

# PROJECT 8 FINAL MAJOR PROJECT

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*NAME: Sam Gordon*

*PRODUCT: An Animated Short*

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CHECKLIST OF EVIDENCE

Evidence	Contents of evidence	Completed
Proposal	Proposal form filled in.	Complete (although I've slightly over-shot the word counts)
Primary Research	Audience Questionnaire Experimentation Product Analysis.	Complete
Reflection of the Primary Research	Detailed written reflection of the research you conducted and how useful it is.	Complete
Secondary Research	Information about the genre of product Past and Present Practitioners Useful Articles about making the product.	Complete (except I mainly ended up watching internet videos and writing notes as I went)
Reflection of the Secondary Research	Detailed written reflection of the research you conducted and how useful it is.	Complete
Idea Development	Idea development worksheet completed in detail.	Complete
Reflection of the idea development	Detailed written reflection on how you developed your idea and how the research influenced it.	Complete
Planning	Planning specific to the product you are making (e.g. Script, shot list, production schedule, layout designs, asset list).	Complete
Reflection of the planning	Detailed written reflection on how you planned your product and how the research influenced it.	Complete
Production of the Product Explanation and Reflection	Detailed explanation of how you made the product with reflection on the challenging aspects and what you have learned from the process.	Complete
Final Product Presentation and Link	Insertion of the final product with link to where it is accessible	Complete
Final Product Evaluation	Detailed evaluation of the final product with evidence of audience feedback from the screening	

UAL Diploma Creative Media Production (Level 2)  
Unit 8 - Personal project and presentation in creative media production

Student Declaration Form	Form signed and included to authenticate your work	
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## PROPSAL

Candidate Name: Sam Gordon

Candidate Number: 40084662

Pathway: Creative Media Level 2

Project Title: Super Sheep's Conventional Dash

### Section 1: Rationale

(approx.. 100 words)

Looking back on these past 6 months I feel as if I've achieved a lot of progress towards achieving my dreams of becoming a man that makes cartoons for a living, I'd say my personal peak came when I animated Captain Cartridge because before I came here, I don't think I could have animated something like that in such a short time. This course has also helped me incorporate my passion for video games into my work by literally using a video game called Dreams to make backgrounds for my first animation and 2nd website. As for the poster while I knew what the rule of thirds was in concept, what I learned was the statistics surrounding it all.

### Section 2: Project Concept

(approx.200 words)

This animated short will use a Mixture of 2D Characters drawn up in Pixlr and 3D backgrounds made using Dreams for the PS4. (because that totally worked last time but I have the experience this time), the story will be about Super Sheep and how he has to get to an important event quickly because he overslept in his apartment, this journey will take him to a couple of locations until eventually he gets barely makes it to his important thing. This cartoon will be roughly 2.5 minutes long. (as a reasonable compromise between 5 minutes and 15 seconds) The reason I want to use Super Sheep for this short as appose to some other character (or just making a new one) is because I simply think it's time I finally made a real Super Sheep cartoon, (the closest I've come to that goal was before college when I wrote and partially storyboarded a project called Super Sheep and The Volcanic Deep Dive Of Hex Moother and a Super Sheep Game I've been making in my spare time) plus this will be practice for when I do finally complete that Super Sheep movie script I've been making on and off for a while now



Section 3: Evaluation

(approx..50 words)

In order to evidence any my production I plan on using the same methods I always use. Print screening throughout the process and reflecting on it as I go (unless it's the Dreams portion, in which case I'll simply video myself making the necessary backgrounds using in built hardware features to show off how quickly I can do it)

## PRIMARY RESEARCH

This section should include all of the primary research you have collected to inform you about the making of this product. We should see evidence of the following in this section

- Product Analysis – Look at the other products similar to what you are making, analyse them and identify the conventions, strengths, and weaknesses of those products.
- Audience Questionnaire – Construct a questionnaire and send it out to people who like this type of product to find out why they like it, what do they specifically like and is there anything they don't like.
- Experimentation – Show evidence of the experimentation you have done to find out what your capabilities are, what you can achieve and how you might achieve it.

# Product Analysis

Product: Mickey Mouse, 2019, Gone To Pieces|A Mickey Mouse Cartoon|Disney Shorts, Available at:  
<https://www.youtube.com/watch?v=KTJQdbvCMag>

The Plot: Goofy falls apart, Mickey and Donald have to put him back together.

What were the cartoon's strengths: well I believe strengths of this cartoon are that it takes advantage of its wacky premise Goofy having broken into pieces to allow Mickey and Donald's antics to turn him into a Pogo Stick, a tower which falls on Donald's head and even a car (or as I'm going to call it, the Goofy-mobile), I also like how fast paced the cartoon is, especially when they turn him into the Goofy-mobile and he starts driving off. (Part of which had some help from CGI by the way) Another thing I like is that its premise is simple enough to describe in a single sentence (which I've actually done), I also thought the exaggerated movements and facial expressions really helped bring out the laughs by elevating the humour (and allowing you to understand what's going on without sound)

What are the weaknesses: my one complaint (which to be honest Isn't really a problem for me) is that if they were using a picture of goofy as a reference to how his parts go back together, how did they turn him into a tower. But at the same time if the short did adhere to reasonable logic then we'd be robbed of the entire premise.

# Experiments baby!

Experiment 1: 3D walking using Dreams <https://www.youtube.com/watch?v=jlMrOIZdmnU>

What I found out: I'm surprisingly capable of animating 1 character walking in about 45-46 minutes (30-40 if you don't count the sound effects) when to do the same thing in 2D would probably take me a day or two (especially when I need to account for wool and cape physics)

Improvements: Maybe I could have taken some time to clean up all the roughness in the animation and made the walking faster, Maybe I should have done the walking animation before moving the puppet not as I'm moving the puppet

Why did I do this: to see whether it would be best for me to do the short entirely in 3D, where I can move some limbs around in 3D space, rather than 2D, where I'd have to painstakingly draw every frame by hand (or in my case by mouse) and because this Coronel Conoval has effectively got me

stuck at home for possibly the rest of the school year (so I might as well show off what dreams can really do in terms of full animation)

Experiment 2: Camera movement <https://www.youtube.com/watch?v=pk74hTKPYcM>

What I found out: it's way easier for me to animate cameras using an action recorder rather than keyframes (unlike with the characters), It takes way less time to animate a camera than it does a character (although I should point out that the location I used was a city I built previously using other people's assets, I.E: Lucid Stew's road and building tiles, because that city is meant for a personal project of mine) because it only took me 17 minutes to animate (although I had to switch from using keyframes to an action recorder in the middle of animating)

Improvements: I could have rehearsed the camera movements a little bit more before jumping in with the action recorder because there's a little bit of jankiness in it considering I literally just plopped in an action recorder, went into the camera and just went for it while only rehearsing once

Why Did I do this: in a way I did this because full 3D animation is fairly new to me and I wanted to see what I was capable of in terms of camera manipulation (to put it bluntly, I wanted to gain a grasp of how to move a camera in 3D space)

Experiment 3: walking on air and then falling <https://www.youtube.com/watch?v=iWIY2UmJZus>

What I found out: making a run cycle before moving the puppet improved the movement tenfold (although I should say that when I played time the animation did look slightly different, I ended up liking this change quite a bit), Separating the leg animation from the rest of the body allowed me to unlock the potential for the feet to move independently of the rest of the body (which I never ended up utilising), it took me over an hour to do (and that was with breaks), playing with sound effects and doing the odd bit of voice acting is fun and can help sell the believability of what's happening on screen

Improvements: Maybe I should have tried harder to fix the jank once he leaves the ground, looking back I could have cut the gulp out and still retained the AAAAAAAH at the end, maybe I could have moved the camera up a little bit so that you could tell that he's left the Cliffside

Why Did I do this: I did this so that I could see whether or not I could replicate one of the gags from your average cartoon in 3D and have it look decent at the very least (which I think I did quite well), this'll help me get the humour right when actual production comes around.

Experiment 4: Anvils <https://www.youtube.com/watch?v=52jklldoky3Y>

What I found out: I found out how turning the puppets invisible by powering them off actually disables collisions, I managed to use the camera shaker tool in combination with sound to amplify the impact the anvil had on Super Sheep, I found better use for that gulp sound I made yesterday, Animating the foot movement wasn't going to be as simple as dragging the foot into a particular position (as you can see from how janky the foot movement ended up being)

Improvements: I could have taken some time to get the foot movement right rather than simply leaving it to be the Janky mess that it was in the video

Why Did I do this: I did this for a similar reason I did the third experiment (to see if I could replicate a cartoony gag, but this time it's the anvil rather than the cliff), the difference between these two experiments is that in one, the environment is what screws the character over, where as in this one, it's an object that's screwed him over

Experiment 5: Possession Recording <https://www.youtube.com/watch?v=TQSPQWhmUN8>

What actually inspired this one: The catalyst that got this experiment rolling was a technique for camera movement I used (in which I simply placed a camera in a puppet's microchip and switched it on using a keyframe) in my personal project as you can see here in this video I stuck on the internet: <https://www.youtube.com/watch?v=l4L5kLYQrpM>, this ended up giving me the Idea to experiment a bit with possession recorders

What I found out: if I plan on taking control of the character during the project, he's got to feel good to control (which I had to tweak a bit for this experiment) or else the animation will be sloppy (this is doubly so if I plan on using the camera in the microchip trick again)

Improvements: Maybe I could have made a new Super Sheep from scratch instead of modifying the one from my opening cut scene (though I did that more for convenience purposes), I also could have modified the controls on the Super Sheep a bit more and re-added the jump function like on the default puppet

Why Did I do this: well I figured since I'm animating the video using a video game and the Super Sheep I made was for a Game project I'm working on I figured, why not incorporate some of that game feel into the animation also It can help save time on animating things like running (where I'd just need to animate a run Cycle or two and take control from there rather than moving the character from one point to another with keyframes)

## The Audience Survey Responses

Question	Answer Tally
What do you enjoy about animated content?	Imag: II Humo: II Emot: II Proc:
What is your favourite type of animation?	2D: III CG: III SM: O:
Who is your favourite animated Character?	Bgs Bny: I Mcy Mse: Tm and Jry: I O: Moana, Anna and Elsa, Ash Ketchum, Daffy Duck
What's your favourite Animated movie?	Toy Stry: Lego Mov: Sprt Awy: I O: Song of The Sea, Frozen, Pokémon: MewTwo Strikes Back, Fantasia, The Incredibles
What's your favourite animated series?	Lny Tns: I Smpls: Wlce and Grmt: I O: Rick and Morty, School of Roars, Pokémon: Sun and Moon (the Anime), South Park
Who's your favourite practitioner	Wlt Dsny: Tx Ary:I

	Nk Pk: II O: Dreamworks N/A: II
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## REFLECTION ON THE PRIMARY RESEARCH

Write a detailed paragraph reflecting on conducting the primary research, answer the following questions to help write this

- What research did you conduct?
- What information did this research give you?
- How has this helped develop your ideas?
- What has helped the most?
- Are there any gaps you might want to go back and research?

Well, I'll be honest, I'm not as confident about this section because of a sticking point I have with it, that being the audience survey (which I guess you could say is the main gap in this research until I hear back from the people) because while it helped me create characters like Captain Cartridge and his crew back in the first animated assignment, here I'm just doing it out of a formality to be honest (even if it is a very important part of the process), the point is, I think that Audience surveys are good mainly if you want to create a new IP rather than using an existing IP that you already have (although technically Super Sheep and friends are new to the world unless you count the blogs I made featuring them all) because with an existing IP, the audience is already there for it where as with something new, you would have a greater need for something like this (but not so much that it diminishes creativity), but I'd still consider the audience survey the least helpful form of research (no offence)

On the other hand, these experiments I've done with Dreams have helped me plenty because they've allowed me to get a taste of what I'd be capable of in the game and they even helped me decide to abandon the idea of drawing the characters in 2D in favour of using the Models I've previously made for my personal project which is still super early in development.

As for the product analysis, I feel that's about as weak as the Survey because I only looked at one product (that being the Mickey Mouse cartoon), the reason for that was that halfway through watching the Chao in Space Short, one of my tutors gave me a brilliant piece of wisdom (that being that research should answer questions that one would ponder), so I jumped ship and did the secondary research first rather than finishing the Sonic cartoon research beforehand.

After fixing that Audience Gap: well I've got to say that while I was expecting 2D and 3D to be the top two contenders but I wasn't expecting it to be a tie or anything like that, one thing I wasn't expecting was for some of the people to straight up ignore the 6<sup>th</sup> question, though given that the ones that ignored that were children (which does help considering the demographic I'm aiming towards) so it's not like they'd know who the people I put in my college level questionnaire even were (at least not yet anyways), I was also caught off guard by one or two of the choices because while I was at passively familiar with Song of the Sea, I had no idea what a School of Roars was (turns out it's a Cbeebies show) but hey, that's the thing about adding an "other" option with the ability to specify what media you're putting forward, you never know what you're going to get. I didn't expect Walt Disney to be ignored entirely (as of writing this anyway) because that guy had a major hand in bringing sound into cartoons in the first place via Steamboat Willie (but hey, when you have people like Tex and Nick in there, maybe this was just meant to be I suppose)

## SECONDARY RESEARCH

This section should include all of the secondary research you have collected to inform you about the making of this product. We should see evidence of the following in this section

- Information about the product – Any information you have found about the type of product you are making, such as the history of the form, famous examples, common techniques, etc
- Past and Present Practitioners – Who are the people making these types of products and what have they done, there will be a little overlap here with the first part
- Articles on techniques and making the product – Articles you can find that talk about how to make the product, different techniques, some of which you might be able to use in your experimentation.

# Research

## 12/03/20

### How Long Does It Take To Animate Stuff?

E: 60 seconds = 6-12 days

<https://www.ecmstu.com/ecmstu-blog/2018/1/28/how-long-will-my-animation-take>

SP: 60-90 seconds = 6 weeks

<https://www.studiopigeon.com/en-gb/blog/how-long-does-it-take-to-produce-an-animation/>

## 17/3/20

### How Do I condense the story to 2 minutes?

Source: <http://www.bwd.co.za/blog/how-to-tell-an-effective-concise-animation-story-in-less-than-2-minutes/>

Notes: hint at stuff throughout the Animation, Use visuals to communicate information rather than dialogue, keep the story nice and simple (preferable able to be summarised within a sentence or two)

Source: <https://www.youtube.com/watch?v=UE3OufWmnMY>

Notes: Characters, wants and obstacles = conflict, subjective expectation should crash into objective reality, Normal: Sets the scene, Explosion: Disrupts the character's normal, New Normal: The new reality/progress report, Story Delaying = conflict and mystery, exaggerate the story to the point of life and death

Source: <https://www.animaker.com/blog/beginner-guide-script-writing-animated-video/>

Notes: Do The Unexpected, Limit the Word count for maximum visual humour

Source: <https://www.wikihow.com/Make-a-Cartoon>

Notes: Exaggerate everyday situations (in my case a commute to an important event) to give the audience a chuckle

Source: <https://www.youtube.com/watch?v=3FOzD4Sfgag>

Notes: The Frame is a playground, Humour can come from all sorts of unexpected places (one just has to look for it with their mind), what you choose to focus on can create meaning, I.E: The phone in the travel scene of Hot Fuzz emphasises a move away from civilisation with the decrease in bars

Source: <https://www.youtube.com/watch?v=zxw7LGGNLYY>

Notes: Editing to a beat is key, you can sync the camera to various sound effects, jump cuts can be synced up to a beat as well for dramatic effect as well as elevating the humour (yes even puns), frame within a frame can force the audience to focus on certain aspects and even make a character seem trapped in their current locations in certain contexts. These techniques are most commonly associated with Edgar Wright of Shaun of The Dead, Hot Fuzz, Scott Pilgrim vs. the World and The World's End fame

Source: <https://www.youtube.com/watch?v=uBUmdd5-iA>

Notes: The attitude of the performer can convey and inform how the humour is told, sometimes the more cinematic something is the less interesting certain concepts end up becoming (example: Mr Bean), the characterisation of a joke can contribute to the hilarity of the punchline, doing normal things in funny ways can take one's comedy a long way, personality can be a valuable asset in humour, even the smallest of behaviours and mannerisms can elicit laughs.

Source: <https://www.youtube.com/watch?v=UWEjxkkB8Xs>

Notes: Tell The Story via action, one should never do the same thing in the same way twice, changing the angle of a visual gag can ruin the gag in some cases (angles matter), if the camera can't see a thing the character often can't (at least in buster Keaton works), jokes can have shapes too (circles, rectangles and/or triangles), sometimes playing a gag like a magic trick can create the best humour (or as Buster Keaton called them, the impossible gags), Organic gags are more like what you'd see in a movie, 50% of a Keaton joke is improvised (I.E: when he fails a fall he was originally supposed to make), never fake a gag.

Source: <https://www.youtube.com/watch?v=kHpXle4NqWI>

Notes: Great comedy evolves over time, there are two parts of a Chuck Jones gag: The Assumption and The Reality which can be seen in a lot of Wile Coyote cartoons, you have to put the drawing in the character, from the laughter at the joke to the butt of the joke, clear character motivations that informs the humour around that character, if you can't tell what's happening from the character's movement then you're not animating, sometimes doing a gag off screen can make it funnier when we see the results, if you're not careful however you can end up trapped in a formula, Sometimes restrictions can help create clever humour (I.E: Bugs Bunny never picks a fight), sometimes the smallest facial gestures can create massive chuckles, understanding human behaviour encourages you to look at the source (it's not enough to just watch movies), Inspiration carries the humour and the humour can create inspiration

Source: <https://www.youtube.com/watch?v=JLAaUvsKljc>

Notes: Breaking The 4<sup>th</sup> wall usually takes people out of the film but in some instances it can actually immerse people into the story, 4<sup>th</sup> wall breaking can be used in a variety of genres to create different

emotional responses, 4<sup>th</sup> wall breaking usually has to step outside the film world, the execution of these kinds of jokes has to be thought through or else it'll be perceived as lazy, 4<sup>th</sup> wall breaks can also be used to point out the exaggerations in films, 4<sup>th</sup> wall breaks can tell us what goes on in a character's head, you can unsettle the audience by having the villain break the 4<sup>th</sup> wall

Source: [https://www.youtube.com/watch?v=III4mVWV\\_2I](https://www.youtube.com/watch?v=III4mVWV_2I)

Notes: Tex Avery films start quietly and then there's metaphorical fireworks that can go off at any time afterwards, sometimes an audience member will be used so that they can break the 4<sup>th</sup> wall (Example: when an audience member tries to leave but one of the characters tells them to sit back down so that they don't call the police), in the old days Tex would have "oh no" sessions where people would come up with the wackiest ideas possible and no-one could say "oh no" to these and some of those would end up in the cartoons, Tex and his co-workers' drive was to make themselves and their co-workers laugh, Avery deconstructed Disney's fairy tale realism to create some of his early humour, Tex Avery re-defined characters such as Porky Pig and Bugs Bunny, Tex loved to hunt and fish which eventually worked his way into the cartoons he made, Tex pioneered the technique of breaking the 4<sup>th</sup> wall in cartoons, Tex would often use the silhouette technique to bridge the gap with the audience and the cartoon, Tex tended to tell a lot of jokes quite quickly (and layered on top of each other), elasticity is important in cartoons (I.E: cartoons falling apart and stretching), reference footage can be used to great effect when making cartoons have more realistic movement in a surreal environment, you can subvert the expectations of the audience to get some laughs (I.E: when the red riding hood characters quit because it's been done so many times), Tex was also one of his own voice artists, breaking the laws of physics can make an audience laugh (breaking during the fall and feeding a tank vitamin B 1), exaggerate the feelings of the characters, even death can't stop a cartoon character from creating laughs, sometimes broad caricatures are enough to make a cartoon's humour funny, Tex has influenced a lot of other cartoon makers at the time and in the future such as Chuck Jones, playing with the conventions of animation (having characters read the titles for example) can create a humorous effect

Source: <https://www.youtube.com/watch?v=CZhFtd1QZWc>

Notes: The Opening Shot can be used to visually convey the theme of a movie, anything and anywhere can be in an opening shot (computer screens, landscapes and even close ups of character faces), they can be simple or flashy (depending on the effect the director is going for), the opening shot can tell the audience what a film is implicitly about and what the protagonist wants to achieve, in some clever films will often have the ending shot mirror the opening (except something's different, I.E: the character's direction, the mood and even the camera angle)

Source: <https://www.youtube.com/watch?v=V-YfeU82uqY>

Notes: The Ending shot can sometimes mirror the opening shot (example, if a character walked towards the camera in the opening, in the end they'll walk away from the camera), endings can summarise and/or re-enforce the main idea of the story, depending on which type of ending you go with you can create different feelings (like if you go for a sunset ending you'll often leave the audience with a sense of familiarity because the characters are returning to a familiar world, and if you were to have the story end with a door shutting you can create a separation between the characters and the audience)



## REFLECTION ON THE SECONDARY RESEARCH

Write a detailed paragraph reflecting on conducting the secondary research, answer the following questions to help write this

- What research did you conduct?
- What information did this research give you?
- How has this helped develop your ideas?
- What has helped the most?
- Are there any gaps you might want to go back and research?

You know, at first I thought researching this stuff wouldn't be helpful for a guy like me who knows at least SOME of this stuff (not all of it), but then one of my tutors gave me some helpful advice about how research should "answer a question" and that inspired me to do this secondary research first so that I could better answer my question of how to make short stories that are nice and concise, this goes to show that even a self proclaimed expert like me can learn a few new things (I.E: while the plot shouldn't be super detailed, you should also think about the premise and have clearly defined stakes to the story)

One form of research I conducted was looking at how long it would take to do a 2 and a half minute short before doing anything else (to avoid any of those cartridgual incidents from LAST TIME!) and what I found was slightly unexpected (I found two sources that said 2 different things, but I suppose that's what happens when you look up multiple sources), this may mean I should worry a little bit but not too much (but still to the point where it takes priority), the articles that walked me through the animation process tended to be for marketing videos rather than actual stories and cartoons (which may have hindered me just slightly), however, the most helpful form (and therefore the primary method of secondary research) was watching videos about various creative techniques that I could use to enhance my storytelling. (I.E: breaking the 4<sup>th</sup> wall and even using more visual story telling methods rather than Dialogue)

I'll admit thought , I did already know about some of the channels I used but hey, that Tex Avery documentary actually helped out quite a bit because it allowed me to get a feel for some of ol' Tex's techniques and history (I.E: visual humour and his rejuvenation of characters such as Porky Pig) and the Edgar Wright videos I checked out informed me about editing to a beat (which can especially be done in animation where I can control the exact timings of every little thing on screen) and being inventive with even the most overdone conventions

This has helped me decide that in my cartoon I should limit the dialogue and maximise the visual gags and storytelling, which means if there's a way to convey something visual, I should use it rather than having dialogue (although I might use a small amount of dialogue)

I also got to grips with the fact that the attitude of the performer is just as important as the performance itself and that some jokes work better in certain formats than they do in others (although it is my belief that the attitude alone cannot carry a performance but can only ever serve to enhance the performance but performance without attitude is more likely to fail due to a lack of passion behind it)

IDEA DEVELOPMENT

Use this sheet to explain your idea for your product.

