

2010 Provincial Skills Canada Competition

Scope Document

Edmonton Expo Centre, Edmonton

May 12 & 13, 2010

EVENT: 2D Character Computer Animation (Teams of Two)	LEVEL: Secondary
START TIME May 12 th & 13 th : 8:00 am	LOCATION: Hall B, Edmonton Expo Centre, Edmonton
THEORY EXAM: No	DURATION: 13 hrs (two days)

TRADE #: 88

GENERAL DESCRIPTION

Character Animation deals with the creation and animation of characters and models used in storytelling. They may take the shape of any object in response to the project provided. The structure of the project will be provided to the competitors at the orientation session prior to the competition. The details of the project will later be provided immediately prior to the competition. The “main characters” should be the focus of the production. There are no limitations as to the nature or complexity of the characters, while a good character instills empathy. Upon completion of the animation, teams will present their storyboard, model sheets and animation to the judges in a structured presentation.

Purpose of the Challenge:

To evaluate each team’s ability, skill and knowledge of animation as they explore employment options in the animation field.

Skills and Knowledge to be Tested:

Given a project, participants will be challenged to detail and plan the development of a completed story. The competition will focus on the participants’ ability to tell a story. By scripting and storyboarding the competitors outline their idea on paper. Competitors will then bring their story to life by creating, animating and compositing the scenes outlined in their storyboard. This represents the animation process.

Project:

In order to reflect the process used in the animation industry, the project will be structured in duration and required form. The project will have a specified form. Examples of projects include: a gaming animation, movie trailers, shorts, instruction, advertising, business, re-enactments, or simulations. The competition is completed in teams of two. The final storyboards and project files must be submitted and remain with Skills Canada Alberta.

Competition Expectations:

1. Produce a storyboard and character model sheets on paper that sets out their proposed animation following the project provided.
2. After the first hour of competition students will be allowed access to the computer workstations.
3. Storyboards and model sheets will be collected after the four hour period. The final product will be compared to the storyboards. Storyboards will be returned to each team after they have been copied by the PTC. Upon return of the sheets, minor modifications will be permitted.



4. Competitors should note that model sheets MUST include front, profile (side), and $\frac{3}{4}$ (perspective) views of the character.
5. Competitors must demonstrate their knowledge of the 12 principles of animation in their project.
6. Nowhere within the presentation should the name of the students, their school or province appear.
7. There must be an obvious beginning and end to the presentation. This could be through the use of the first frame being black or titling.
8. A limited library of music and sound effects will be provided for use. Competitors will also be able to record their own sounds using a microphone (competitors must supply own microphone). No other recorded sounds will be permitted.
9. The teams will work independently. Instructors and/or observers will give no assistance and are not allowed in the competition area.
10. Teams will prepare a presentation to the judges. The presentation will cover storyboard and character design and the planning and execution process. The schedule of the presentation will be approximately as follows:
 - 1 minutes - Presentation of products (storyboard, model sheets, and animation)
 - View animation
 - Questions from judges
 - Judges' evaluation

EQUIPMENT & MATERIALS

Equipment and Materials supplied by Committee:

- Computer Workstations:
 - Hardware Minimum – Core2Duo (or faster) (2+ GHz) compatible computer fitted with SVGA 19 inch monitor and optical mouse w/wheel, Video: 256 MB RAM OpenGL video cards. System memory: 2 GB RAM. Sound cards and speakers.
 - Operating System - Windows XP Professional (not Vista)
 - Compositing Software: Adobe Premiere Pro, Adobe After Effects, and Macromedia Flash MX.
 - Graphic Software: Adobe Photoshop CS.
 - Viewing Software: QuickTime Pro and MS Media Player.
- No external support programs, plug-ins, or documentation (other than those found in the final shipped version of the software) may be used.
- Scanner available.
- Colour printer available.
- Standard storyboard and model sheets.
- USB Card reader.
- Model sheets and storyboard sheets.

Equipment and Materials Competitors Must Supply:

Teams **are required** to contact the technical chair by **April 30th, 2010** to advise the Committee what software they will be using **if it is not listed above**. Competitors should be prepared to use the software provided by the committee if installing their desired software is unsuccessful.

