

## **Drawing Outside the Lines**

### **Animation Workshop: Paint On Glass Assignment**

**Due Thursday, Nov.19<sup>th</sup>, 9 am: Quicktime Movie, storyboard and written statement**

The purpose of this assignment is for you to experiment with the possibilities of creating drawn animation directly under the camera and to continue to practice some of the animation principles we've covered so far including path of action, ease-in/ease-out, and squash and stretch (or elongated in-betweens).

#### Parameters:

- Animate a short sequence (6-20 seconds) using water-based wet media mixed with glycerin on glass.
- Make a plan in advance by sketching a thumbnail storyboard of what you want to do. You will turn your storyboards in to me on 11/19. While animating, you may be inspired to go in another direction. That's okay, but at least start with a clear idea of what you want to do first. (You may also develop pre-animated drawn sequences on animation punched paper as guides for your under-the-camera work, but please limit this to 30 drawings).
- Include at least one metamorphosis and one figure (or drawn object) in motion along a path.
- Use at least two layers of the multi-plane.
- Use black. You may also use up to two other colors.
- Use at least three different mark-making tools.
- Contrast types of motion, composition and value.

The content of the animation is up to you. Here are some suggestions:

- Develop a sequence from your figure drawings as we did last week in class.
- Develop a sequence from your series of monotypes.
- Use this assignment to explore and animate imagery that you might be thinking about for your final project.

Book at least 4 hours to work on this in the 2D Lab in the Com Bldg, or in the DV Linear Paint-On-Glass Suite in the Library. Prepare your materials for animating and test them out before you go in to shoot. Be sure to bring paper towels or other items to use in clean-up.

While shooting, consider the pace at which you work. You can make major or minimal changes between each shot, but do it with intention. Keep in mind where the edges of the frame are and how you compose the imagery and actions within the frame. Use a static camera (no zooms or other moves). Don't look at your animation until you're finished shooting.

Make a Quicktime movie, and label it "yournamePOG.mov." Check your work! Open your movie file in Quicktime and make sure that it plays through. Upload your movie file to your cubby folder in the DOL share of the Orca server.

Write a brief statement about what you learned from this assignment, what you expected it to look like, what it did look like, and whether the process held any surprises or revelations for you. How did you like this approach to animating? How would you do it differently next time? Did this exercise give you any ideas for future works? Turn this statement on the 19<sup>th</sup>.

In evaluating your work, I will look at the following:

- Evidence of pre-planning including storyboard, strong paths of action, intentional movement.
- Convincing illusion of motion that employs eases in/out and/or elongated in-betweens.
- Variations in mark making, tempo and spatial composition.
- Sense of temporal structure and conceptual unity (i.e. choices of marks, motion, image and timing all work together).
- What you observe and learn from the assignment based on your written statement.