<p>Genre of the product you are making:          (e.g. Video – Horror Show)          A cartoon video (roughly 2.5 to 3 minutes)</p>	<p>How will you make the product:          (e.g. Interactive – QR codes)          Either with CGI or mixed media (2d characters with 3d backgrounds)</p>
<p>What will be the content of the product:          (e.g. Animation – What will happen in it, Graphic Design – Describe what it will look like)          Super Sheep is almost late for a super hero convention so he has to make a mad dash to get there while avoiding various obstacles</p>	
<p>What equipment/software will you need:          (e.g. Graphic Design – Photoshop)          Dreams PS4 (for the background, sound and maybe the animation if I go the CGI route)          Pixlr (If I go the Mixed Media Route and need to draw the characters, and defiantly for the storyboards)          Microsoft Word (for the script)          Paper and Pen (in case all my digital jazz goes ka-put)</p>	<p>What sort of problems will you need to solve:          (e.g. Animation – animating someone falling)          I'll need to work around Dreams' thermometer (Sound, Gameplay and Graphics) limits when making the animation itself          I may also have trouble compiling and uploading the videos for each day I do the animation (but I do have a few methods that I theoretically could use to curb this)</p>
<p>Will any of the production be conducted off site: (e.g. Video – Filmed at Asda)          No, well, yes (because it's animated)</p>	<p>What planning documentation will you need to produce: (e.g. Graphic Design – Logo Designs)          A script          A storyboard          A list of assets (as well as who made them)</p>
<p>Will you need any found footage or stock images: (e.g. Interactive – Images of Hawaii)          Since I'm animating in a video game I can make everything myself (although I could theoretically use other people's elements in the background) and even use the Super Sheep model I've made for a personal project of mine (but I'm kind of rubbish at making soundtracks of my own to be honest so you might find that I pluck some music from the dreamiverse)</p>	<p>Possible names for the product:          The Conventional Dash          Convention: F-3</p>

I'll also need the models for two of the game's characters (Seb the Drummer and Horatio the Ex Musician)	
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#### REFLECTION ON THE IDEA DEVELOPMENT

Write a detailed paragraph reflecting on developing your idea, answer the following questions to help write this

- Why have you chosen this idea? What is interesting about it?
- What do you think the difficulties in making this product will be?
- What advantages do you have in making this product?
- Why do you think the audience will like this product?

I've chosen to have Super Sheep almost be late to a convention because I think something like that will really fit the character's official debut to the world, due to the comical nature of my plans for the rest of the franchise (but the franchise will hopefully happen after my FMP), the main advantage of working in Dreams for me is that I have quite a bit of experience with it already and it allows me to work quickly since for the most part I know what I'm doing, though my main disadvantage is in the sound and music department which is why I may use existing sounds for this project. I think the audience will really come to like this product because I think the premise of having a tornado show up to screw the character over and having him come out ok in the end will make the audience laugh quite a bit (mainly from the visual humour when he actually gets thrown in there)

The reason I came up with the title of "Convention F-3" and settled on it rather than "Super Sheep in the Conventional Dash" was because I felt it could serve as a double reference to both the F-3 class of tornados and the E-3 Gaming convention that got cancelled this year due to the COVID-19 disease caused by Corona virus hence communicating that the short is about a Tornado that happens near a Super Hero convention (and getting laughs out of two different types of people at the same time)

I think the main difficulty when animating this will be things such as fixing any jank that comes along while working and maybe animating to the beat of the sound track (though I could just put the character keyframes inside the music timelines and try and work from there) as well as animating things flying around in the tornado itself because I'd have to find away to get the physics of the objects right (unless breaking the laws of physics is part of the joke that is), one of the less concerning difficulties will be the thermometers though because in the case of the graphics thermo at least, I can simply reduce the sculptural detail on objects and assets, this isn't the case with the Game play or audio thermos though, so I may need to be a bit more careful there (especially with the Game play thermo because Animations actually contribute to this as well), I might also have trouble animating the characters getting up because it's something I've never done before (at least not very well) but if I can get that right, I'll soon be unstoppable

## PLANNING

Depending on the type of product you are creating you will need to do the required planning, here are some examples, additional planning may be required

VIDEO	ANIMATION	INTERACTIVE	GRAPHIC DESIGN
Script	Script	Layout Design	Initial Idea Designs
Shot List	Storyboard	Menu Design	Final Designs
Shooting Schedule	Shoot Schedule	Production Schedule	Production Schedule
Edit Decision List	Asset List	Asset List	Asset List
Location Recess	Sound Design	Sound Design	

## Asset List

The Assets I've got so far, skip to near the end to find out about each asset (and yes, I am Flash Bandicoot if you're wondering about that): <https://www.youtube.com/watch?v=7066ywlu9gw>

The Assets I still need	Where I'll get them from
Roads	The Dreamiverse (Lucid Stew's city building kit)
Tornado	I'll make it in Dreams
Title and end Cards	I'll make the needed cards in Pixlr
A convention centre interior	I can make that in Dreams
A convention centre exterior	I can create that in Dreams
<b>Stuff I added while Storyboarding:</b>	<b>How I'll get those</b>
Some chairs (for said convention)	I can reuse my chairs from the Fantasy project
A Hammer (for Hugo)	I can make it
Super Sheep's Apartment	It's creating time
Sheeppopolis	I'm once again going to use the create option on this one
An Anvil	I can use the same one I used in the experiment (which was made by someone else)

## The Script

Aaah yes, a good old fashioned script. These are important because they'll tell the film crew what the director and writer would want to see happen in whatever production you're doing (be it a feature length film, a short or even a video game), these detail how the things will happen, where and when in the story these things happen, which character(s) do something, and in some cases, why these events are transpiring. When writing a Script, the writer has the ability to decide where pieces of Dialogue will go (if your clients want any dialogue to begin with, which in my case I'm minimizing dialogue as much as possible in favour of visual story telling), what it's about and which characters will say it.

### Version 1

Convention: F-3

By Sam Gordon

INT. THE SUPER HERO CONVENTION: BACKSTAGE. MORNING.

We see Hugo and The Night Pig preparing to put on a brilliant show

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Hugo waltzes up to The Night Pig and shows him a poster wondering  
where Super Sheep is

The Night Pig gestures for Hugo to relax as he looks out behind the  
curtain to find an audience which prominently features Seb and  
Horatio, from Dreams PS4, who are currently waiting for the show to  
start

The Night Pig and Hugo then start panicking

INT. SUPER SHEEP'S DINGY APARTMENT. MORNING

Super Sheep wakes up on the floor as usual, does a few stretches and  
checks his wall clock

He then looks at his convention poster and realises he's going to be  
late, so he books it out of there with great speed.

EXT. SHEEPOPOLIS. MORNING.

We're in a decrepit wasteland, or as the animal characters in this  
universe call it, business as usual

We see Super Sheep speed across town like a mad-man

He leaves the town by passing the exit sign

EXT. THE FIELDS. MORNING.

We keep following Super Sheep until he turns left at the Toll Booth  
(because that's where the convention is)

We see a Radio that's about to start up until the clouds cover the  
sky and the wind begins blowing rapidly

An F-3 tornado then shows up and starts following Super Sheep, and  
exclusively him, no one else

Once Super Sheep is about to reach the convention he starts getting  
sucked in, but he doesn't realise it until he's too late

Once he does realise however he does make an attempt to fly away,  
but after a few seconds he gets hit in the face by an anvil and gets  
sucked in there

INT. THE TORNADO. MORNING.

Super Sheep then tumbles around the tornado getting hit by every  
random object in his path

He then tries to get out by zooming around in the same direction as  
the tornado

EXT. THE SUPER HERO CONVENTION. MORNING

He escapes but he hits the ground face first

As if that wasn't enough the tornado's now an f-5 tornado

Super Sheep then starts getting sucked in again but this time he's  
flailing around trying to escape until the tornado inevitably grows

a pair of arms, veraciously grabs him and throws him back in through  
the top

INT. THE TORNADO. MORNING.

Super Sheep then has to think his way out of this one and takes note  
of the wind direction

He then has a light bulb moment where he comes up with a brilliant  
idea he should have tried first

He then decides to fly around in the tornado again, but this time he  
goes in the opposite direction to that of the wind so that he can  
slow down and eventually stop the tornado

Eventually he manages to save the world by stopping the tornado.

EXT. THE SUPER HERO CONVENTION. 11:59AM.

Super Sheep then starts flying downwards so that he can get to the  
convention on time

INT. THE SUPER HERO CONVENTION: STAGE. 12:00AM

Hugo and The Night Pig then step out on the stage

Super Sheep then crashes through the roof and gets up again as our 3  
heroes then get cheers from the crowd

OVAL INTO. BLACK SCREEN

FADE FROM. BLACK SCREEN

Cue the Dinny Done here Folks end card

SUPER SHEEP

We're di-dea-di-dea-di-dea Dinny Done here folks!

THE END, IT'S OVER GO HOME

## The Good

I'd say the main good thing about this script is that there's no dialogue during the main story (only a little bit afterwards with the We're Dinny Done Here Folks screen but other than that, we're golden), this is good because it means the story can be viewed universally with little to no language barrier (it's a free for all) or need for actual audio (depending on how well I actually animate it of course)

## The Bad

Perhaps it might make some of the younger viewers get board (but even then, I think some funny stuff happens to negate the boredom anyway)

# Project Management Chart (which I should have done as the first thing)

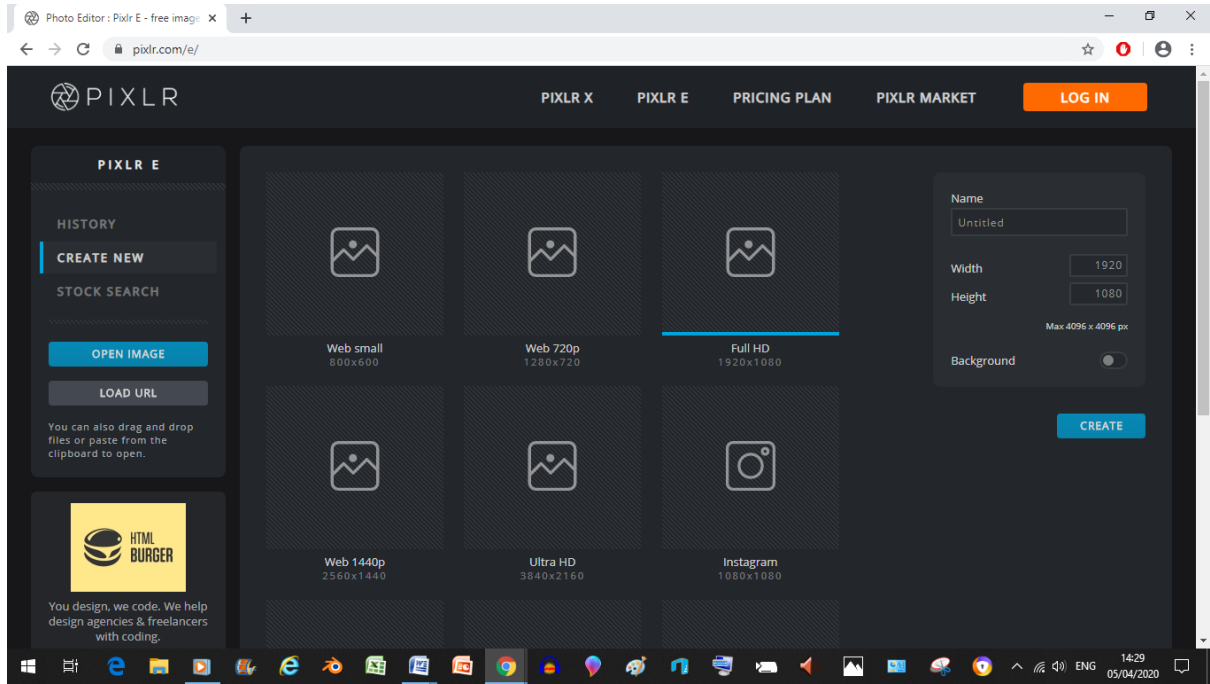
Week	Mar-30	Storyboard and asset production/Gathering			Animation	Animation and Sound	Finish up	Evaluation	
		Apr-06	Apr-13	Apr-20	Apr-27	May-04	May-18	May-25	Jun-01

You know, I think I should have done this part first because it certainly helped back in the interactive media project, but I digress. I think I'll be able to get this done in the next few weeks given how I'm using tools that I have several months of experience with, this experience goes hand in hand with a few time saving techniques that use game play to assist in animating which means my research into Machinima from earlier in the year is really starting to pay off in a sense. The reason I didn't think to do it first was because I was busy doing all that research and Idea development.

## Story-Boards

Aaaaah yes. The Storyboard phase, where specialised artists come together to draw up hypothetical sequential stills that are meant to demonstrate how a particular sequence the director and producer wants would have to be done, the stills are usually done fairly quickly as they are designed to be thrown out if necessary (considering how they're often created before the film's been finalised)

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But as you can see, my software of choice (Pixlr.com) went through some updates (and I'll only be able to access the old version until the end of the year so I'll have to use this to get accustomed to it)



PROJECT \_\_\_\_\_ PAGE \_\_\_\_ / \_\_\_\_

SCENE #	SHOT #	SHOT SIZE	SCENE #	SHOT #	SHOT SIZE

SCENE #	SHOT #	SHOT SIZE	SCENE #	SHOT #	SHOT SIZE

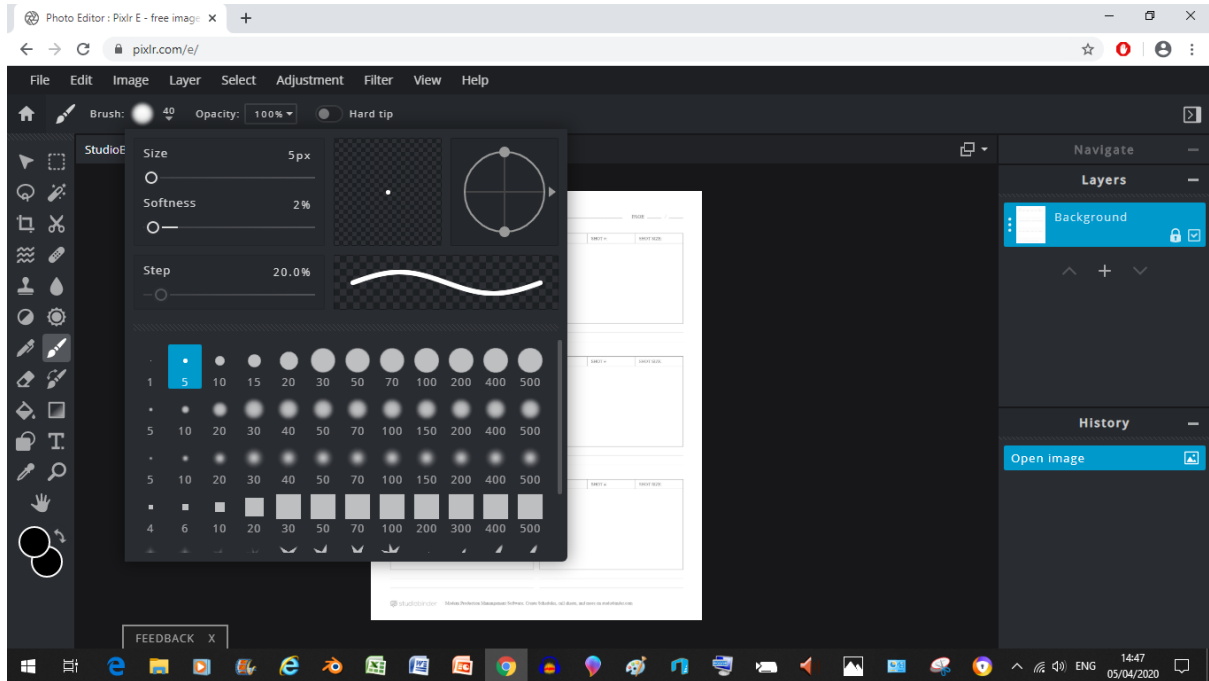
  

SCENE #	SHOT #	SHOT SIZE	SCENE #	SHOT #	SHOT SIZE

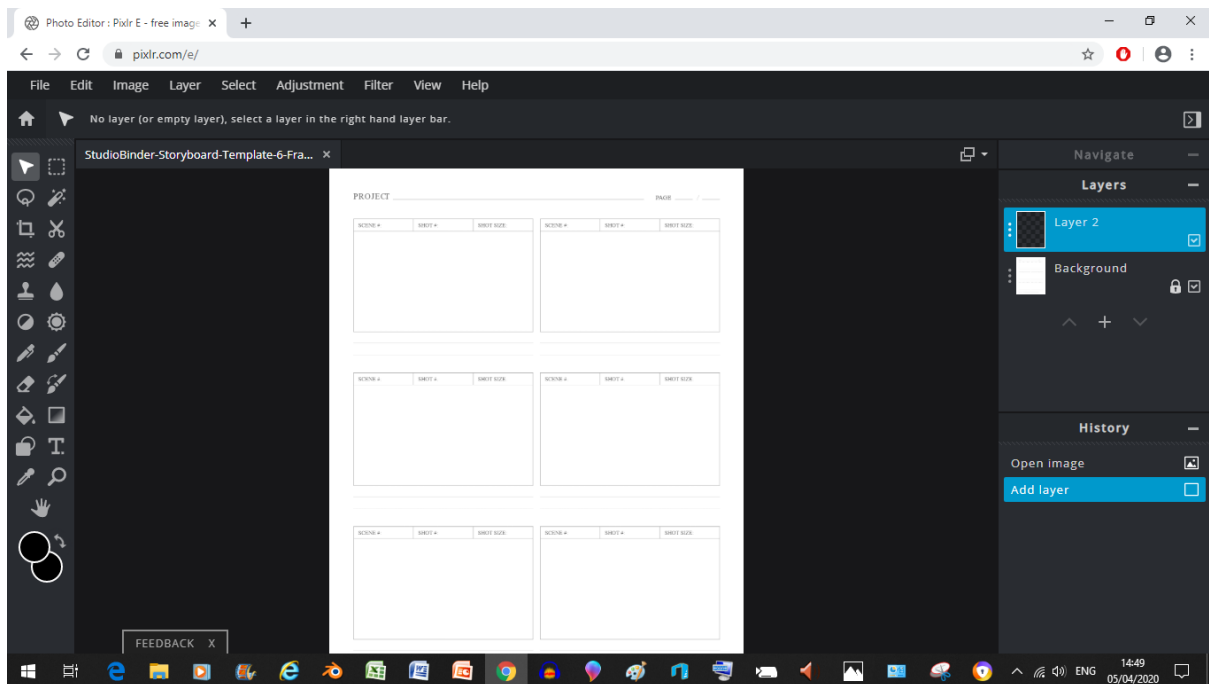
 **studioBinder** - Modern Production Management Software. Create Schedules, call sheets, and more on [studioBinder.com](https://studioBinder.com)

But before we start I think it's customary that you know what template I'll be using for this project. I'm using a six frame template created by StudioBinder because I think it'll be the most suitable for my visual story (given how none of the characters will say a single word to each other)

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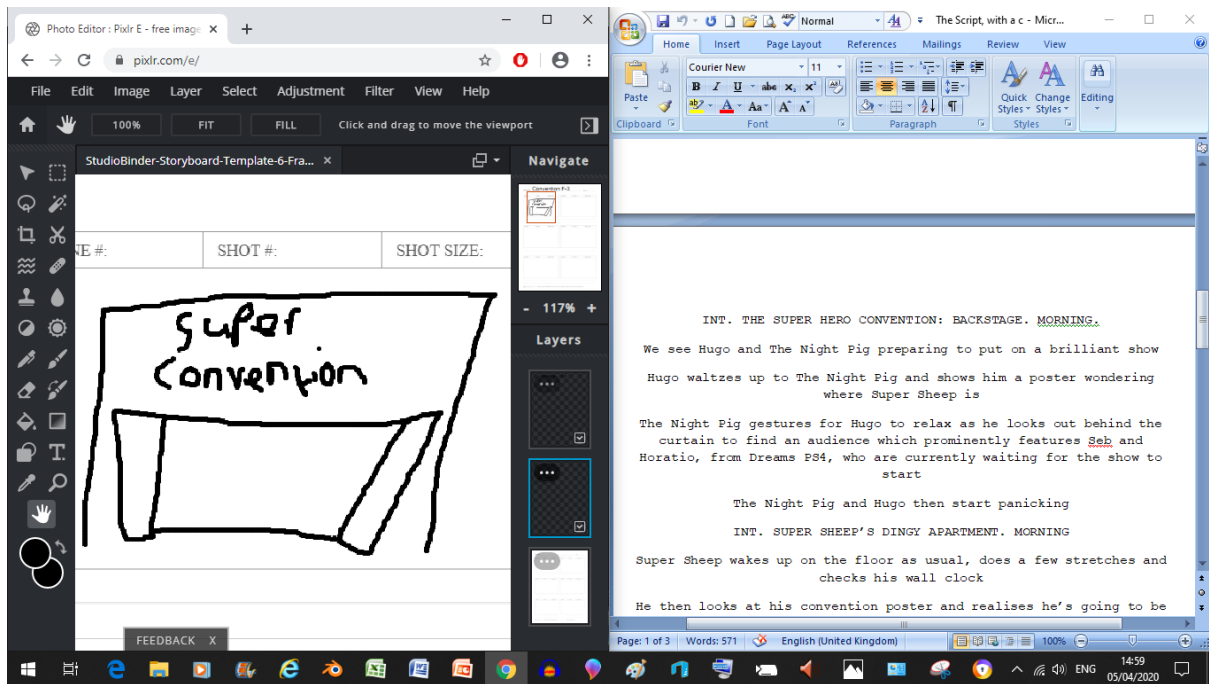


oh, that wasn't there last time I tinkered with this newer version (must have been added between then and now)