- Tablet – should be provided to PTC at orientation session the evening prior to the competition
- If students choose to listen to music throughout the competition, all CDs brought into the competition area must be commercially produced. Data CDs, portable storage devices, and mp3 players are not allowed.
- Headphones and microphones
- Pencils and erasers.
- Fine-tip markers.

JUDGING CRITERIA

POINT BREAKDOWN: TOTAL /1000

The final animations from each team will be viewed and assessed individually by the judges. Tabulation sheets will be given to the members of the PTC for verification of scores. In the event of a tie, judges will be asked to confer and come to a consensus on the winners. Judges should direct any questions to members of the PTC only. To qualify for a medal, competitors must achieve a minimum of 600 pts.

Storytelling /250

- Clarity of message (storyboard demonstrates all elements to be communicated visually to the audience)
- Storyboard uses industry standard symbols and terminology as provided in the legend.
- Final presentation illustrates storyline planned and outlined in storyboards.
- Methods chosen (ex. Camera shots, effects) and outlined on the storyboard complement the storyline.
- Storyline illustrates the theme provided in a creative and original manner.

Character design /250

- Model sheet reflects front, side, $\frac{3}{4}$ (perspective), and back views of the character.
- Quality of individual characters (structure, proportions and appeal).
- Contrast between each character helps to emphasize personality traits in the main character.
- Each character's look and style is relevant to the story.

Aesthetics /250

- Effective use of colours.
- Shading, contrast, and shapes create desired mood.
- Effective use of sound.
- Unity of style amongst the characters, environment and props.

Animation /250

- Staging: relationship between the camera and the character.
- Effective application of animation principles such as anticipation, exaggeration and secondary motion and the forces that act upon the characters and their environment.
- Movement is fluid and convincing.
- Timing of the story: obvious beginning and ending.
- Acting: expression, effective posing, ability to provoke empathy and emotion in the audience.

SCHEDULE

- **Day 1**

8:00 AM – 8:10 AM - Project Details Provided.

8:10 AM – 9:00 AM - Storyboarding and Model Sheets – No access to computers.

9:00 AM – 12:00 PM – Storyboards will be worked on and production can start. Storyboards must be handed in by 12:00 PM

10:00 AM – 5:30 PM – Production Time.

- **Day 2**

8:00 AM - 1:30 PM - Production Time.

1:30 PM – Competition Ends.

1:30 PM – Judging Begins.

TBA – Public viewing of completed animations.

There will be a 60-minutes lunch break each day. Competitors can choose how much of this time is taken for lunch.

COMMITTEE MEMBERS

Tim Bobyk
Gilles Theriault

3rd Division Design
École Lindsay Thurber High School


Detailed project information is attached.

Evaluation



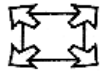

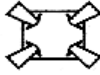




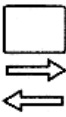




Storytelling 250 Marks:					
Clarity of message (storyboard demonstrates all elements to be communicated visually to the audience)	1__	2__	3__	4__	5__
Storyboard uses industry standard symbols and terminology as provided in the legend.	1__	2__	3__	4__	5__
Final presentation illustrates storyline planned and outlined in storyboards.	1__	2__	3__	4__	5__
Methods chosen (ex. Camera shots, effects) and outlined on the storyboard complement the storyline.	1__	2__	3__	4__	5__
Storyline illustrates the theme provided in a creative and original manner.	1__	2__	3__	4__	5__
Story Telling Total					
Character Design 250 Marks:					
Model sheet reflects front, side, ¾, and back views of the character.	1__	2__	3__	4__	5__
Quality of individual characters (structure, proportions and appeal)	1__	2__	3__	4__	5__
Contrast between each character helps to emphasize personality traits in the main character.	1__	2__	3__	4__	5__
Each character's look and style is relevant to the story.	1__	2__	3__	4__	5__
Character Design Total					
Aesthetics 250 Marks:					
Effective use of colours	1__	2__	3__	4__	5__
Shading, contrast, and shapes create desired mood	1__	2__	3__	4__	5__
Effective use of sound	1__	2__	3__	4__	5__
Unity of style amongst the characters, environment and props.	1__	2__	3__	4__	5__
Aesthetics Total					
Animation 250 Marks:					
Staging: relationship between the camera and the character.	1__	2__	3__	4__	5__
Effective application of animation principles such as anticipation, exaggeration and secondary motion and the forces that act upon the characters and their environment.	1__	2__	3__	4__	5__
Movement is fluid and convincing	1__	2__	3__	4__	5__
Timing of the story: obvious beginning and ending	1__	2__	3__	4__	5__
Acting: expression, effective posing, ability to provoke empathy and emotion in the audience.	1__	2__	3__	4__	5__
Animation Total					
TOTAL SCORE					

