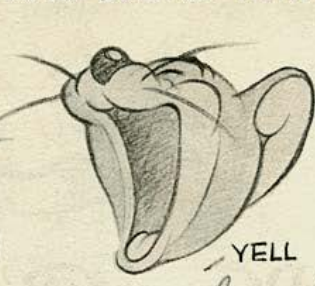


FACIAL EXPRESSIONS

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.



SKEPTICAL



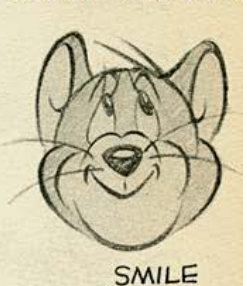
YELL



LAUGH



SHY



SMILE



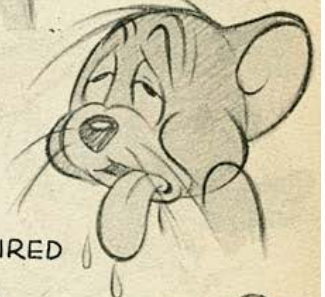
TRAGIC
THOUGHT



FRIGHT



MAD



TIRED



ASHAMED



ALOOF



SURPRISE



IMPATIENT



COY



WINK



AWE



SAD



SMILE



KNOCKED-OUT



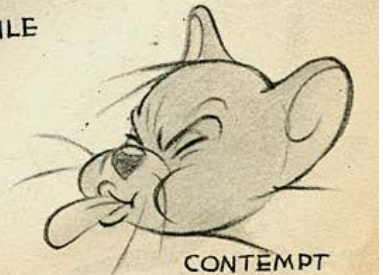
CRYING



SNEER



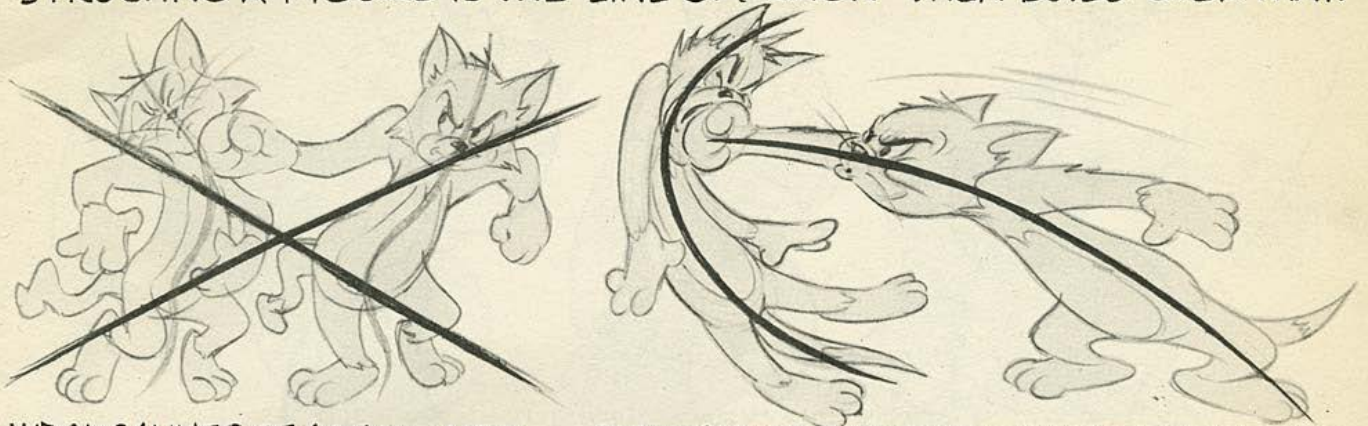
SEVERE



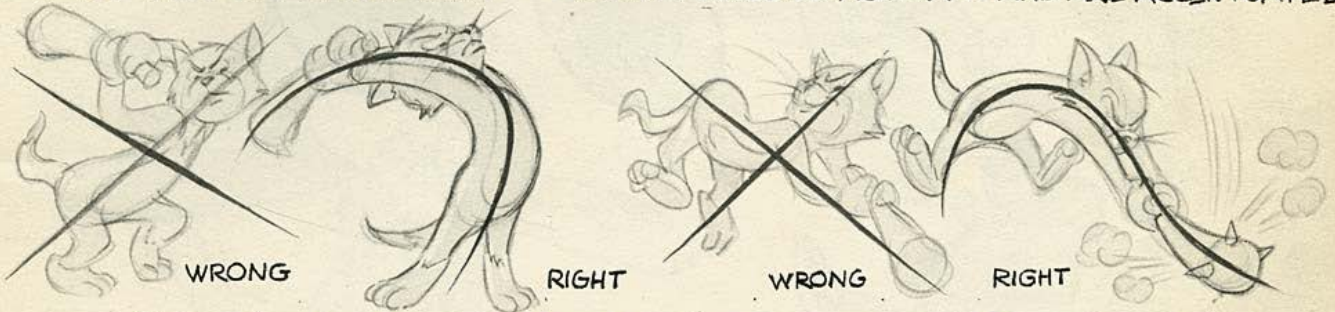
CONTEMPT

LINE OF ACTION