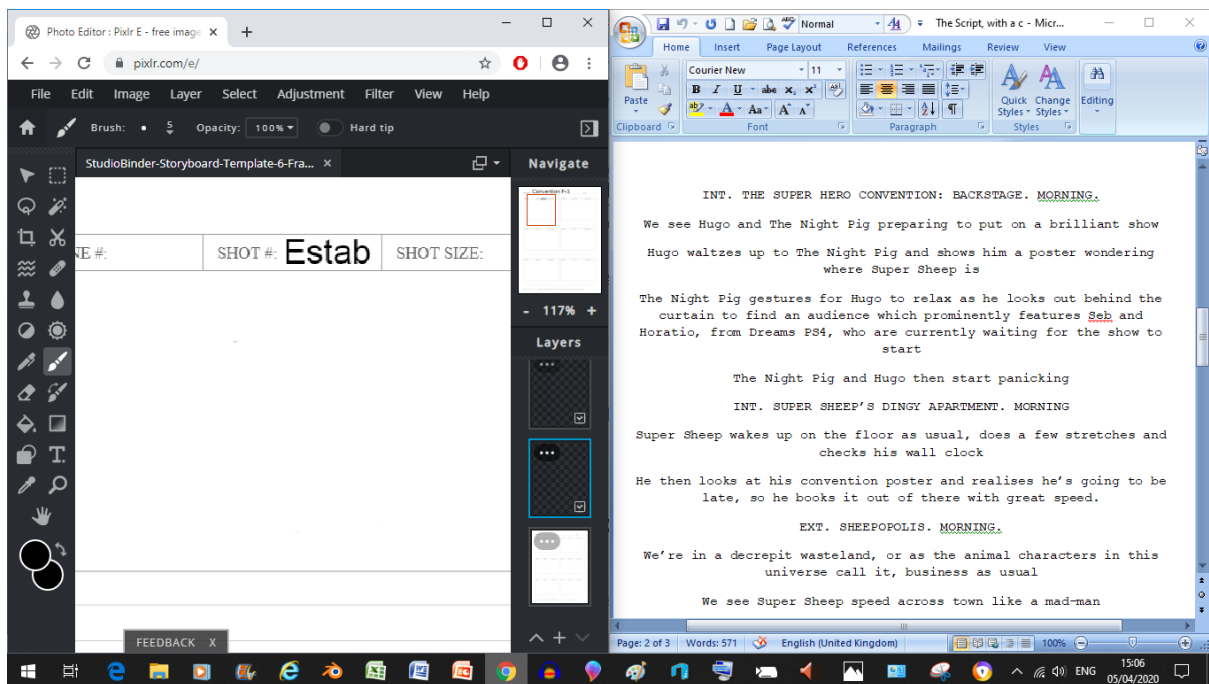


So anyway, I've made a new layer here because I don't want to accidentally erase the background should I need to do any adjustments later

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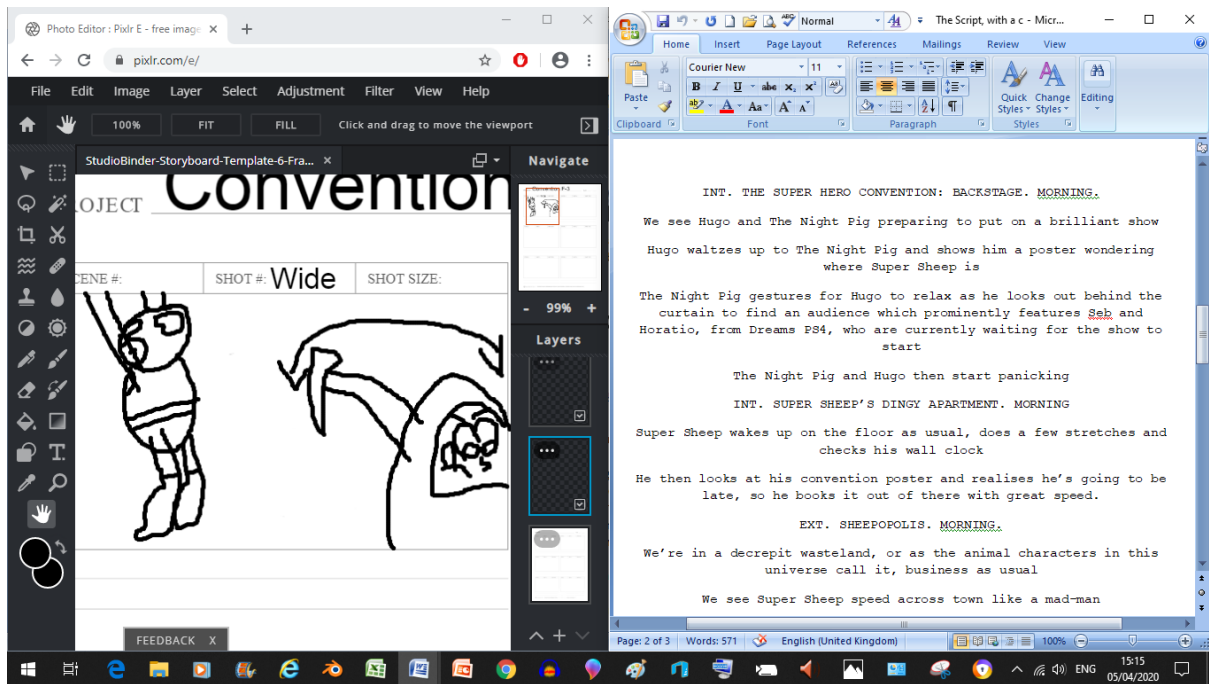


Now as you've noticed I've decided to have the script open alongside the storyboard, this is to help me keep track of what I should draw when (and stay on course), also I should note that the name on here is only temporary (it probably won't be called "Super Convention")

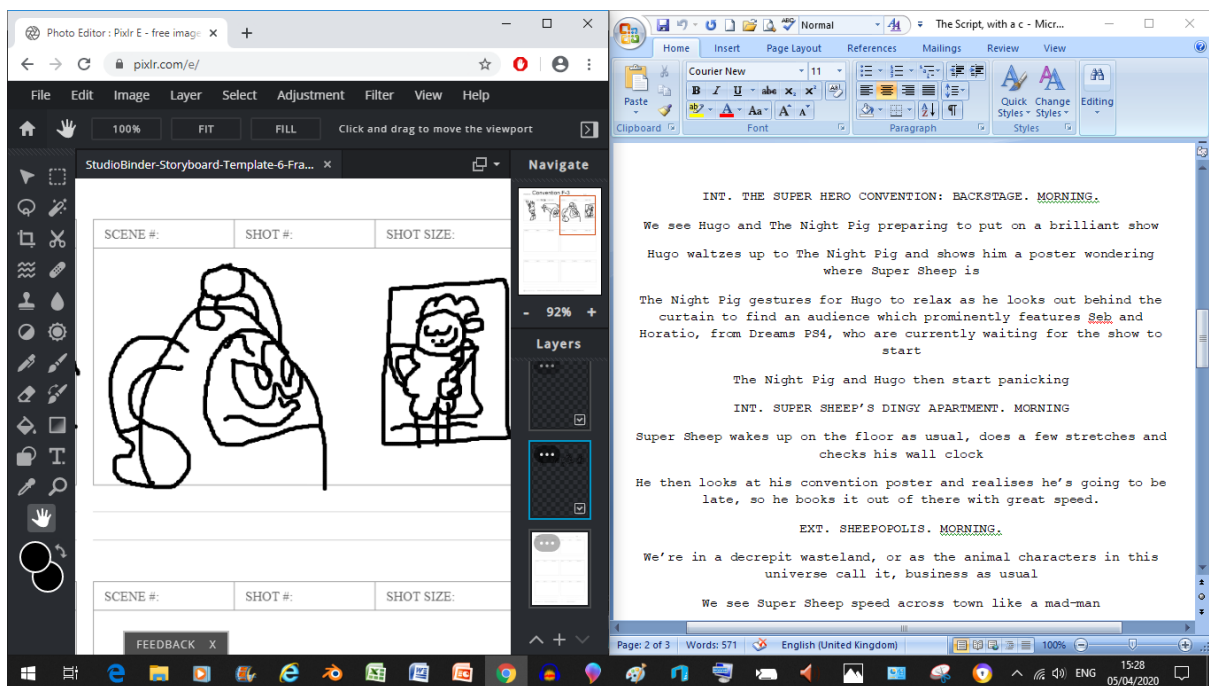


Until I remembered I said the first scene would be an INTERIOR scene (which means I had to delete the sketch and start again)

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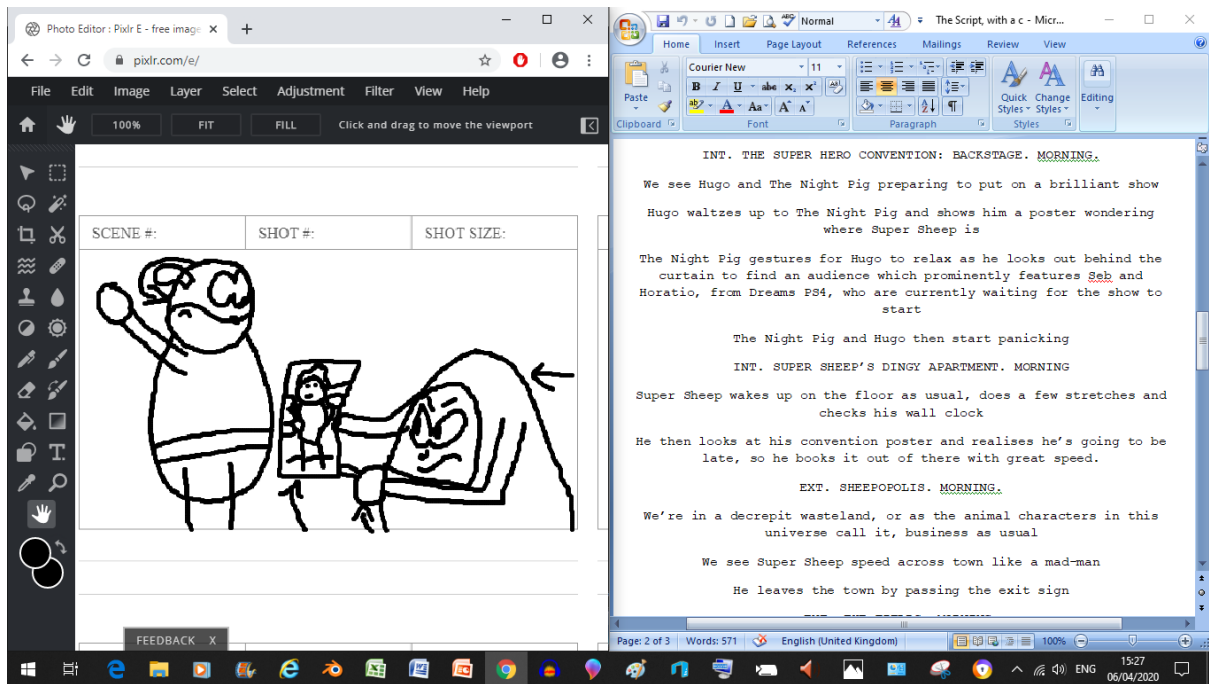


Remember when I said they were suppose to be done quickly? Well that tends to come at the expense of the Characters looking good (unless you can do high quality illustrations quickly) and in most case the background is non-existent.

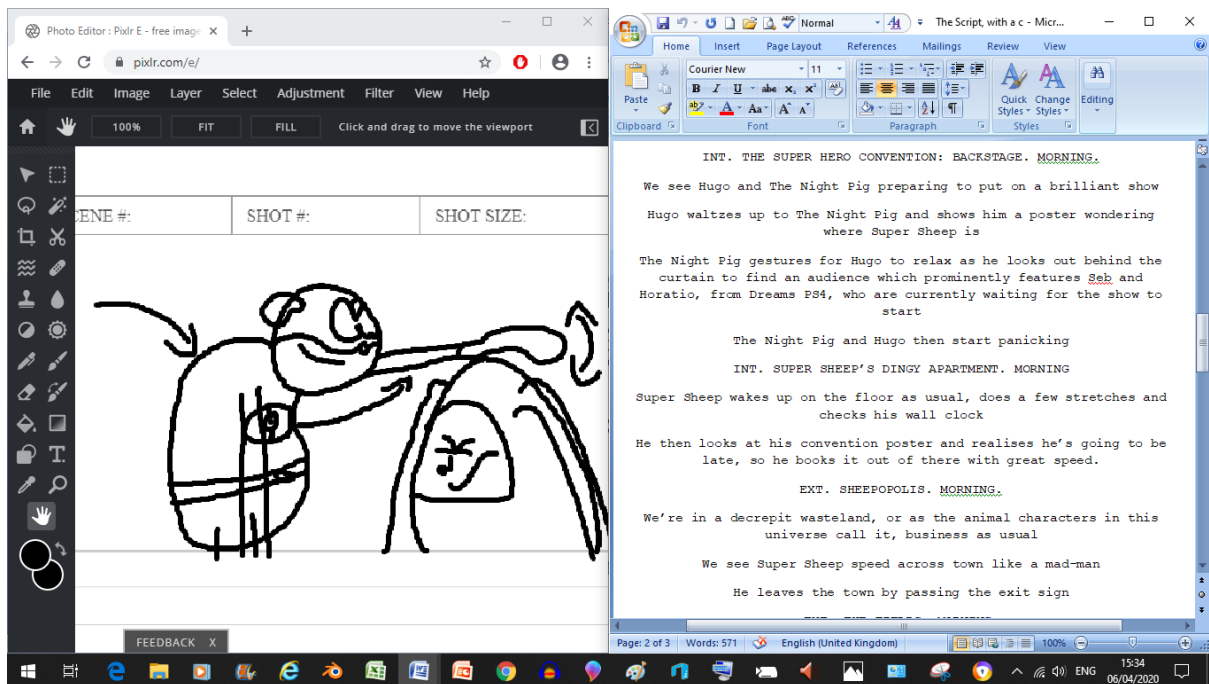


Another thing that tends to happen (at least with me) is that small writing tends to become vague scribbles. The reason for this is so that I can decide what gets written there later on

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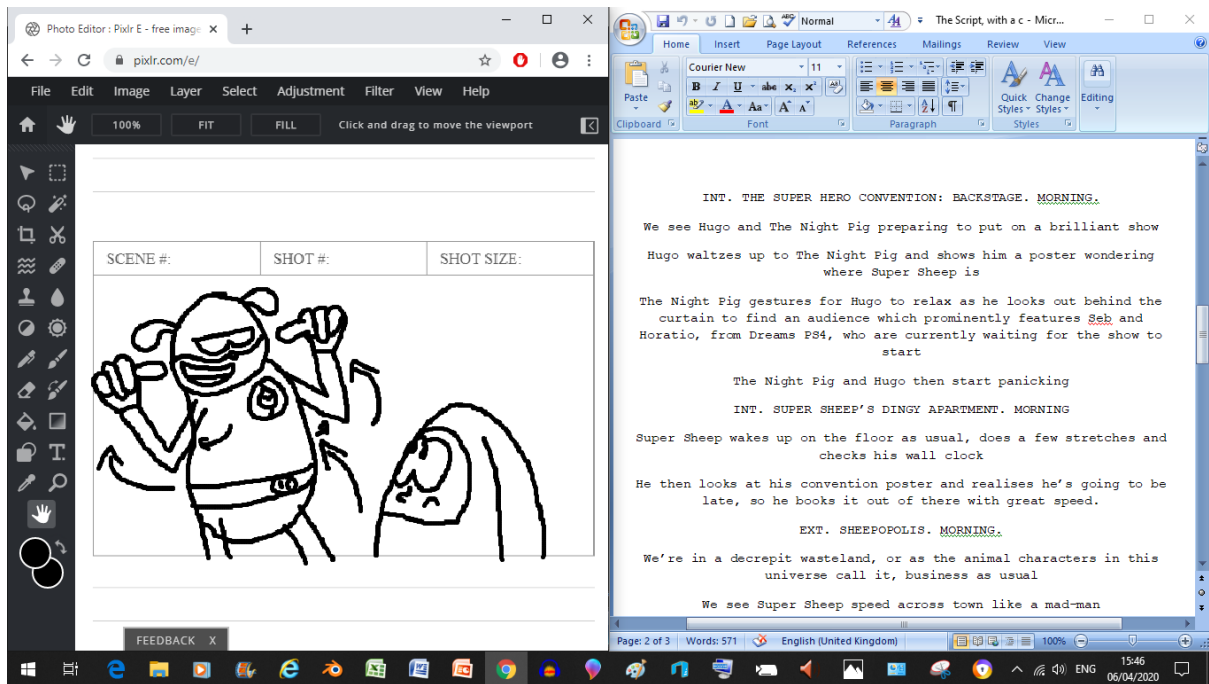


Now when it comes to the arrows, the reason they're there is to signify movement in the shot (I.E: the arrow on The Night Pig Signifying a head turn), other ways you could signify movement is by using motion lines when a character is running at high speeds

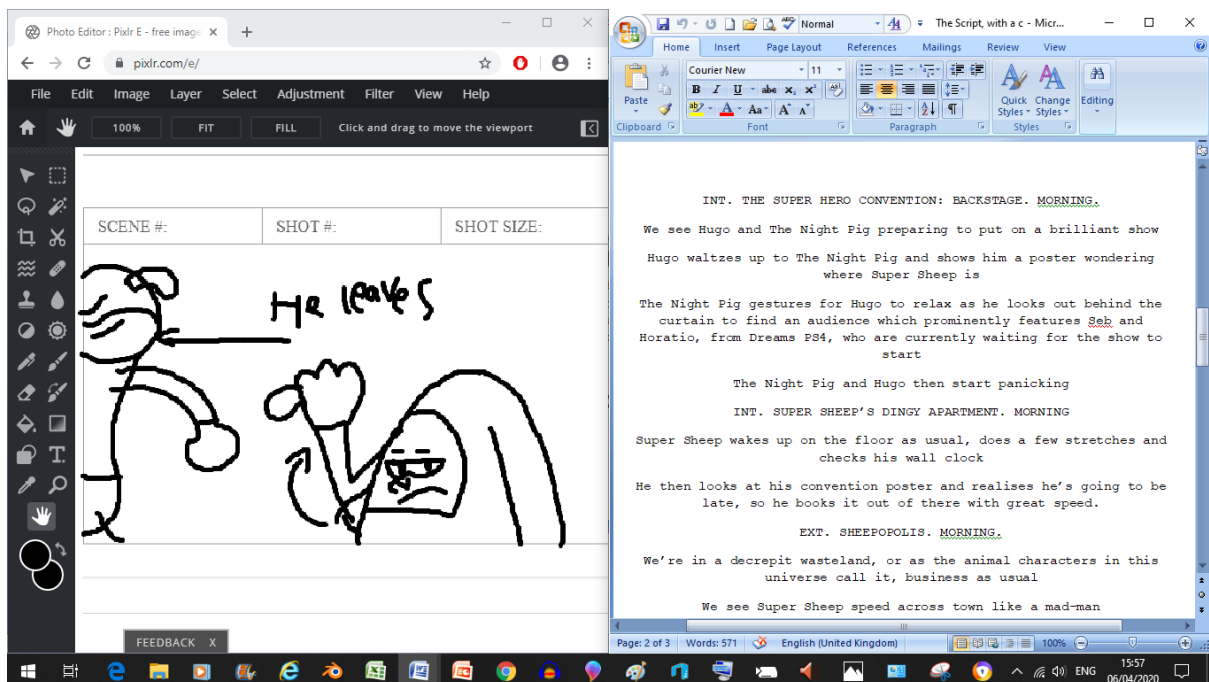


Once again, the arrows are coming into play (the arrow with both ends pointing in opposite directions signifies a looping motion, like head patting)

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Now here The Night Pig is suppose to be bold and rather brash about the situation like he's got it under control (so that when it all comes tumbling down on him, it'll be funny) and when storyboarding, the most important features are usually the face and the pose (which have to be strong even under poor drawing quality)



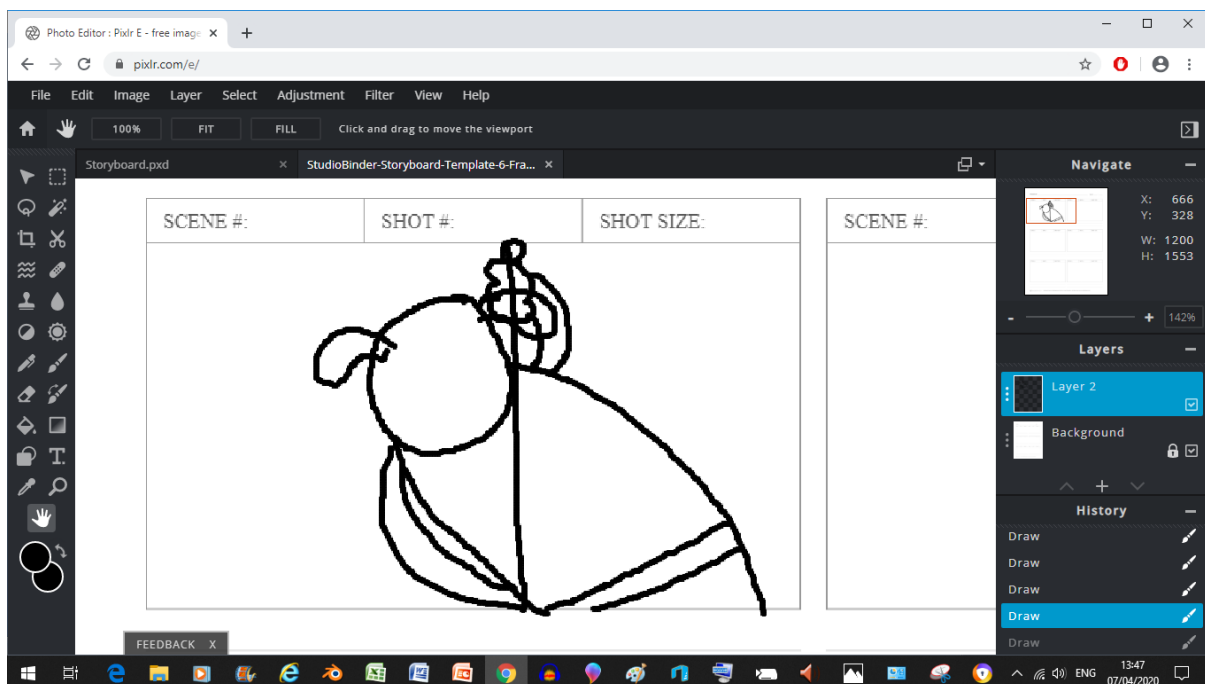
Sometimes when you're doing a storyboard, the visual (as strong as they may be) aren't always enough to signify what's actually happening, luckily for us, that's where little bits of writing that explain what cannot be reasonably discerned through visuals alone (or just in case)

PROJECT **Convention F-3** PAGE \_\_\_\_ / \_\_\_\_



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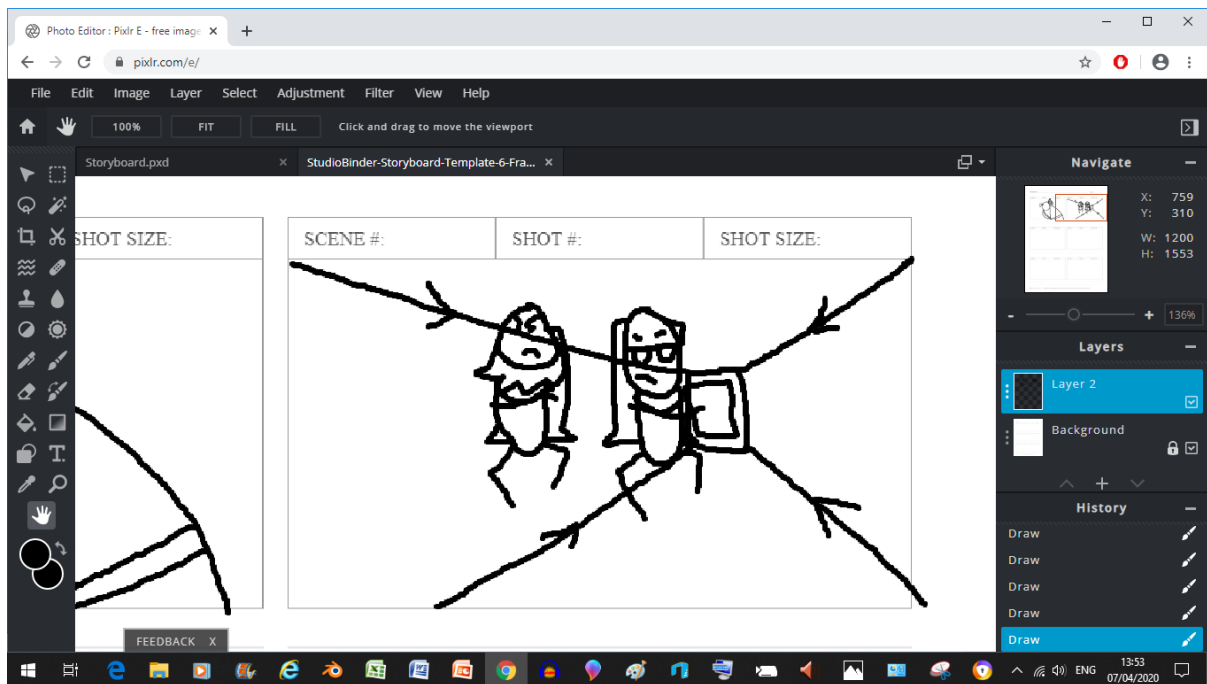
And just like that, we have ourselves the first 6 panels of story boards (but wait, there'll be more), the observant among you may have noticed that it no longer says "Wide" on top of the first panel any more, this is because I felt that it would be a waste of layers to put the rest of the needed text there.



