Drawing Outside the Lines  
Winter Quarter Cut Out/Collage Animation Exercise  
Due on the Orca Server by 9 am, Wednesday, week 8 (February 24th)

Learning goals for this assignment are to continue to expand animation design, timing and production skills, and to explore approaches to cut out animation in light of our viewings and discussions of Norstein’s works. This is an exercise, so keep a rein on ambitions and focus on exploring technique and ideas that your imagery suggests. In other assignments you are simultaneously creating designs for two praxinoscope disks. Start with this imagery and see how you can extend it through the cut out/collage animation process.

The sequence should have these minimum features:  
1 articulated puppet with at least 3 joints (hinged or unhinged).  
1 sequence of replacement animation.  
1 background (these may be just fields of color or pattern, or more complex multiplane layers). Make sure you tape backgrounds down so they don’t move accidentally.  
Intentional design: temporal composition (establishment and resolution), palette choices, movement style  
20 seconds of animation.

Design, planning and execution:  
1) Book time in advance in one of the 2d labs. You’ll need at least 4 hours.  
2) Choose one or more of your praxinoscope drawings to start with (you don’t have to use the one that you are developing into the half or full moon plate). Brainstorm other imagery that might work with or interact with that. This means sketching new elements, revising ones you’ve done before and inventing possible scenarios in thumbnail form (see Kitson, p 58 for a nice example of a thumbnail storyboard). Choose a direction for this work.  
3) Consider stylistic choices: will the animation be representational or abstract, or something in between? How will you use color? Where will it be on the continuum between telling a very short story (narrative) and describing a situation or an idea (descriptive)? The latter focus might take you into exploring backgrounds and layer effects using the multiplane such as those that Norstein uses (Kitson, pp. 42-43).  
4) Consider the scale of the artwork. Designing for a 9” x 12” field will ensure that your work will fit in the frame.  
5) Artwork for puppets and replacement sequences may be drawn or collage. This means that you make an articulated puppet either by drawing the figure, or construct it of collage elements (scanned and printed, photocopied, or cut from print sources including monoprints and etchings) that determine color, feature or texture. (By constructing it, I mean you don’t just cut out or copy a magazine photo of someone and hinge it to make a puppet.)  
6) Gather your artwork together and see how it all fits. Play with the articulated puppet to see how it moves. If you’re using the multiplane, set everything up on it under the camera to make sure it will work. Plan moves by drawing paths of action to scale on separate pieces of paper, marking increments along the path to help you control eases in and out, and places where you want the figure to slow down or speed up.  
7) Shoot. Make a Quicktime movie and label it “yournameCCA.mov” Check your work! Launch Quicktime, open your movie file and make sure it plays through. Close the movie file and drag and drop it into your cubby folder on the DOL share of the Orca server by 9 am Wednesday, 2/24.  
8) Write a brief statement about what you learned from this assignment, what you expected it to look like, the experience of shooting, the results, your feelings about this approach to animation, what you might do differently, and what ideas this may have given you for future work. Turn this statement in with your animation portfolio at the end of the quarter.