APPENDICES

STORYBOARD SAMPLE

TEAM <input style="width: 50px;" type="text"/>	WRITTEN BY : <input style="width: 50px;" type="text"/>	TITLE : <input style="width: 50px;" type="text"/>					page
ACTION	SOUND	NOTES					
ACTION	SOUND	NOTES					
ACTION	SOUND	NOTES					

STORYBOARD SYMBOLS

Camera Movements		Character Movements	
	Racking		Tilt Up
	Zoom Out		Tilt Down
	Zoom In		Pedestal Down
	Pan Right Pan Left		Pedestal Up
	Dolly In		Track Right Track Left
	Dolly Out		Turning Right Turning Left
			Moving Right Moving Left
			Moving Down Moving Up

MODEL SHEETS

<p>Perspective (3/4 Front)</p>	<p>Front</p>
<p>Side</p>	<p>Back</p>

12 PRINCIPLES OF ANIMATION

THE 12 BASIC PRINCIPLES OF ANIMATION Paraphrased from the "Illusion Of Life" by Frank Thomas & Ollie Johnston.(pp.47-69) Look these up and read the original version for a complete understanding.

1. SQUASH AND STRETCH

This action gives the illusion of weight and volume to a character as it moves. Also squash and stretch is useful in animating dialogue and doing facial expressions. How extreme the use of squash and stretch is, depends on what is required in animating the scene. Usually it's broader in a short style of picture and subtler in a feature. It is used in all forms of character animation from a bouncing ball to the body weight of a person walking. This is the most important element you will be required to master and will be used often.

2. ANTICIPATION

This movement prepares the audience for a major action the character is about to perform, such as, starting to run, jump or change expression. A dancer does not just leap off the floor. A backwards motion occurs before the forward action is executed. The backward motion is the anticipation. A comic effect can be done by not using anticipation after a series of gags that used anticipation. Almost all real action has major or minor anticipation such as a pitcher's wind-up or a golfers' back swing. Feature animation is often less broad than short animation unless a scene requires it to develop a characters personality.

3. STAGING

A pose or action should clearly communicate to the audience the attitude, mood, reaction or idea of the character as it relates to the story and continuity of the story line. The effective use of long, medium, or close up shots, as well as camera angles also helps in telling the story. There is a limited amount of time in a film, so each sequence, scene and frame of film must relate to the overall story. Do not confuse the audience with too many actions at once. Use one action clearly stated to get the idea across, unless you are animating a scene that is to depict clutter and confusion. Staging directs the audience's attention to the story or idea being told. Care must be taken in background design so it isn't obscuring the animation or competing with it due to excess detail behind the animation. Background and animation should work together as a pictorial unit in a scene.

4. STRAIGHT AHEAD AND POSE TO POSE ANIMATION

Straight ahead animation starts at the first drawing and works drawing to drawing to the end of a scene. You can lose size, volume, and proportions with this method, but it does have spontaneity and freshness. Fast, wild action scenes are done this way. Pose to Pose is more planned out and charted with key drawings done at intervals throughout the scene. Size, volumes, and proportions are controlled better this way, as is the action. The lead animator will turn charting and keys over to his assistant. An assistant can be better used with this method so that the animator doesn't have to draw every drawing in a scene. An animator can do more scenes this way and concentrate on the planning of the animation. Many scenes use a bit of both methods of animation.