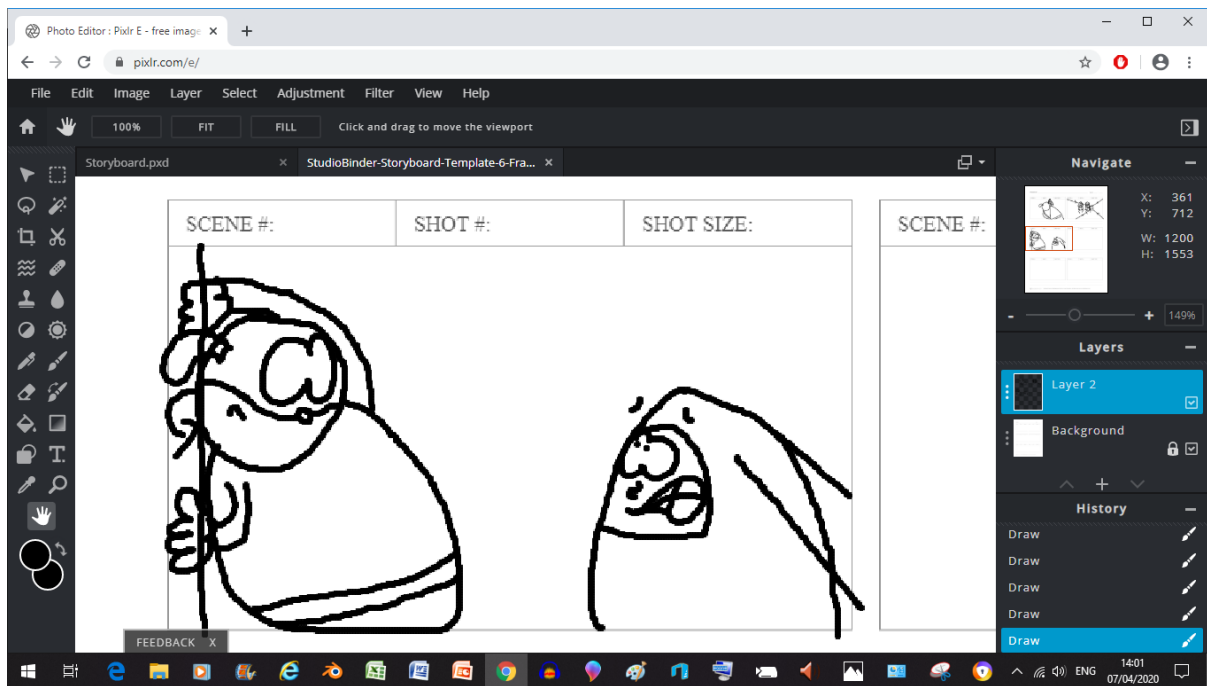


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As you can see here, one of the main differences between me storyboarding and me doing a regular cartoon drawing is the fact that I don't bother to erase any of the lines (unless it's needed to make it look less confusing), this is main time saving trick when it comes to these things so that I can get them done on time.



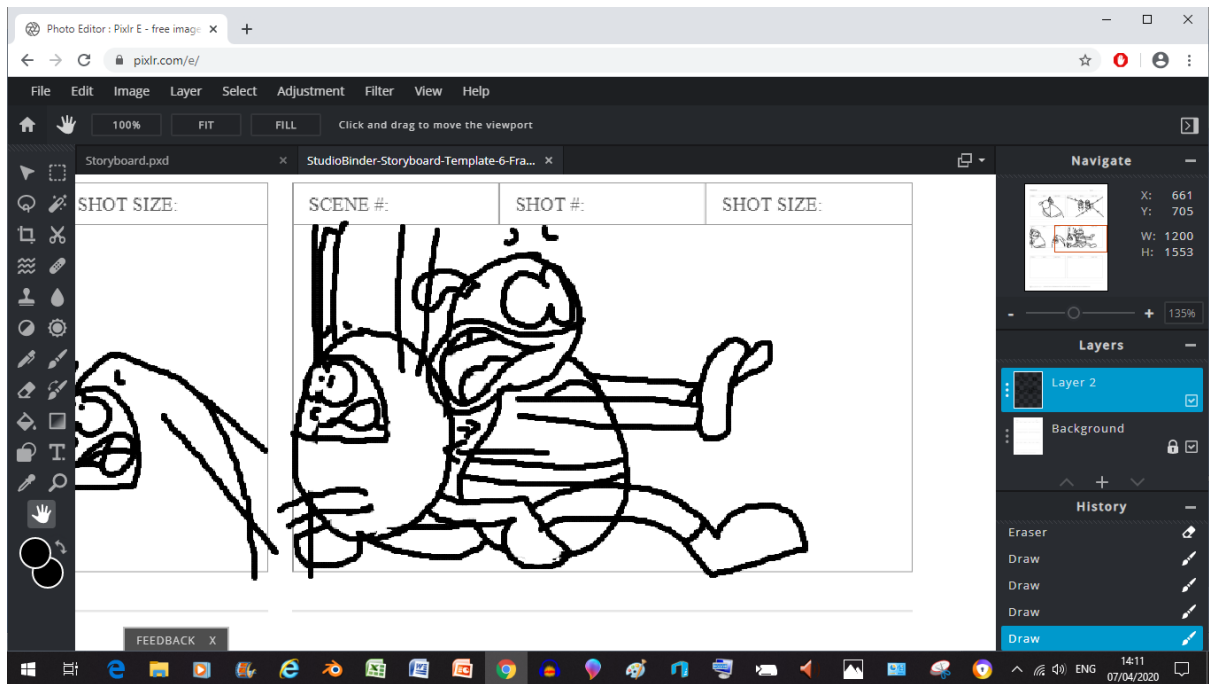
Now the box with arrows and lines going towards it is meant to signify that the camera is meant to zoom in on what's in Seb's hand (I also like to use the storyboarding phase as an opportunity to make any needed changes before animating)



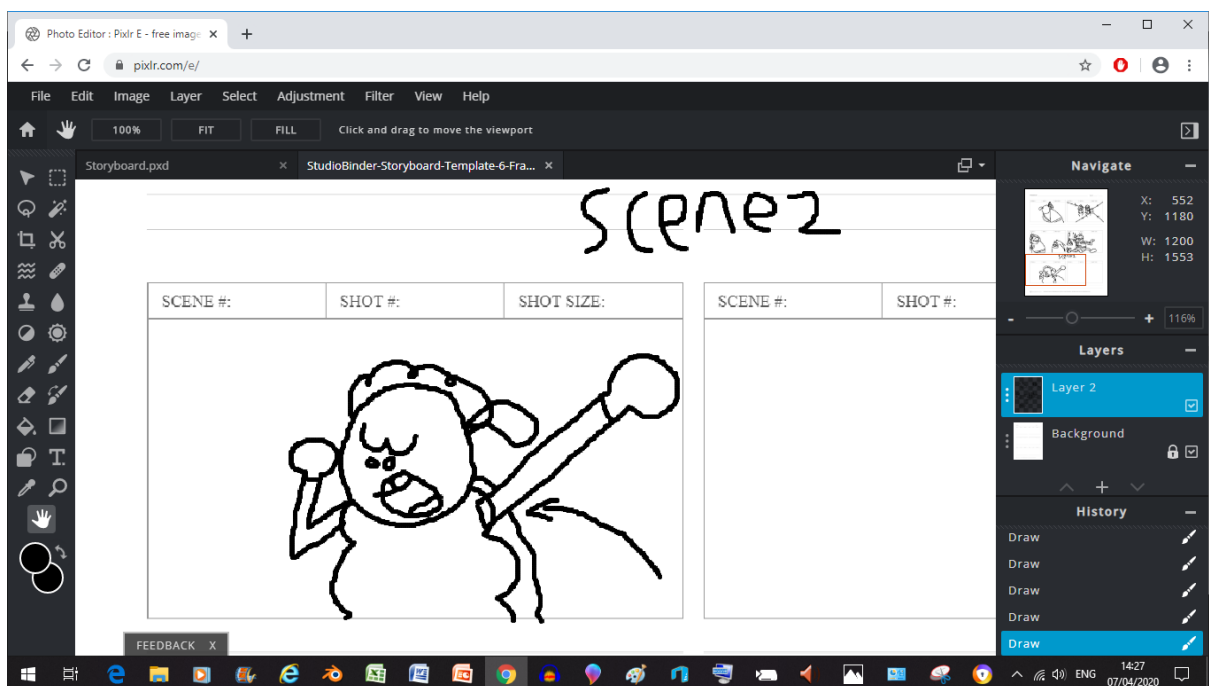
Now here is where I think having a poorer quality might be a disadvantage because it's just a bit harder to tell what's suppose to be happening in this part



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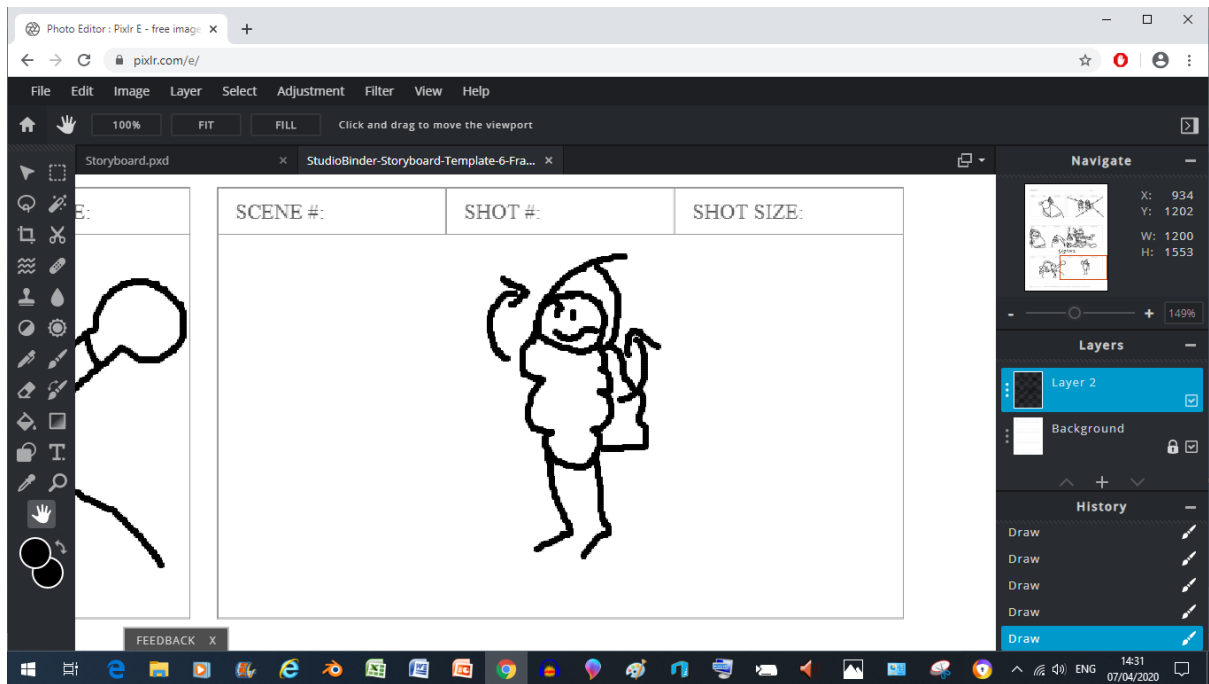


Now here I felt it was necessary to do SOME erasing because if I didn't the whole picture would be super confusing and any observers would just go "uuuuuuuh, what's going on here Scoob?"

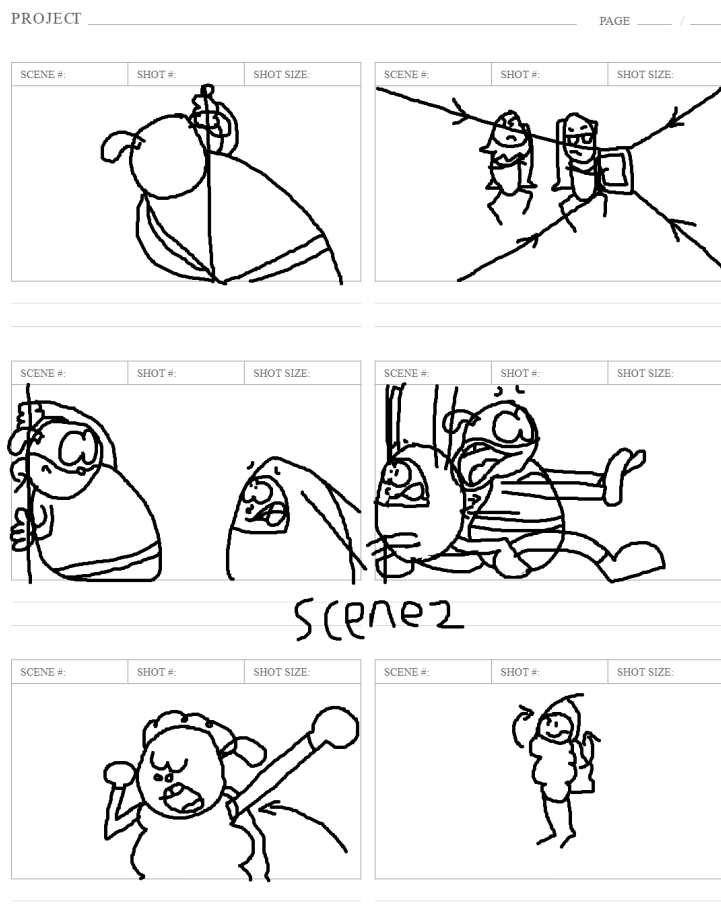


There he is boys, the big man, the top dog, the one the English teacher gets super annoyed at, it's Super Sheep. Watch as he gets up and stretches.

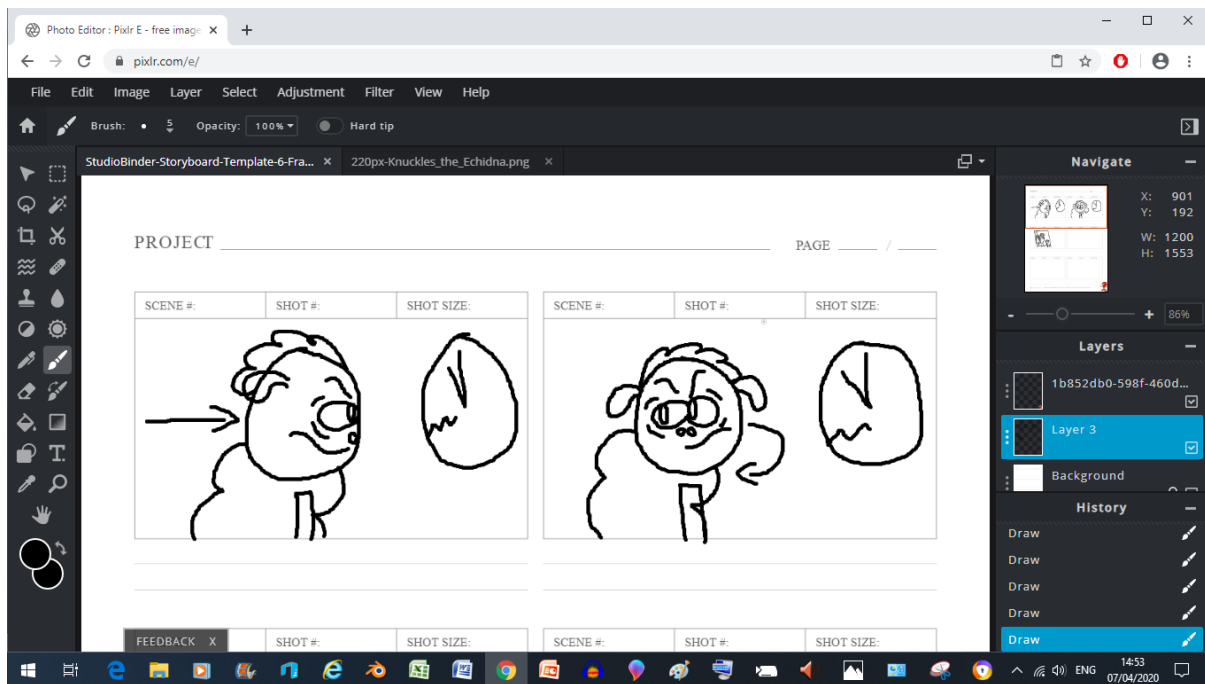
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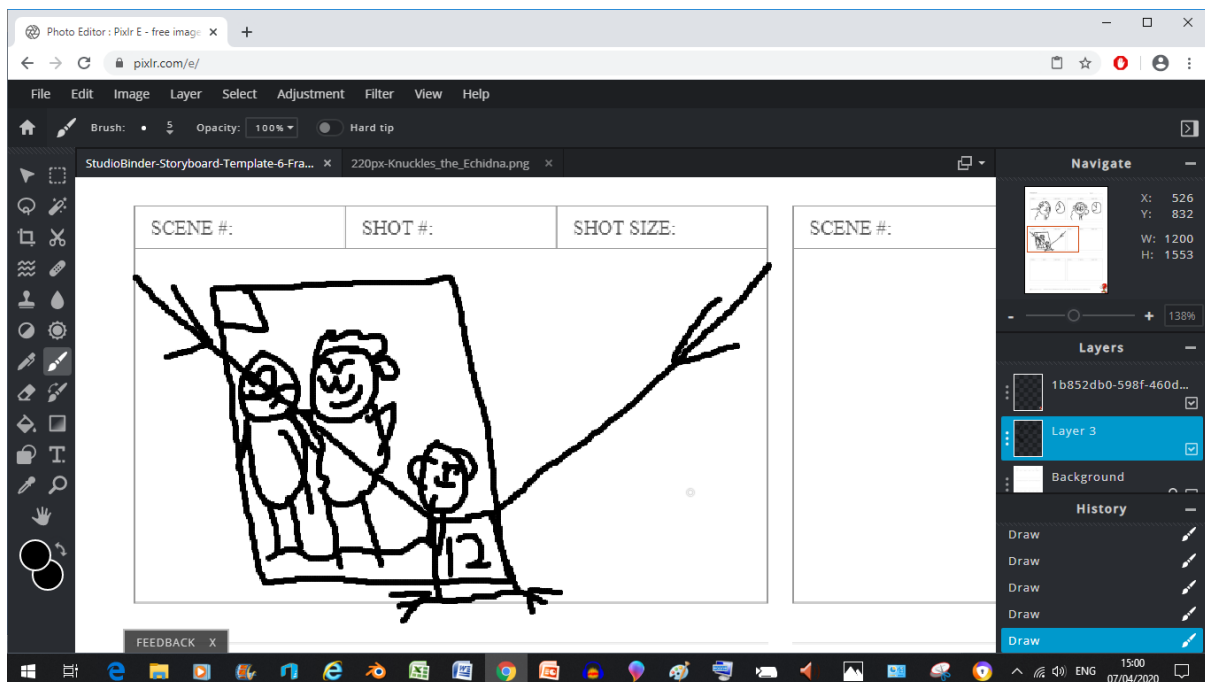
now here you can see that the further away from the camera an object or character is , it's usually less detailed to save space when drawing the thing (in this case Super Sheep)



And here we have the second batch of Panels for our storyboards

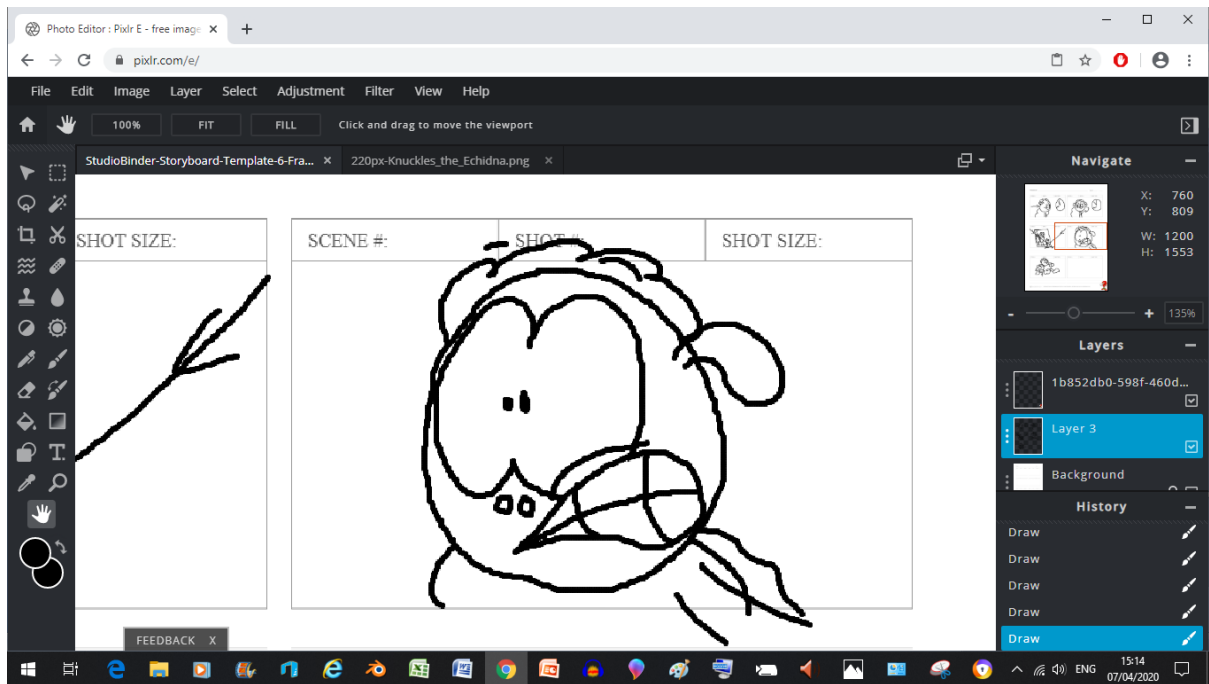


Now here we're seeing the same shot but with sequential movement (the reason it's like this however is because I forgot to screen shot them both individually), this will show us the importance of consistency in situations like this (at least on a rough level) because if you don't have a base line level of consistency it'll result in continuity errors in the actual filming process.