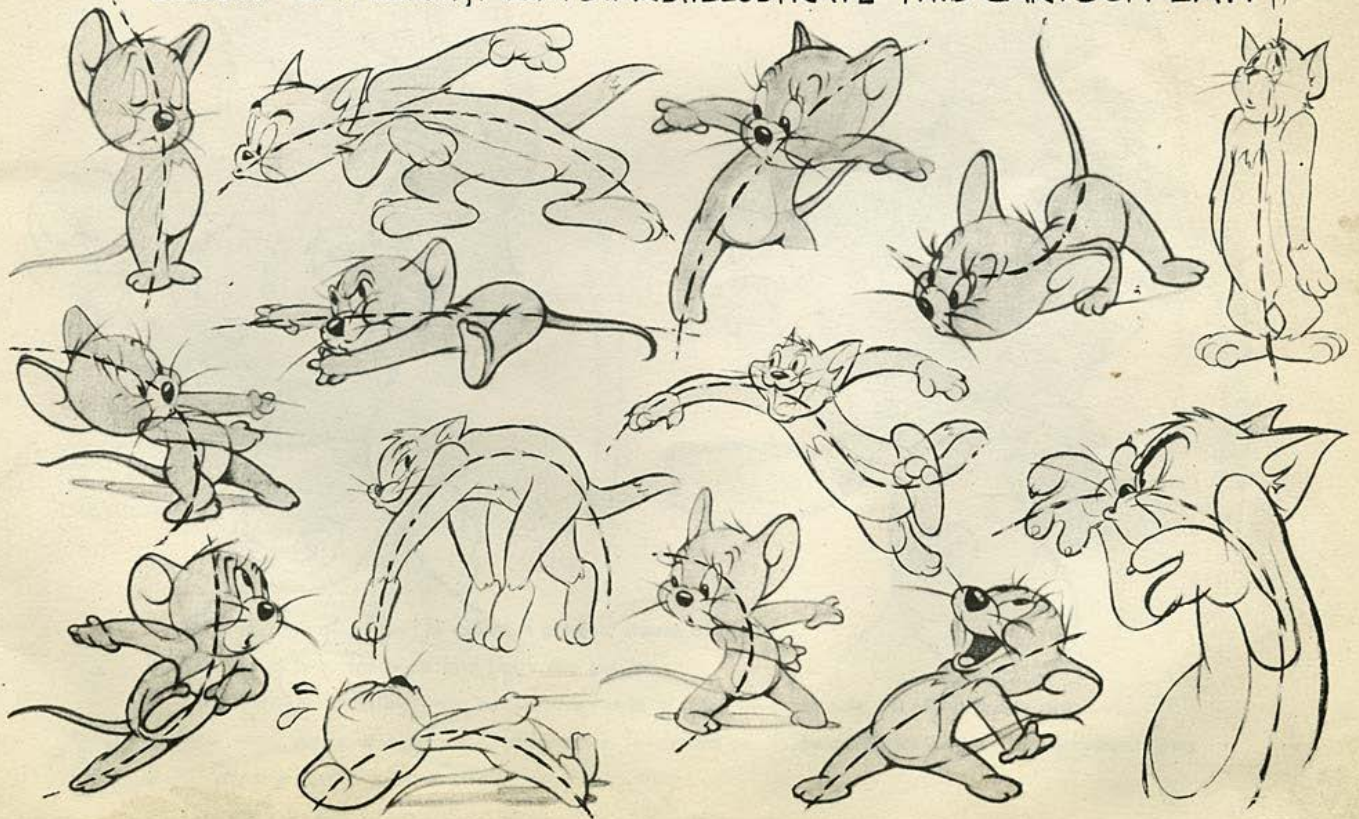
AN IMAGINARY LINE EXTENDING THRU THE MAIN ACTION OF THE FIGURE IS THE "LINE OF ACTION" -- PLAN YOUR FIGURE AND IT'S DETAILS TO ACCENTUATE THIS LINE -- BY SO DOING YOU STRENGTHEN THE DRAMATIC EFFECT -- THE FIRST THING TO DRAW WHEN CONSTRUCTING A FIGURE IS THE LINE OF ACTION -- THEN BUILD OVER THAT.



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

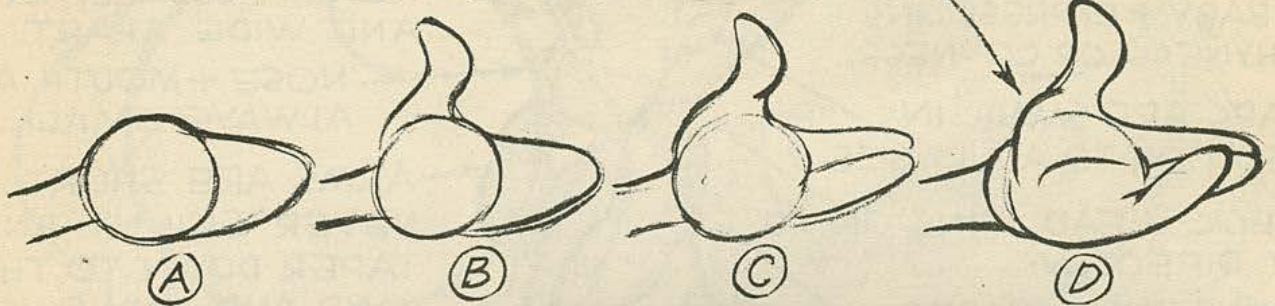


BELOW "TOM+JERRY," M.G.M. STARS. ILLUSTRATE THIS CARTOON LAW



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.