5. FOLLOW THROUGH AND OVERLAPPING ACTION

When the main body of the character stops all other parts continue to catch up to the main mass of the character, such as arms, long hair, clothing, coat tails or a dress, floppy ears or a long tail (these follow the path of action). Nothing stops all at once. This is follow through. Overlapping action is when the character changes direction while his clothes or hair continues forward. The character is going in a new direction, to be followed, a number of frames later, by his clothes in the new direction. "DRAG," in animation, for example, would be when Goofy starts to run, but his head, ears, upper body, and clothes do not keep up with his legs. In features, this type of action is done more subtly. Example: When Snow White starts to dance, her dress does not begin to move with her immediately but catches up a few frames later. Long hair and animal tail will also be handled in the same manner. Timing becomes critical to the effectiveness of drag and the overlapping action.

6. SLOW-OUT AND SLOW-IN

As action starts, we have more drawings near the starting pose, one or two in the middle, and more drawings near the next pose. Fewer drawings make the action faster and more drawings make the action slower. Slow-ins and slow-outs soften the action, making it more life-like. For a gag action, we may omit some slow-out or slow-ins for shock appeal or the surprise element. This will give more snap to the scene.

7. ARCS

All actions, with few exceptions (such as the animation of a mechanical device), follow an arc or slightly circular path. This is especially true of the human figure and the action of animals. Arcs give animation a more natural action and better flow. Think of natural movements in the terms of a pendulum swinging. All arm movement, head turns and even eye movements are executed on an arcs.

8. SECONDARY ACTION

This action adds to and enriches the main action and adds more dimension to the character animation, supplementing and/or re-enforcing the main action. Example: A character is angrily walking toward another character. The walk is forceful, aggressive, and forward leaning. The leg action is just short of a stomping walk. The secondary action is a few strong gestures of the arms working with the walk. Also, the possibility of dialogue being delivered at the same time with tilts and turns of the head to accentuate the walk and dialogue, but not so much as to distract from the walk action. All of these actions should work together in support of one another. Think of the walk as the primary action and arm swings, head bounce and all other actions of the body as secondary or supporting action.

9. TIMING

Expertise in timing comes best with experience and personal experimentation, using the trial and error method in refining technique. The basics are: more drawings between poses slow and smooth the action. Fewer drawings make the action faster and crisper. A variety of slow and fast timing within a scene adds texture and interest to the movement. Most animation is done on twos (one drawing photographed on two frames of film) or on ones (one drawing photographed on each frame of film). Twos are used most of the time, and ones are used during camera moves such as trucks, pans and occasionally for subtle and quick dialogue animation. Also, there is timing in the acting of a character to establish mood, emotion, and reaction to another character or to a situation. Studying movement of actors and performers on stage and in films is useful when animating human or animal characters. This frame by frame examination of film footage will aid you in understanding timing for animation. This is a great way to learn from the others.

10. EXAGGERATION

Exaggeration is not extreme distortion of a drawing or extremely broad, violent action all the time. It's like a caricature of facial features, expressions, poses, attitudes and actions. Action traced from live action film can be accurate, but stiff and mechanical. In feature animation, a character must move more broadly to look natural. The same is true of facial expressions, but the action should not be as broad as in a short cartoon style. Exaggeration in a walk or an eye movement or even a head turn will give your film more appeal. Use good taste and common sense to keep from becoming too theatrical and excessively animated

11. SOLID DRAWING

The basic principles of drawing form, weight, volume solidity and the illusion of three dimensions apply to animation as it does to academic drawing. The way you draw cartoons, you draw in the classical sense, using pencil sketches and drawings for reproduction of life. You transform these into color and movement giving the characters the illusion of three-and four-dimensional life. Three dimensional is movement in space. The fourth dimension is movement in time.

12. APPEAL

A live performer has charisma. An animated character has appeal. Appealing animation does not mean just being cute and cuddly. All characters have to have appeal whether they are heroic, villainous, comic or cute. Appeal, as you will use it, includes an easy to read design, clear drawing, and personality development that will capture and involve the audience's interest. Early cartoons were basically a series of gags strung together on a main theme. Over the years, the artists have learned that to produce a feature there was a need for story continuity, character development and a higher quality of artwork throughout the entire production. Like all forms of story telling, the feature has to appeal to the mind as well as to the eye.

Reference:

<http://www.animationtoolworks.com/library/article9.html>