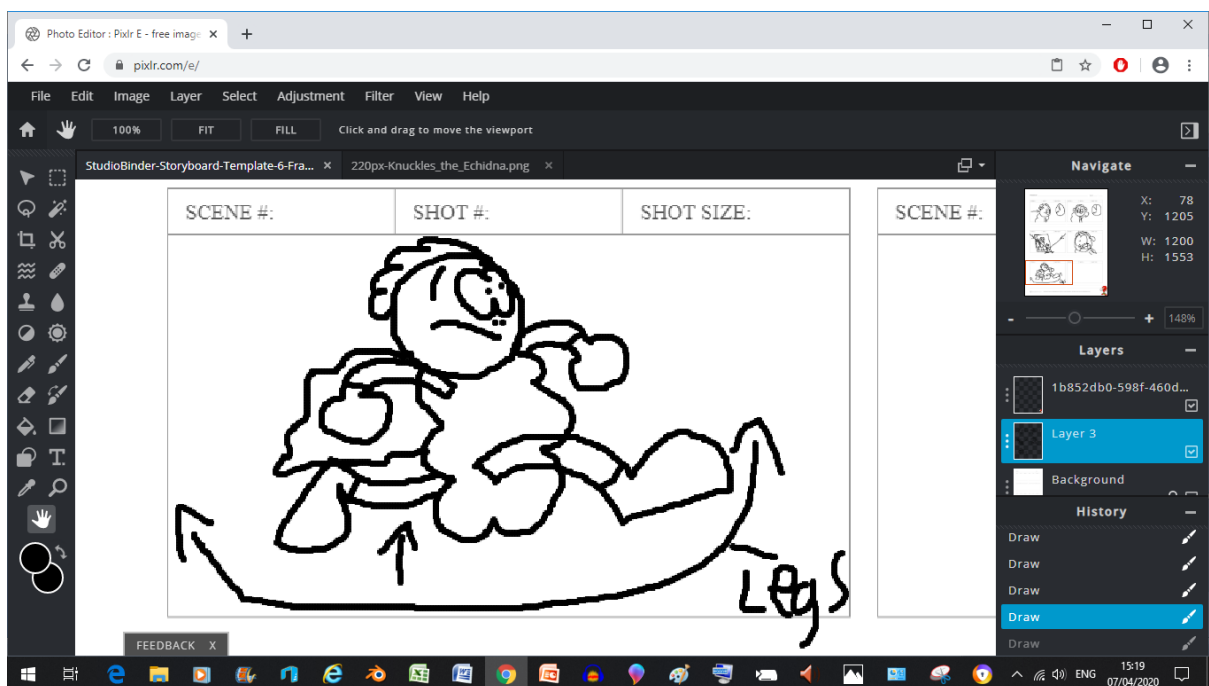


Now here we're getting back to the camera movement again, the small box is where the camera should end up by the end of the zoom

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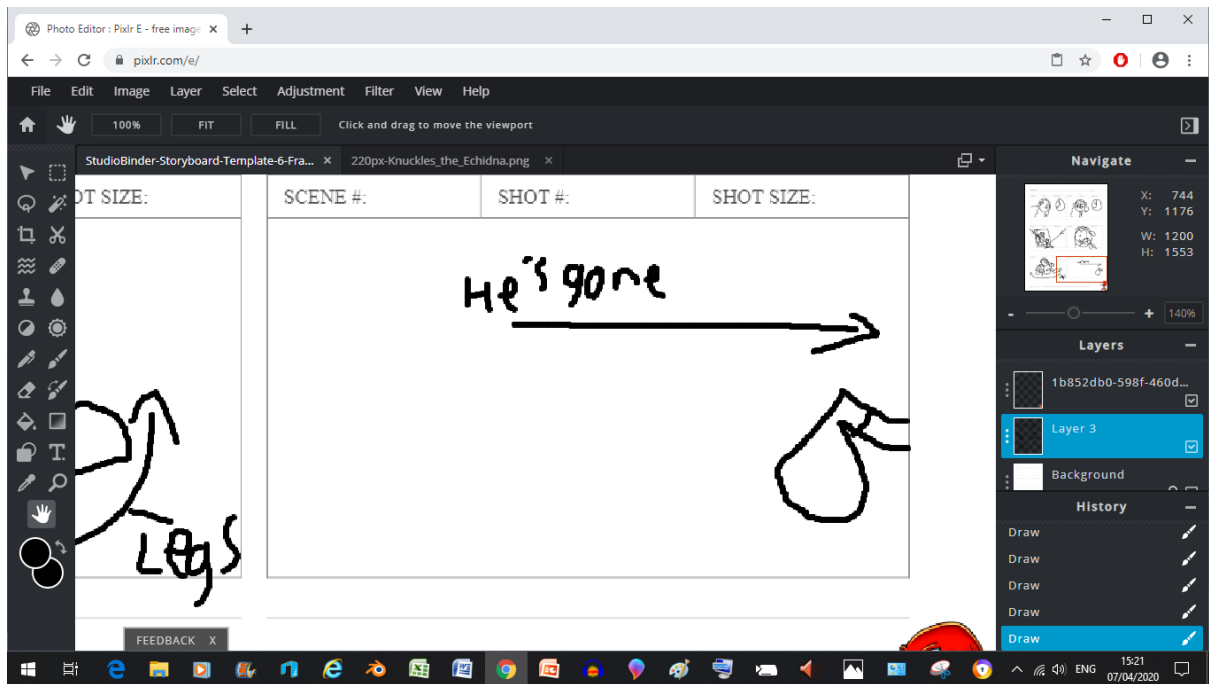


Now here, because the shot is a close up, the character's face (which is the object of focus in this shot) can afford to be more detailed here



Now here I'm trying to replicate the gag where the cartoon character runs on the air for a bit before darting off, I used the writing to distinguish between whole body movement and Leg movement because I felt it would be difficult to tell from visuals alone

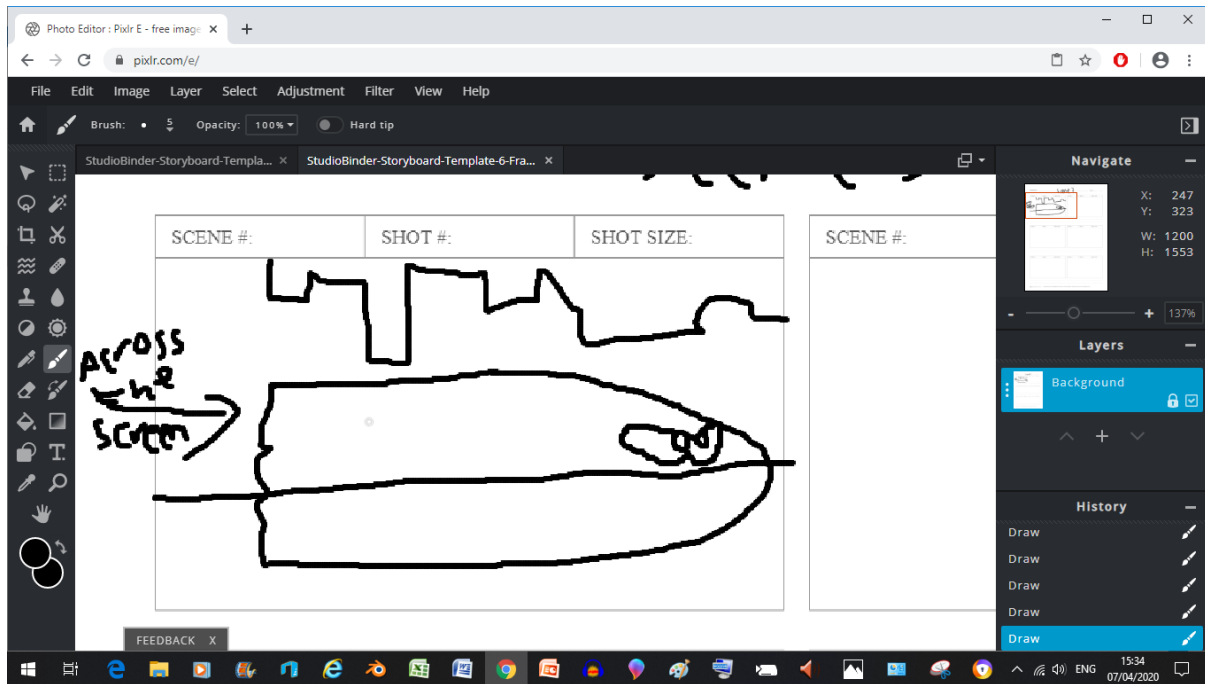
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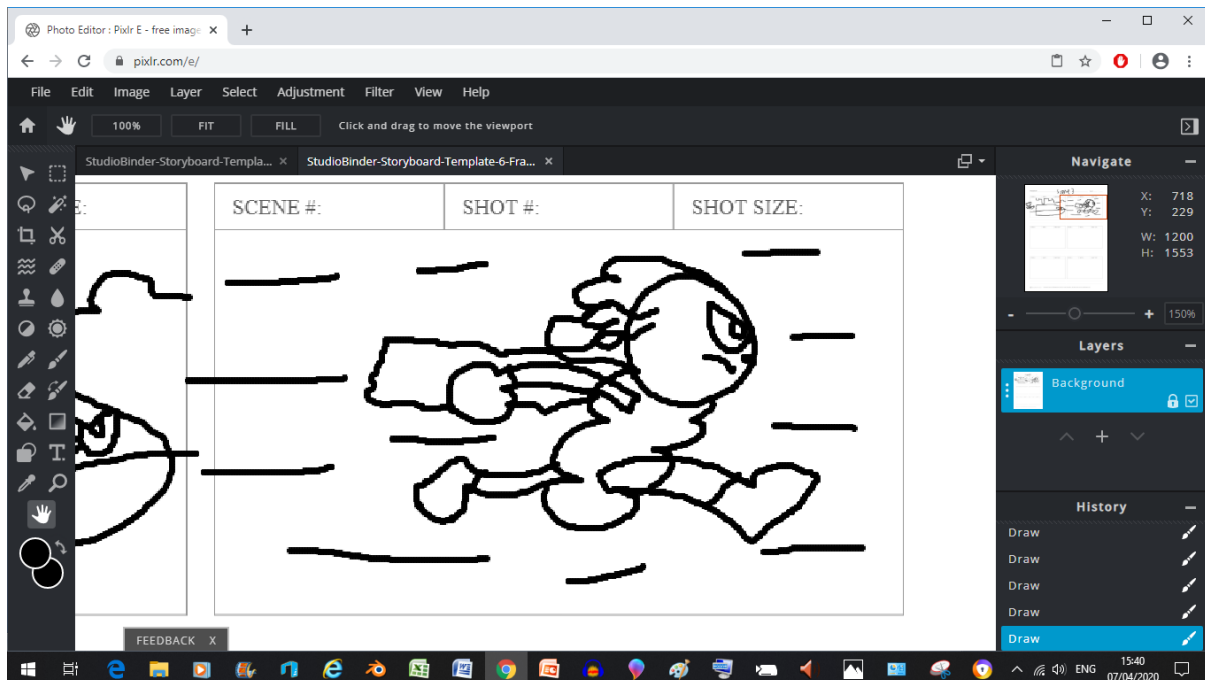
And once again a character has left the screen scoob.



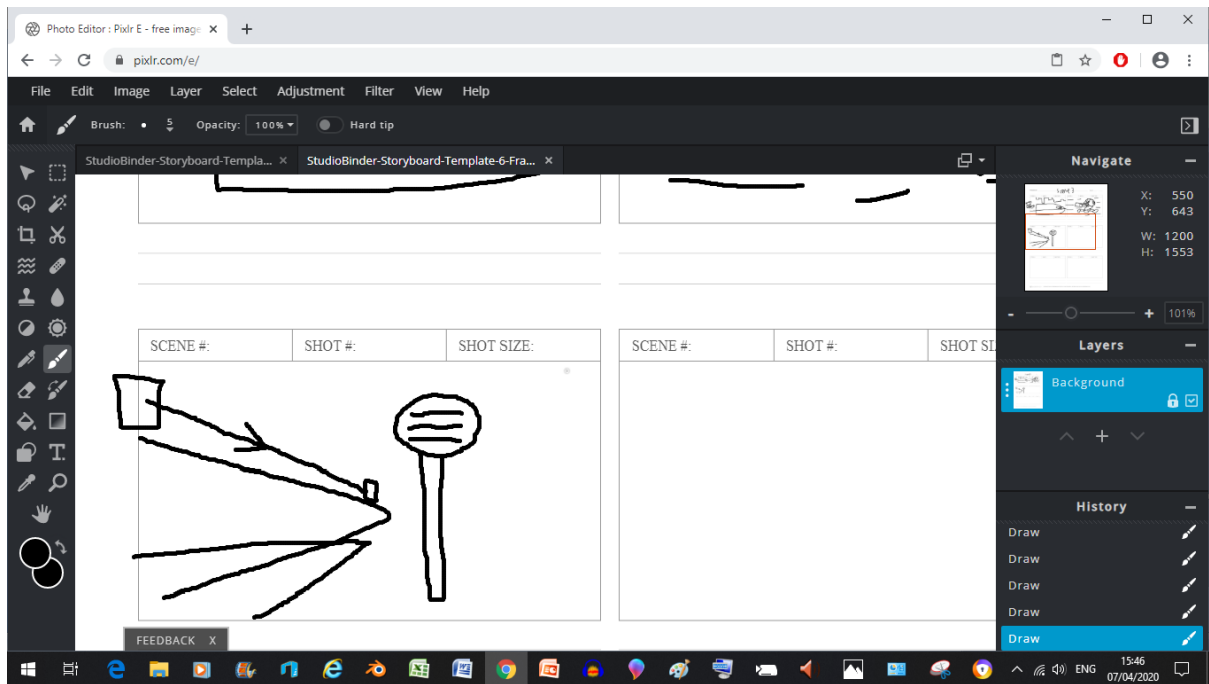
And here we have batch 3 on the Storyboard department, as to why Knuckles from Sonic is there?  
Let's just say it's a reference to an inside joke between us Sonic fans



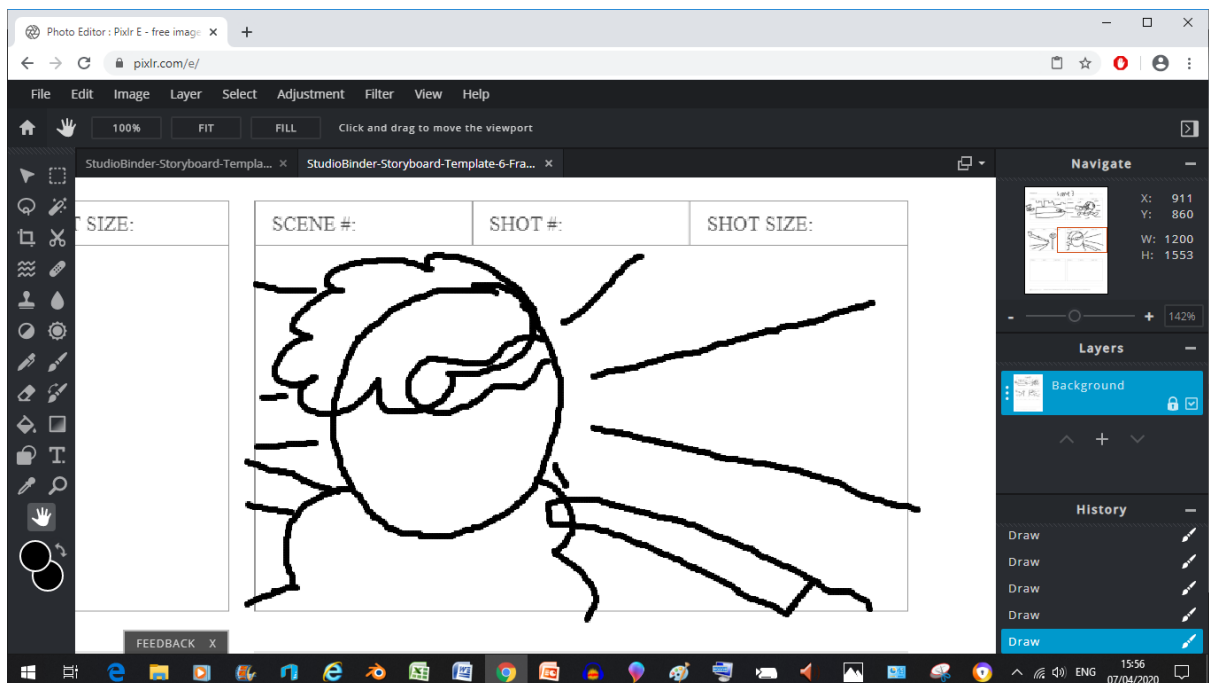
Here I've actually made a minor effort to make a background to distinguish between the inside and outside worlds, I also made Super Sheep into a vague blur. This is to communicate that he's going really fast at this point.



Now here, I'm going to be honest. I made Super Sheep run like this here so that I can re-use the sprint cycle I already made for him before-hand once the animation process finally begins.

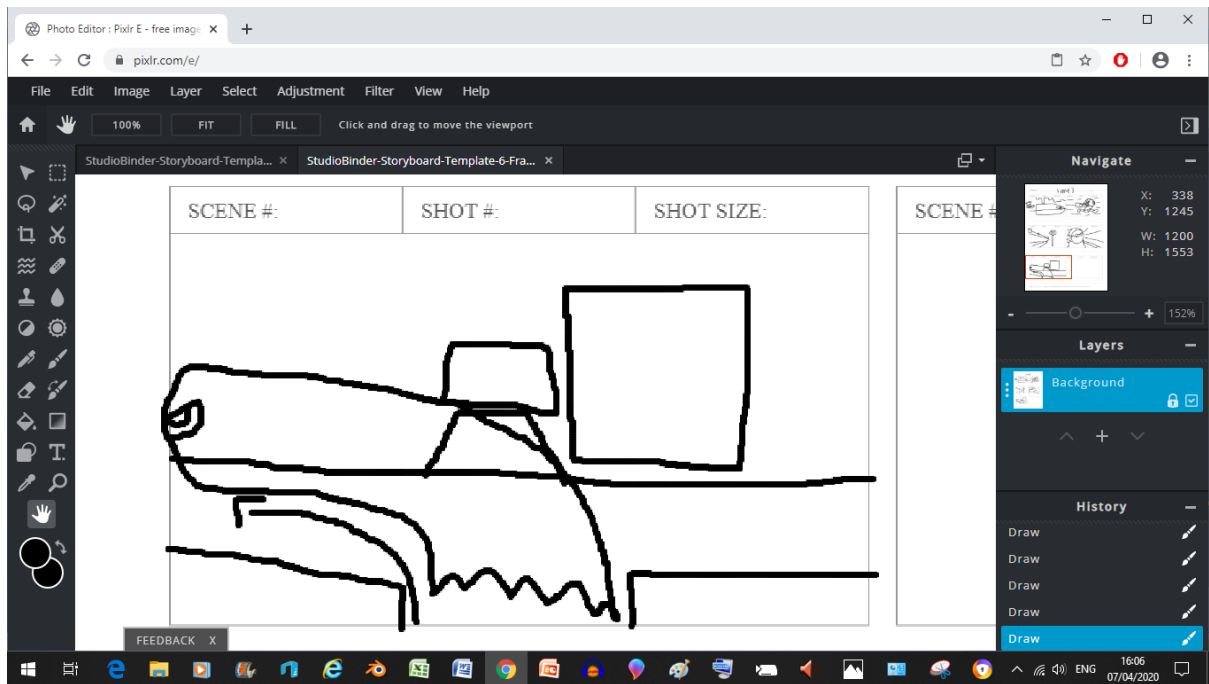


Now here I'm trying something new that's never been done before (as far as I know anyway, maybe this is just a common technique amongst storyboard people), the squares I drew above the character with the line connecting them represent the distance from the camera he should have (with the big one meaning close and the smaller one meaning far away), the arrow is meant to signify the direction the character and/or object of focus is going in (in this case being away from the camera)

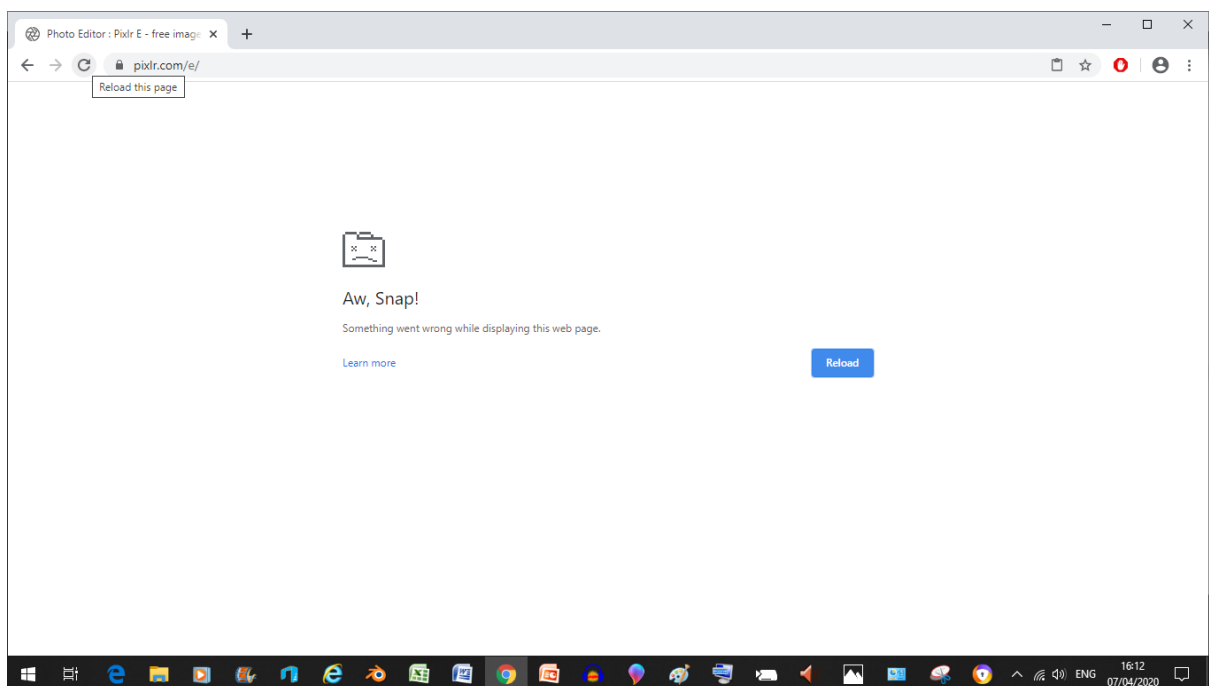


Now here this over the shoulder shot is interesting to me because I believe that with some of the techniques I've learned in the game (mainly attaching the camera to the puppet's microchip and possessing the characters for natural movements), I think I might be able to pull this shot off rather easily. (The only thing about this trick however is that the camera would follow his every move, even turning, which in certain shots is not quite what you want)

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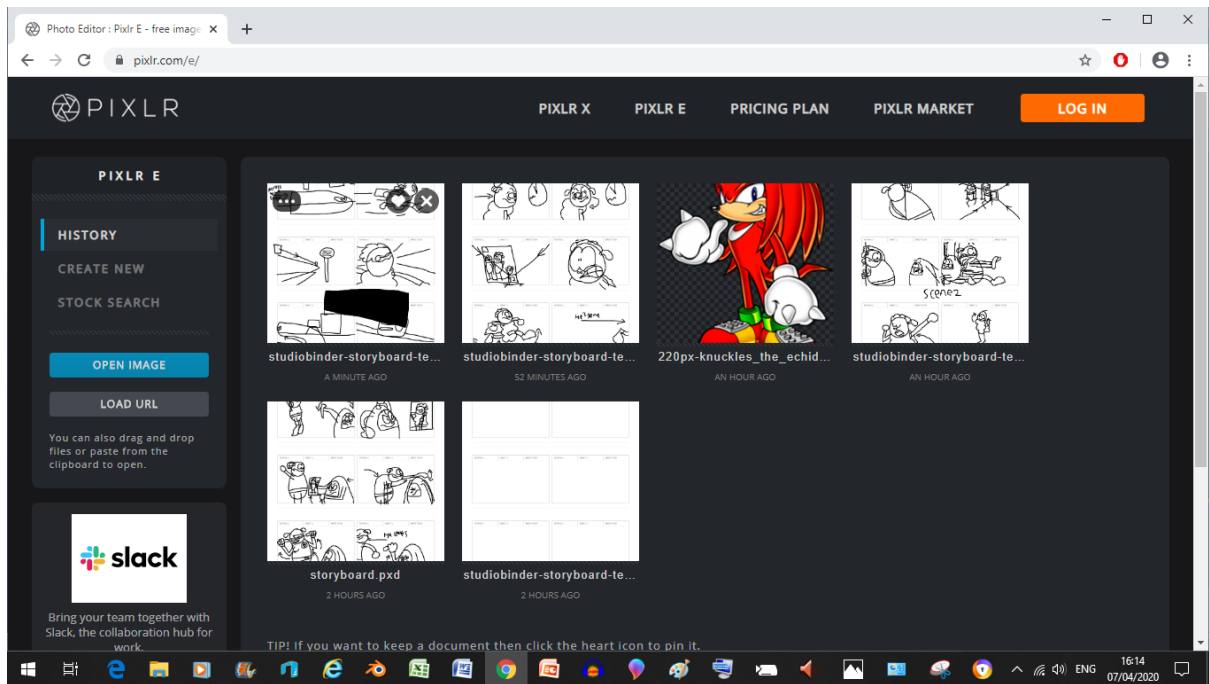
Here we can see the Super Blur communicating Super Sheep's speed once again as he speeds to the left



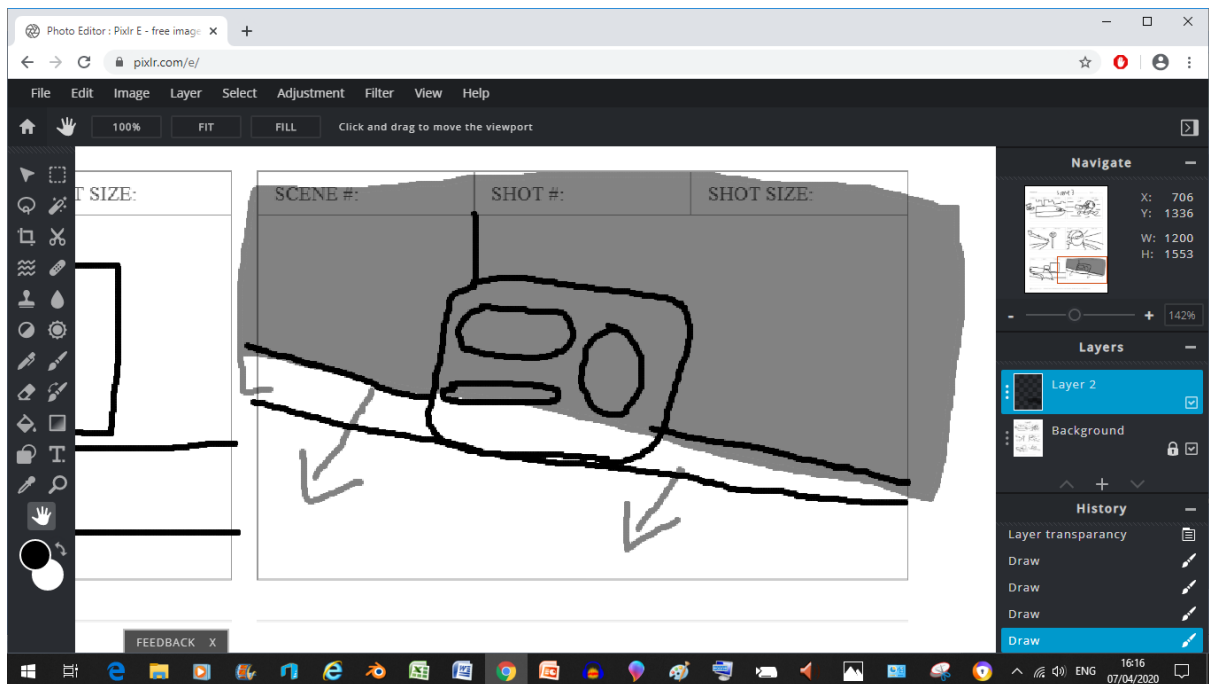
Oh no, something went wrong (and I didn't save my garbage like an Idiot) at least I've been screen-shooting these so that I don't have to do them again



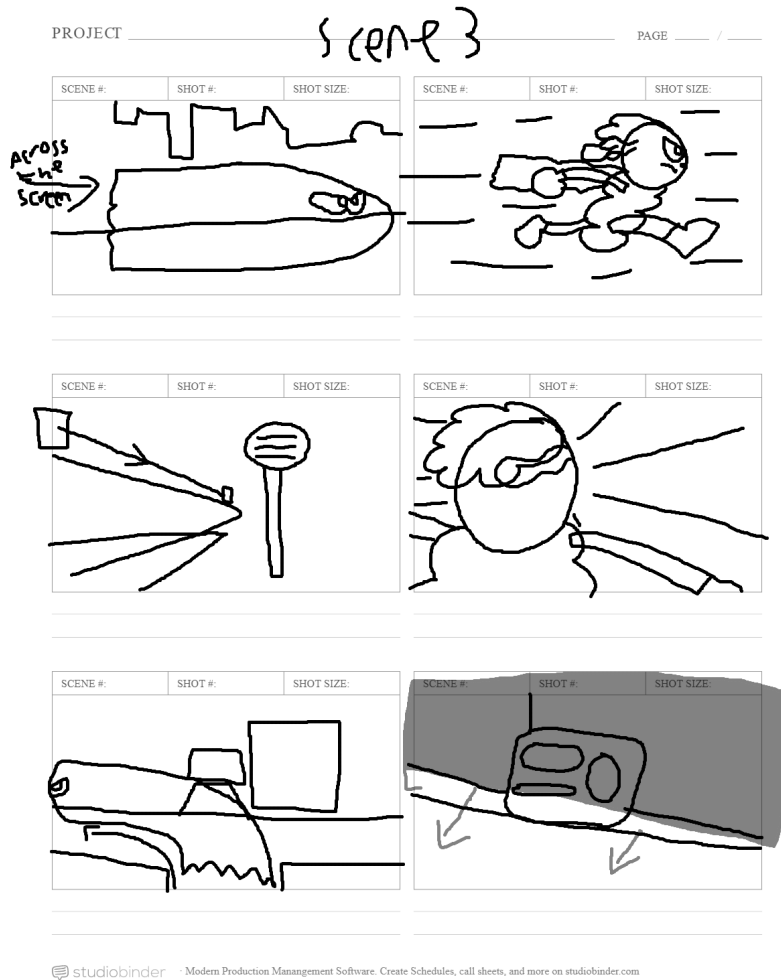
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Oh, uuuh. Never mind. It was saved thanks to the new history feature (thanks Pixlr, your update actually saved me)

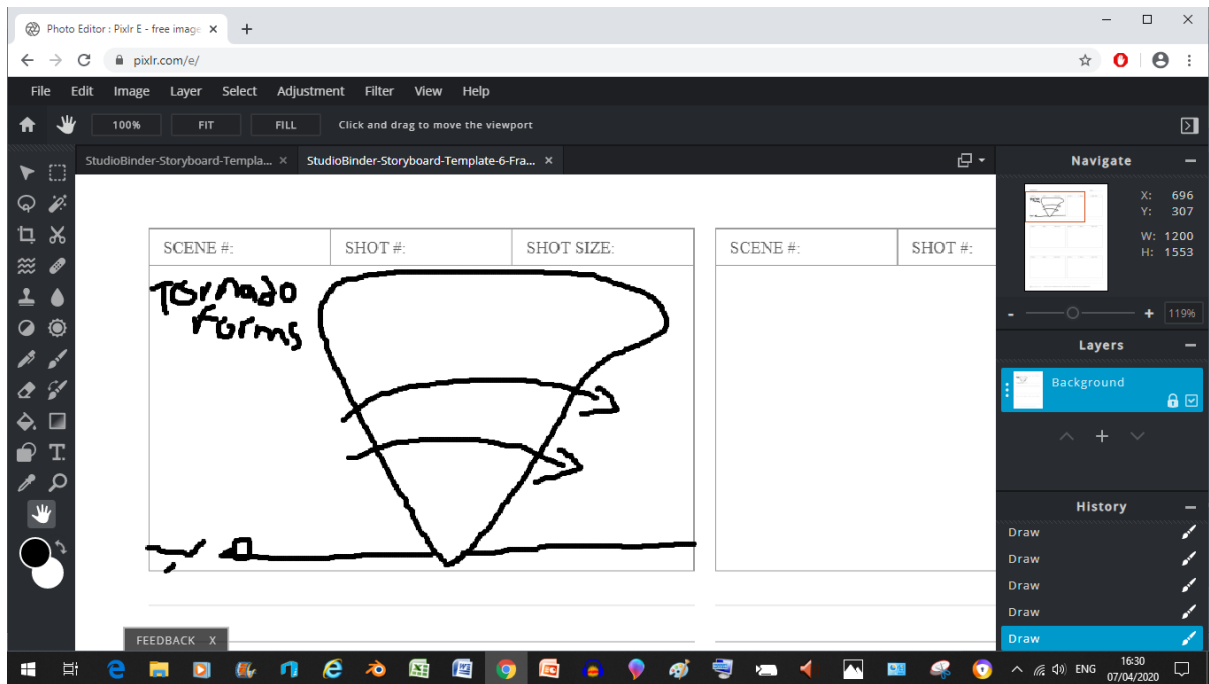


So anyway, here I'm showing the shadow of the clouds by drawing a square and then making it see through to communicate its shadowy nature.

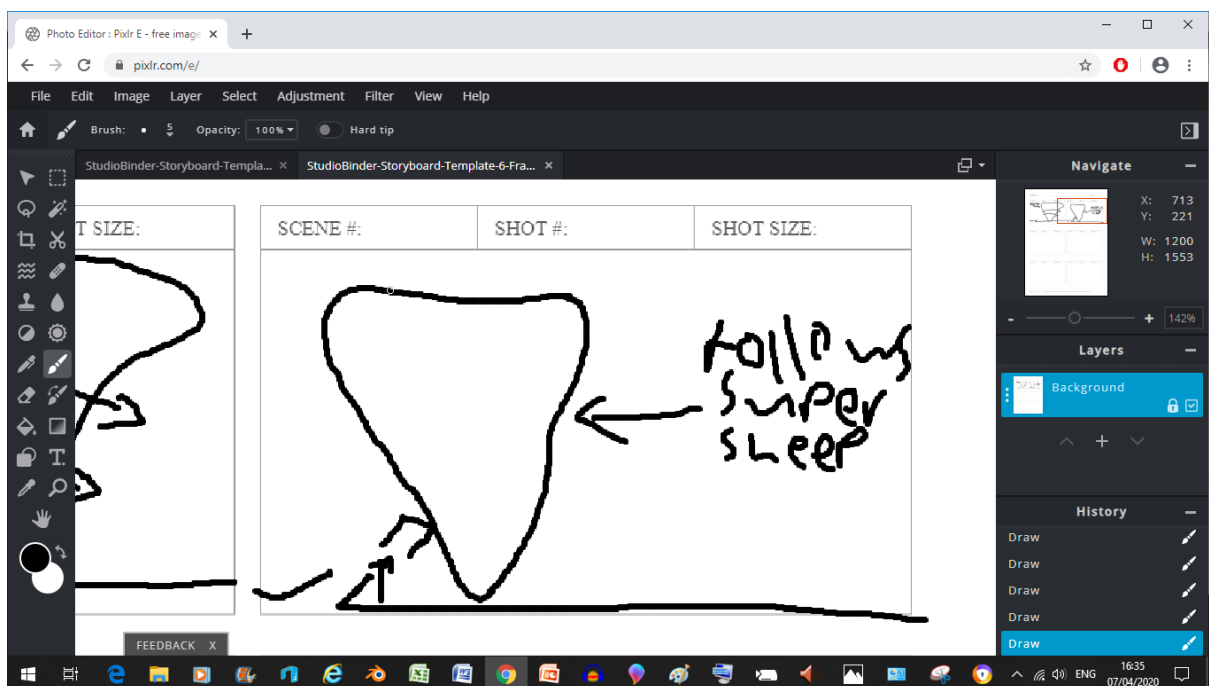


So here's the 4<sup>th</sup> batch of Storyboards (man, when I put my homely procrastination to the side and have a project management chart to help me, I can really get going. If I keep it up at this rate I'll be animating in no time, and at that point I'd just need to figure out how to evidence this nonsense while also considering the PS4's one hour per recording limit (which wouldn't be a problem if I had a capture card)

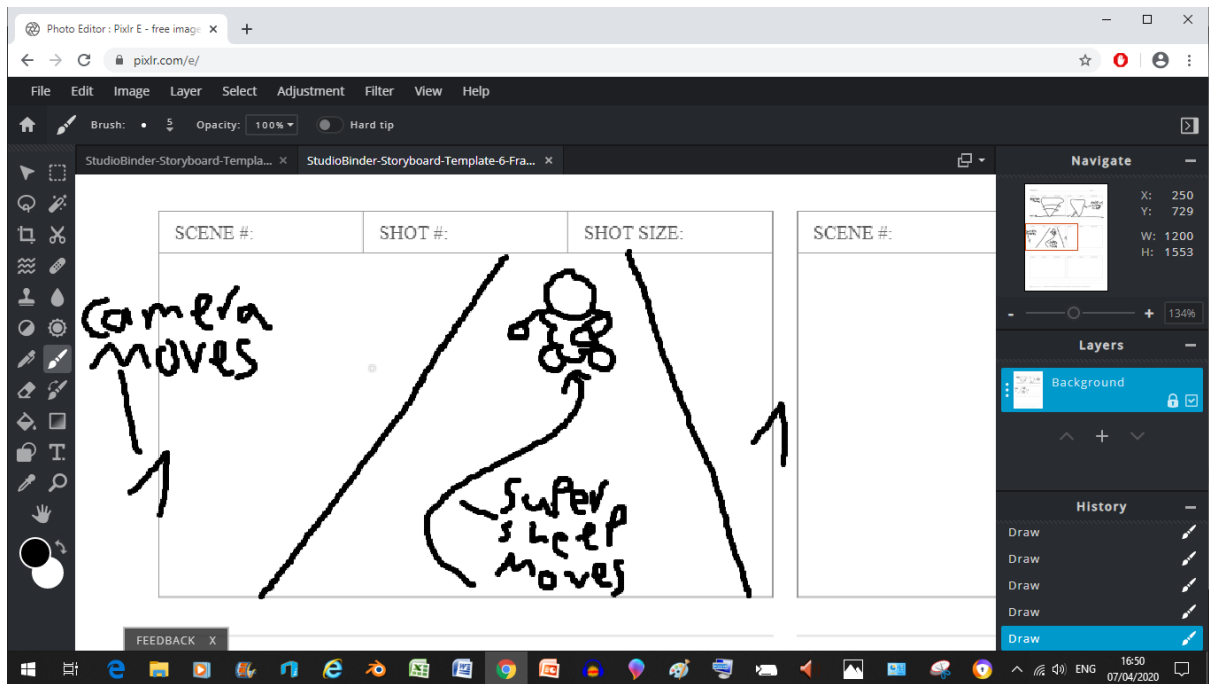
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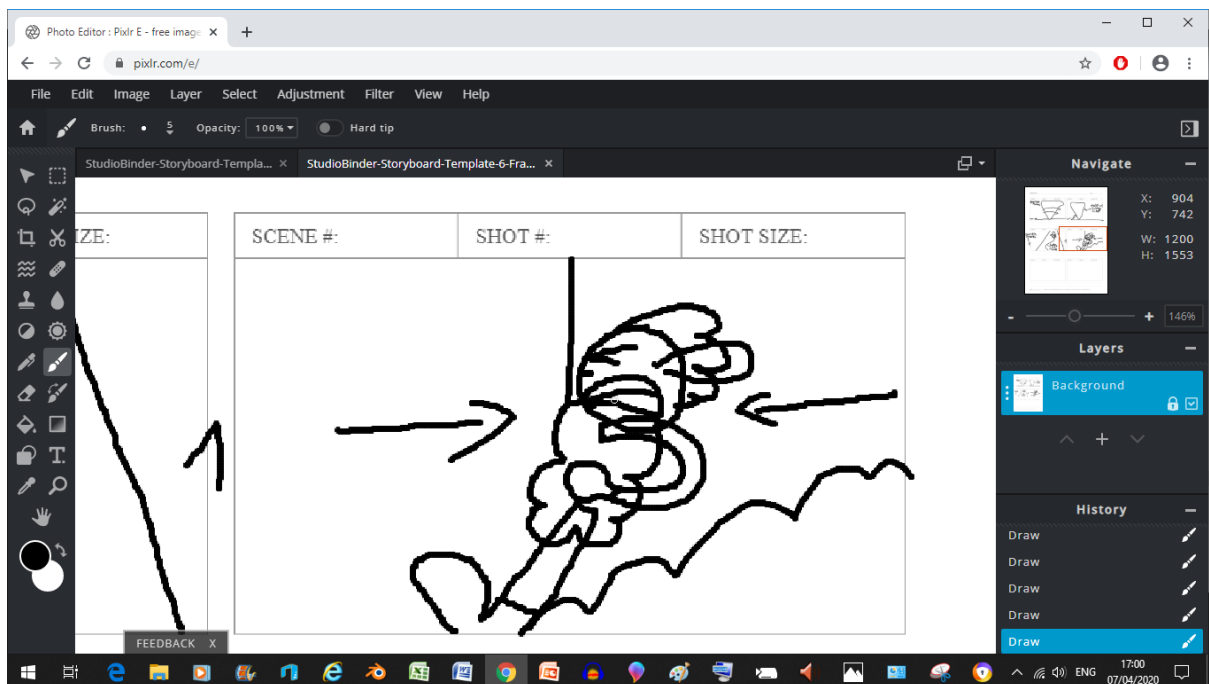
Now here, the shot is showing the sheer size of the Tornado by making the buildings in the shot appear super tiny by comparison



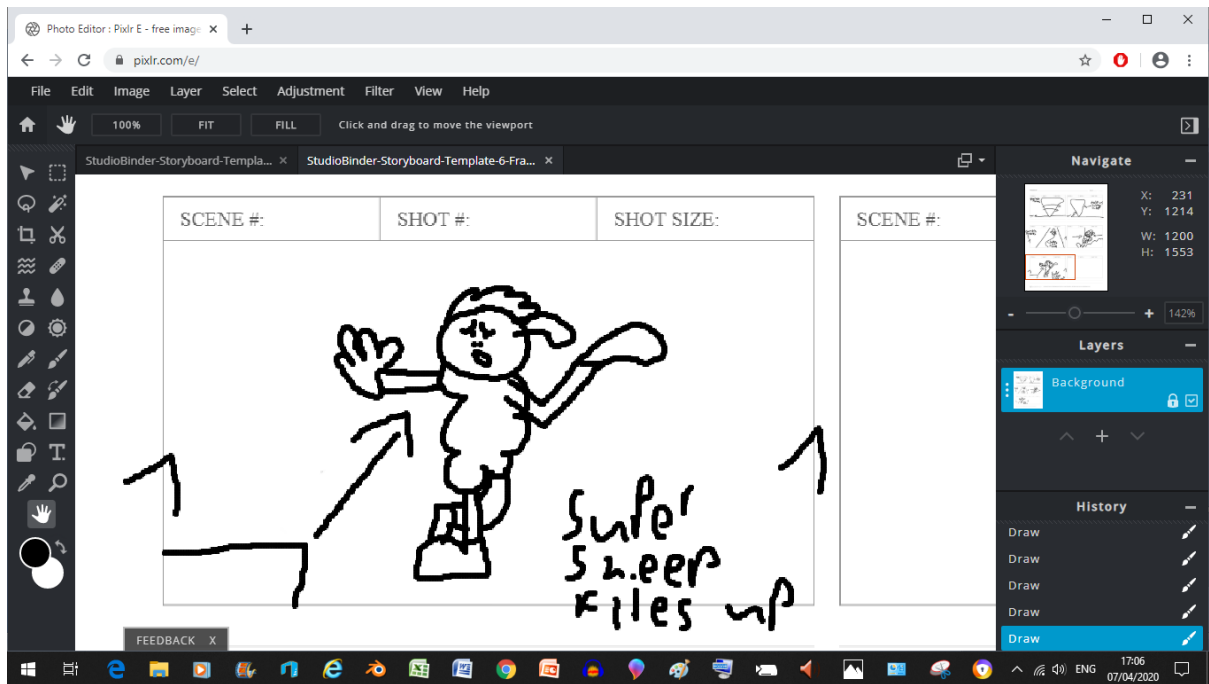
Now here, the writing comes back to signify that the tornado has a score to settle with Super Sheep specifically (and no-one else)



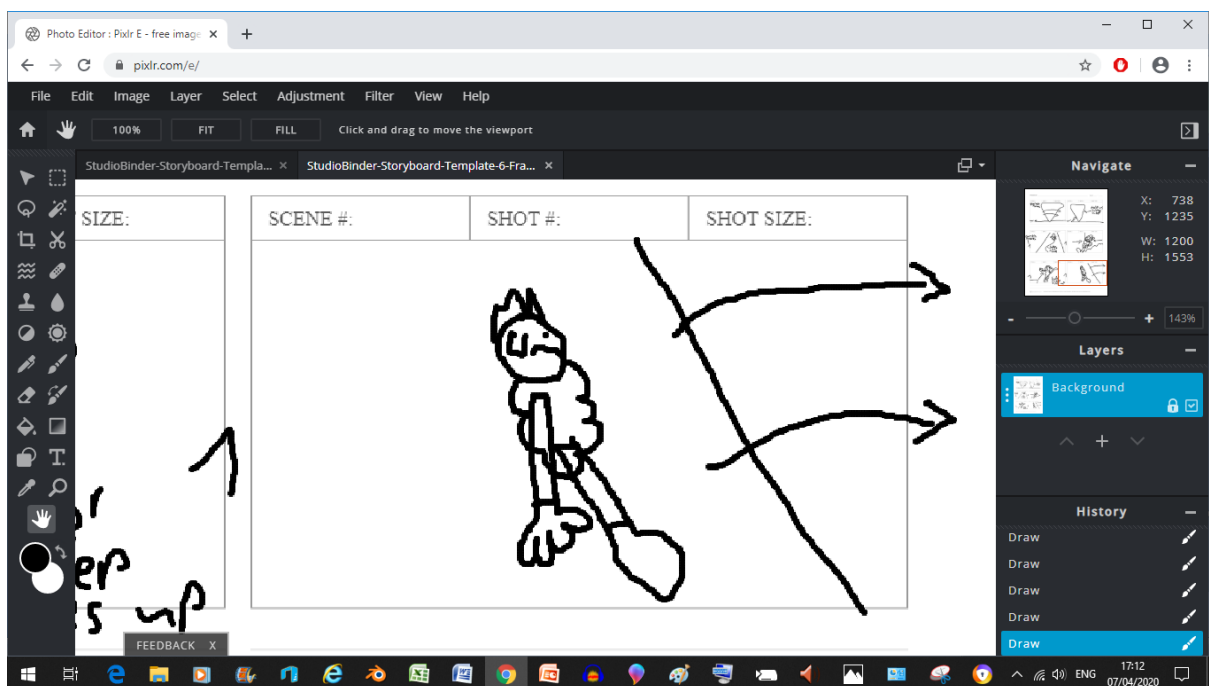
As you can see here, I'm trying another new thing that I thought up (again, as far as I know, maybe this isn't an invention of mine but rather a common storyboarding technique), I figured why not have arrows at the border of the box to signify a travelling shot, although I will admit this tricks applications are mainly limited to the up, down, left, right and diagonal directions (forwards and backwards are a bit more difficult to convey with this method)



Here, I decided I needed to use two arrows pointing towards Super Sheep to signify that he's slowing down (mainly because I didn't know any other way to convey this)



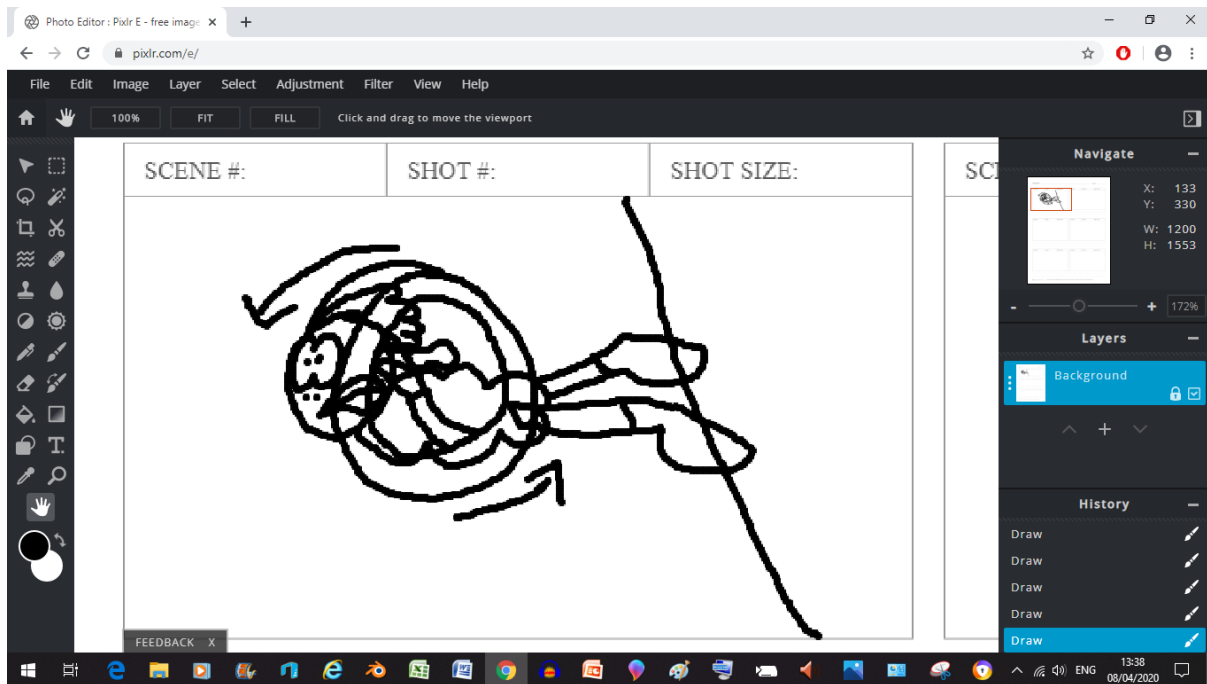
Here, that camera panning trick from previously is coming back into play, but this time it's using one of its strengths (it's conveying diagonal movement rather than forward and backward movement)



And now our low quality hero has noticed his threat (that being the tornado, you know)

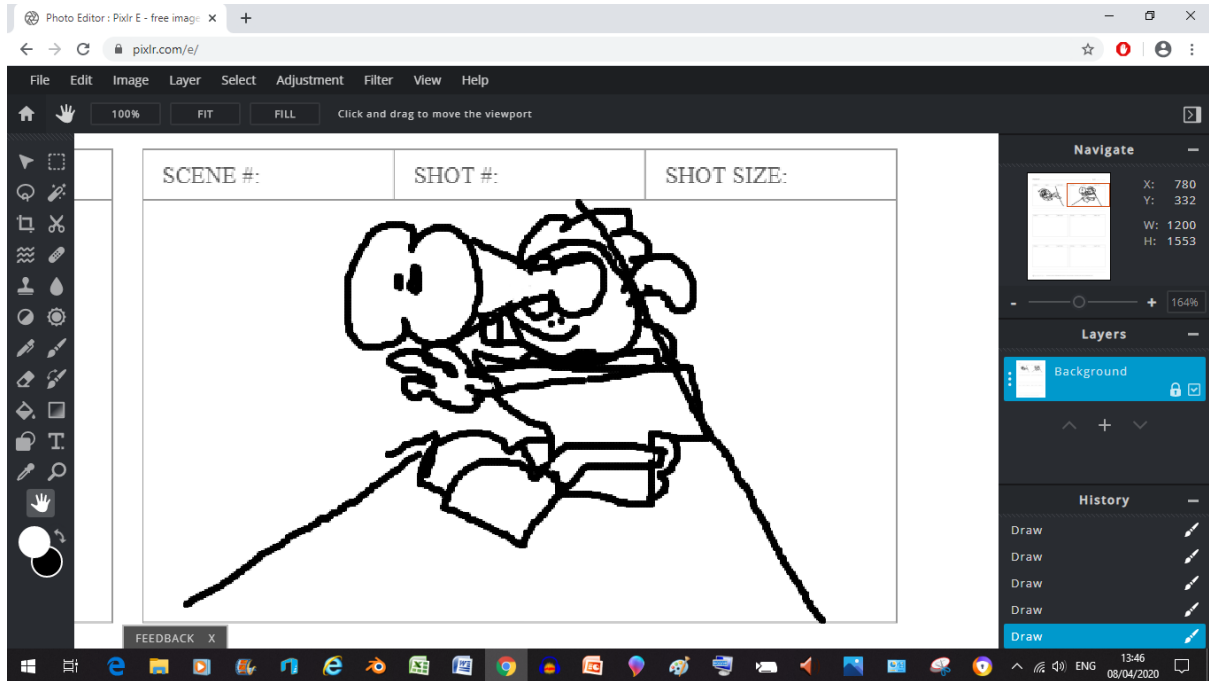


And here we have our 5<sup>th</sup> batch of storyboard images (and we're just about at the halfway mark for the storyboards if my calculations are correct)

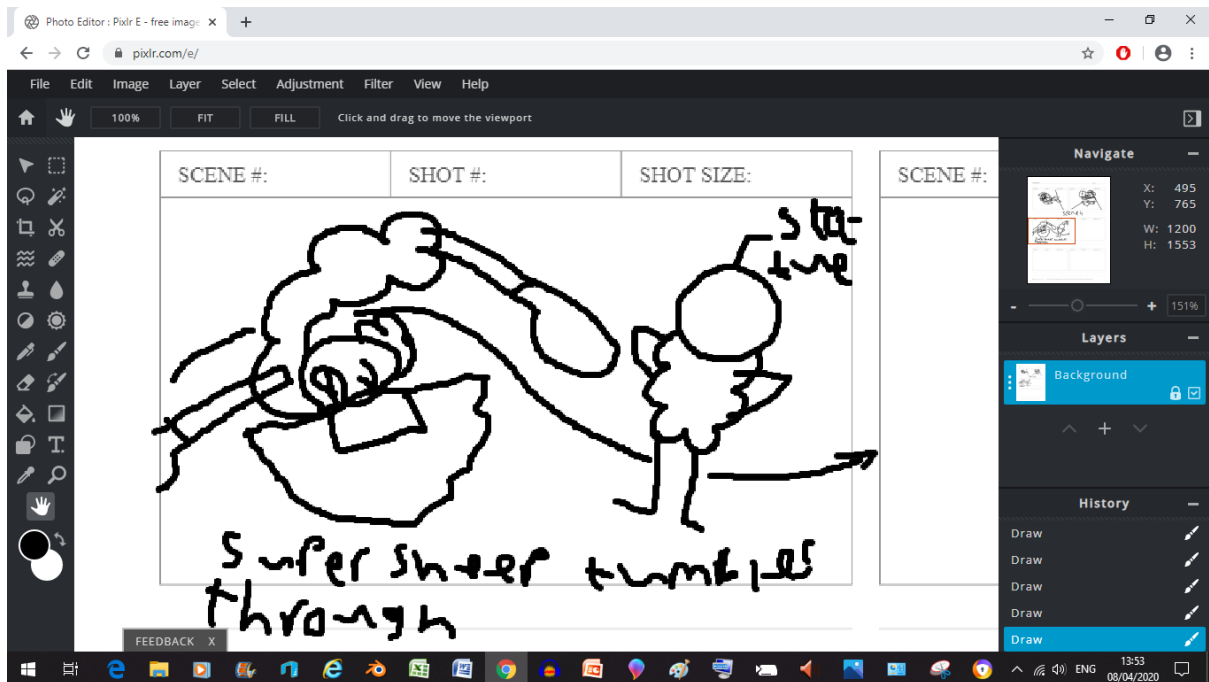


Now here I've chosen to represent Super Sheep's hands going fast as a donut to communicate the sense of speed the arms should have while he's trying to escape

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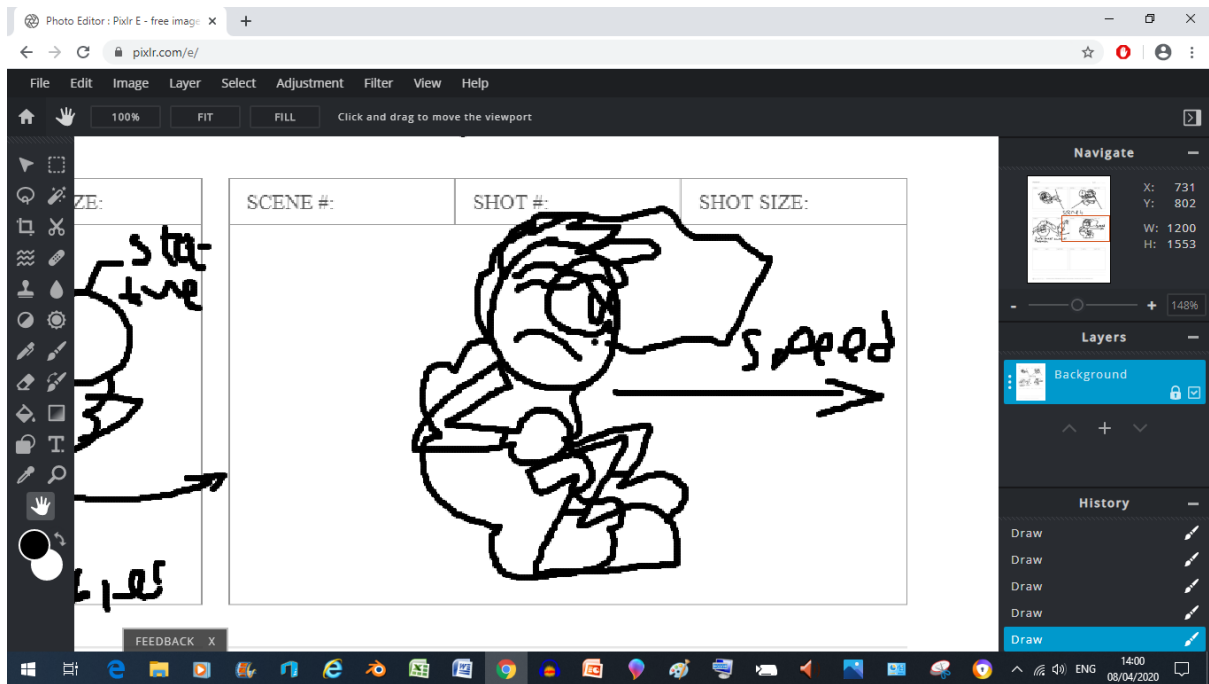


And then he gets hit by the anvil, thus dooming his attempts

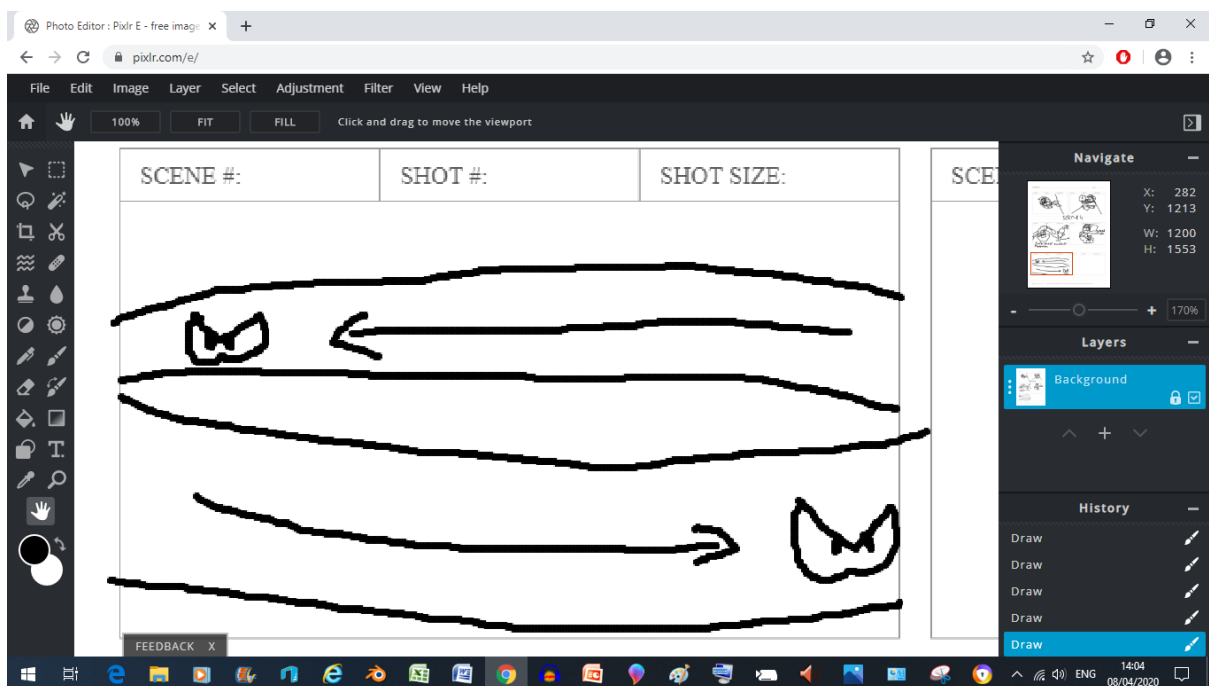


Now here, Super Sheep's tumbling through hitting every random object in his path, the movement line is suppose to indicate this (although I did have to label a statue as such because it does look very similar to the original)

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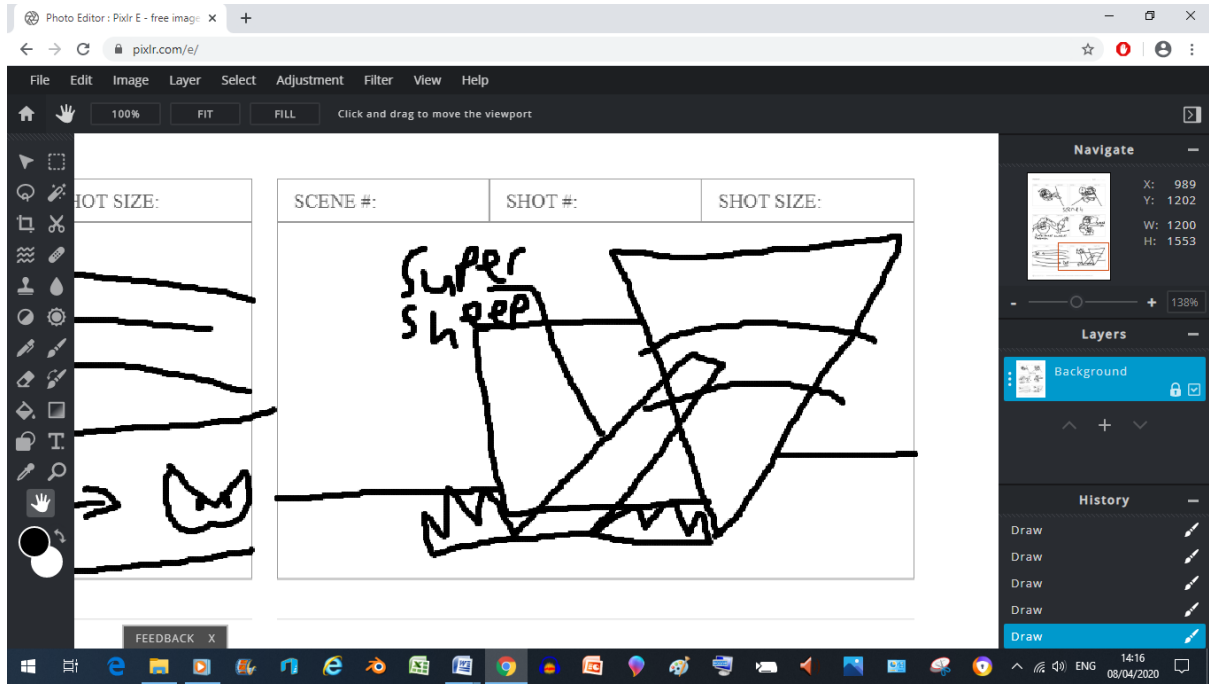
Now here Super Sheep is preparing to fly around in the tornado so that he can build enough momentum to escape



Now here he's flying so fast he's become a blur



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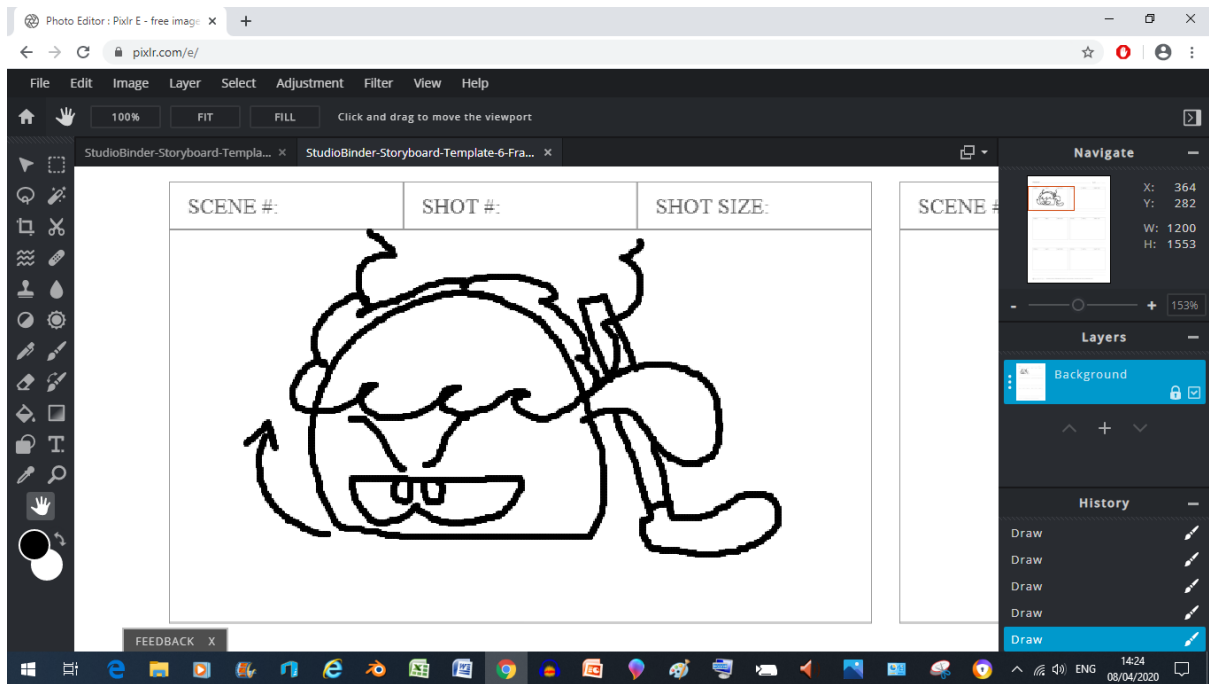


And in this panel Super Sheep hits the ground really hard (I felt the need to label him for clarity sake)

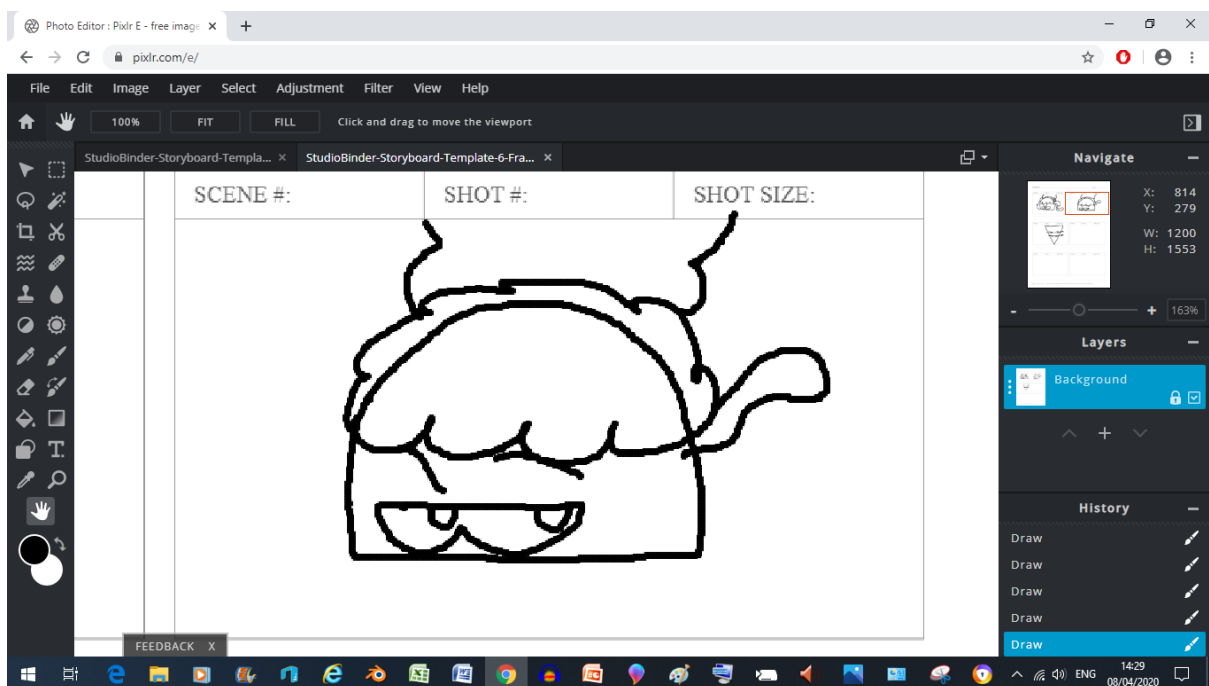


Now here's the entire 6<sup>th</sup> batch scoob.

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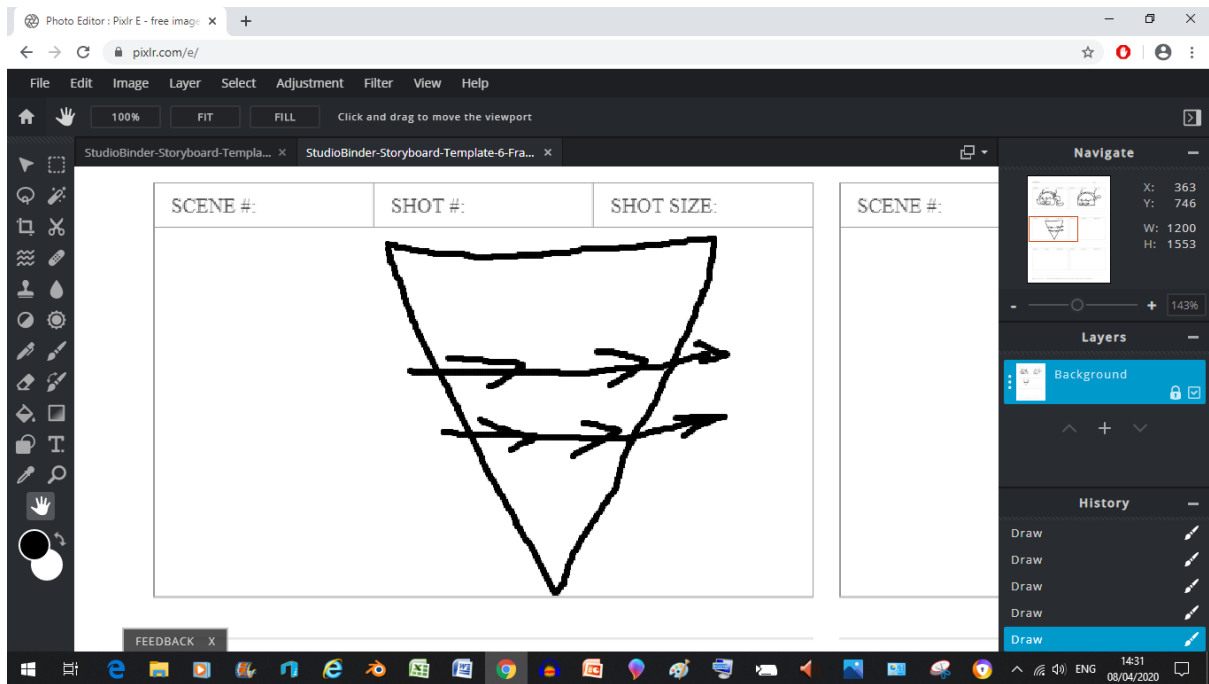


Now here, Super Sheep's suppose to be tilting head without moving the rest of his body in a similar vain to Sonic Mania Adventures

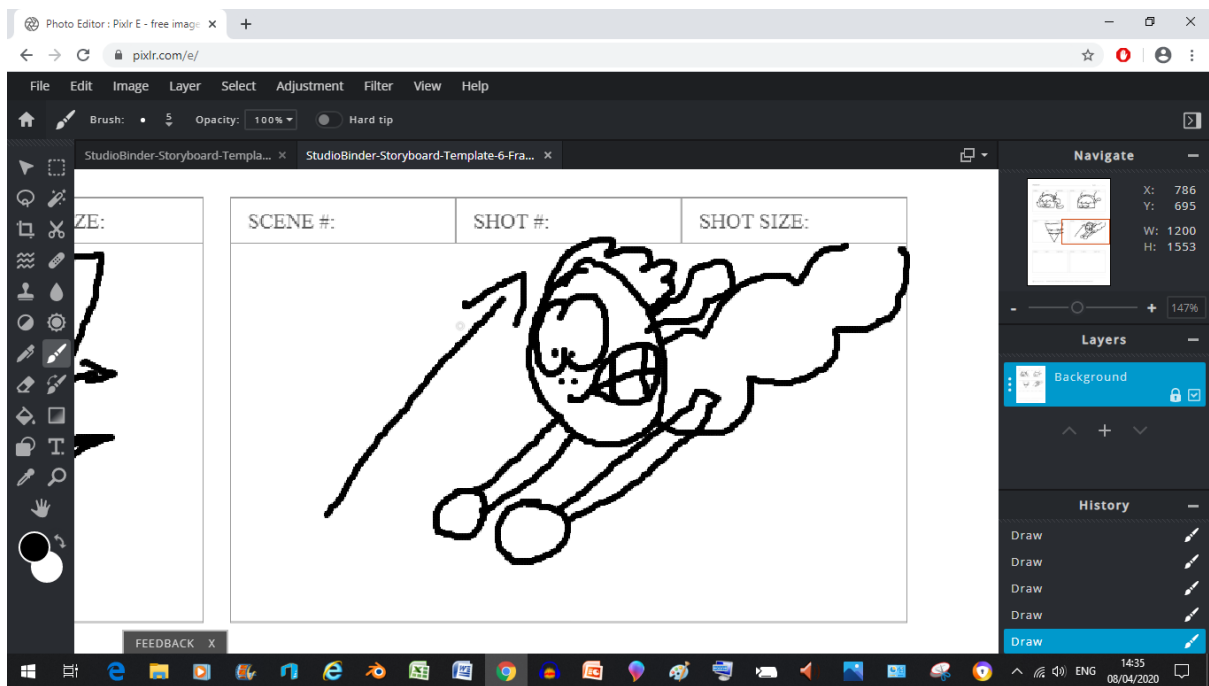


And here he's looking at what the Tornado has now become

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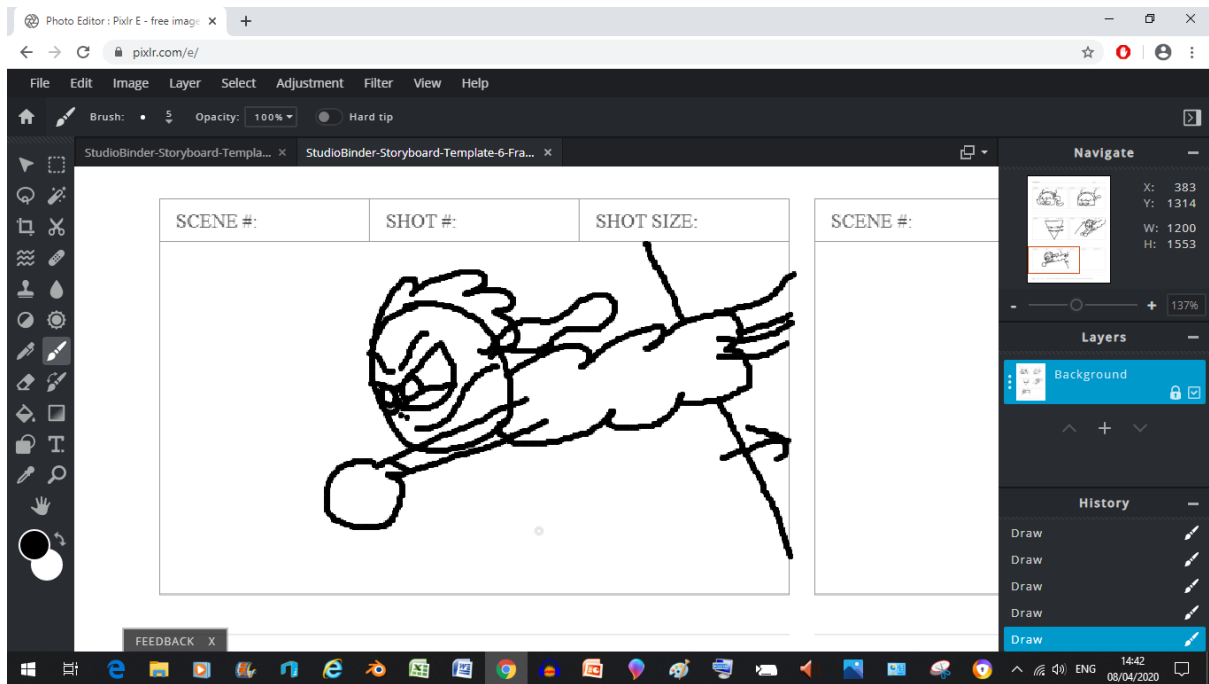


And here we get us a good look at that tornado (which is now an F-5)

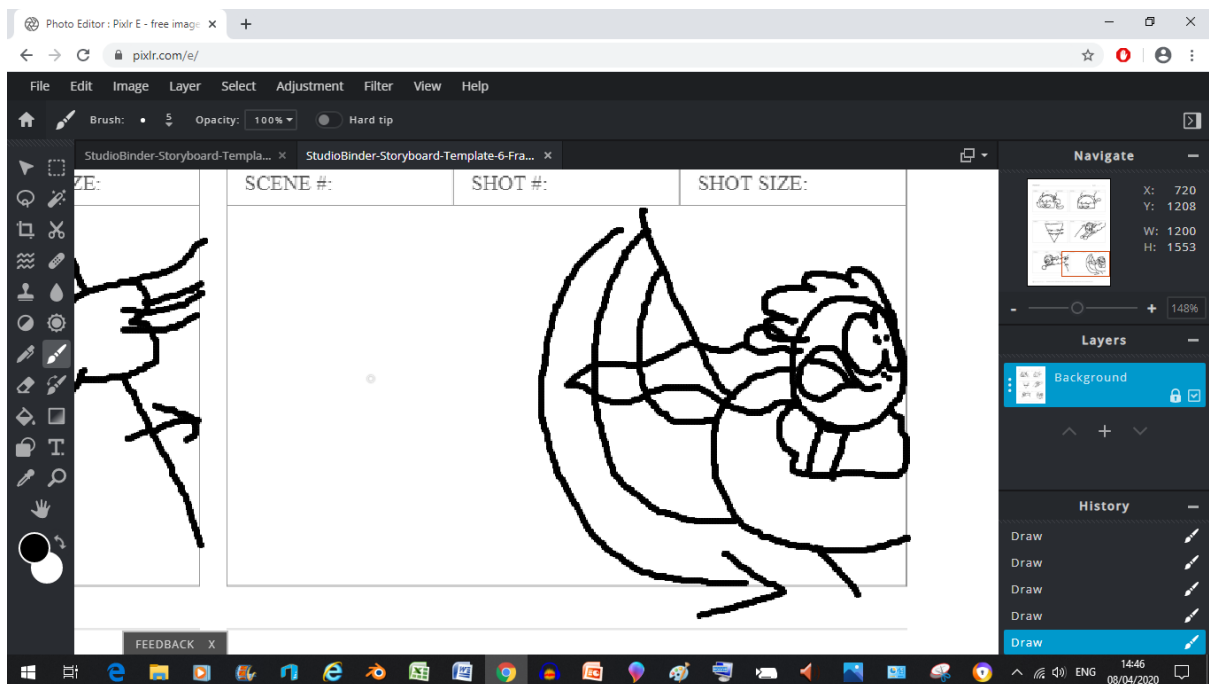


bye Supes.

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Now here, Super Sheep's trying to avoid getting sucked in (and if it seems like I'm doing these faster it's because I'm trying to do this part quickly so that I can do some animating for a change)

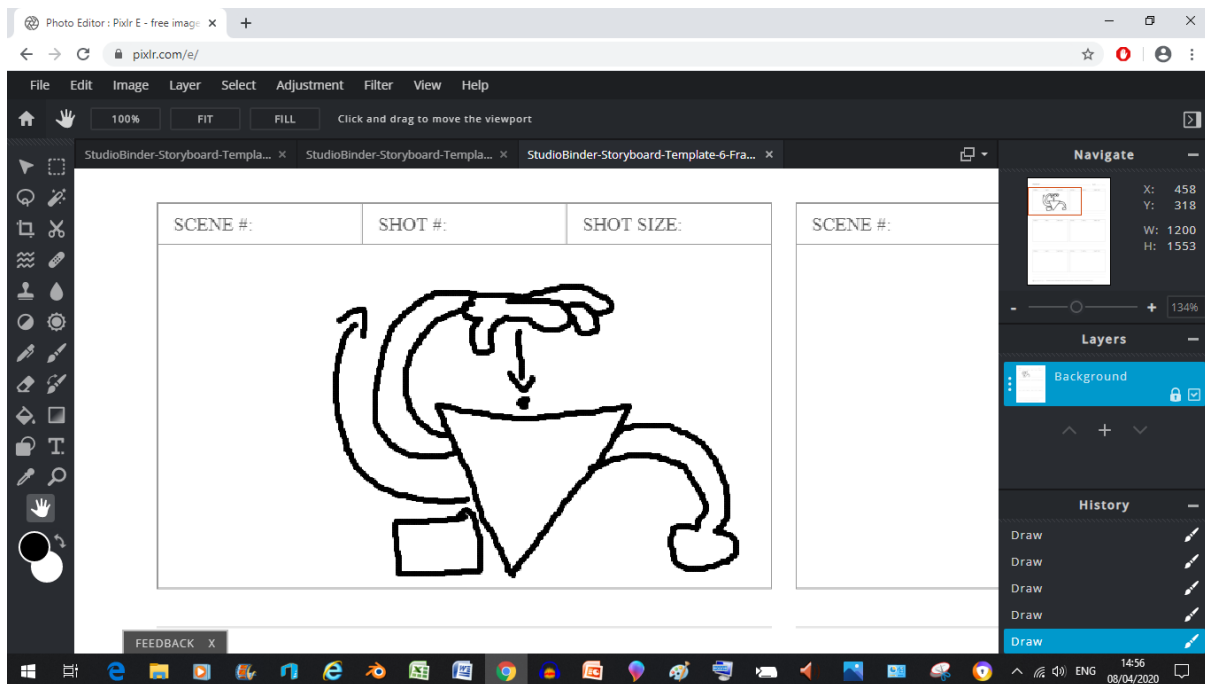


Now here, the tornado is now using its newly formed Tornado arms to get that Super Sheep

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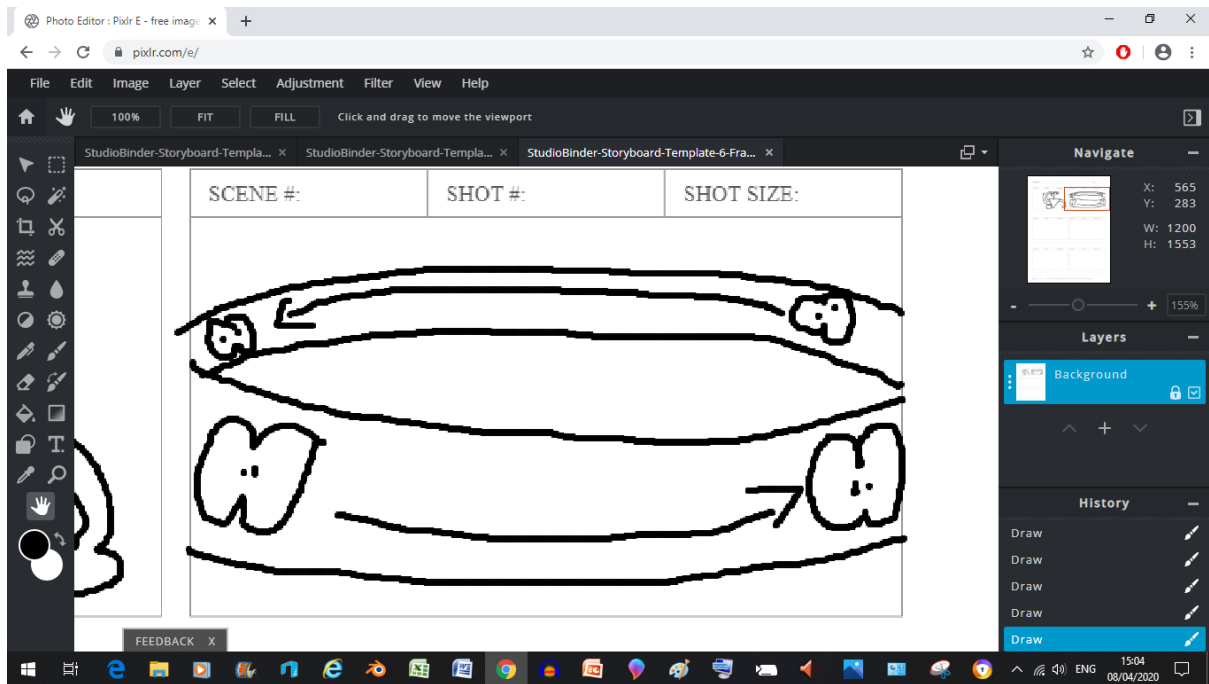


We did it Scoob, the 7<sup>th</sup> batch of Storyboards is complete.

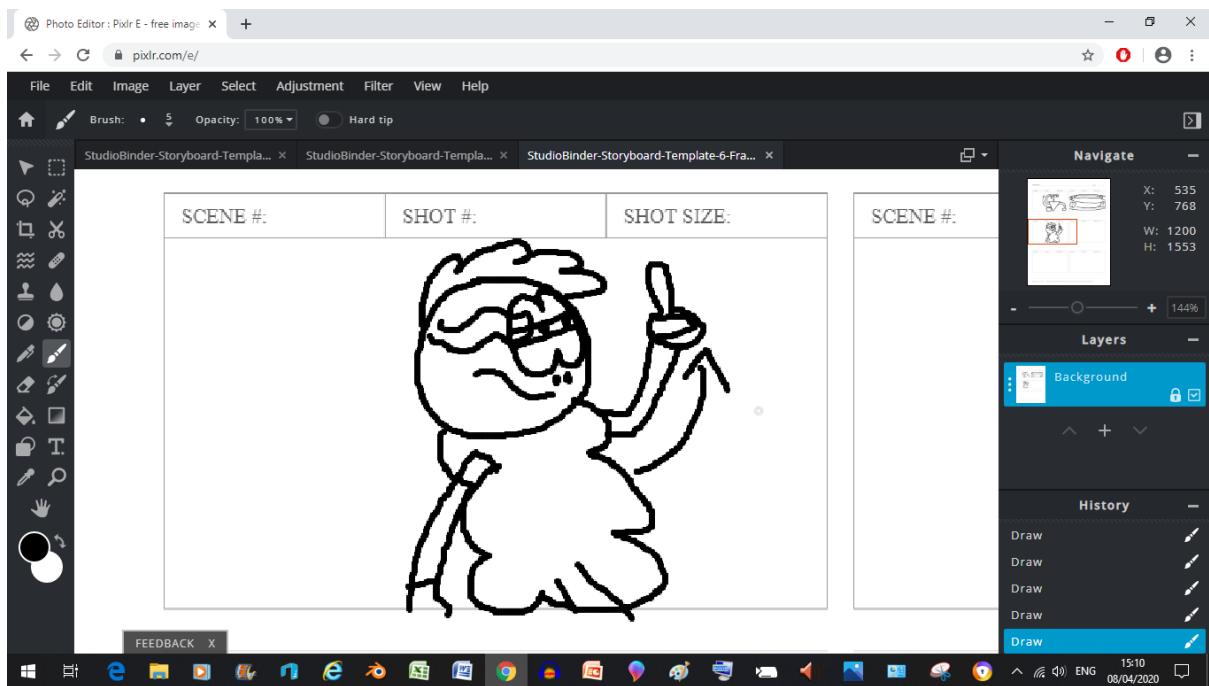


Now here, we can see the tornado dropping Super Sheep into itself (because yeah man, it's a cartoon about an anthropomorphic blue sheep, this can happen)

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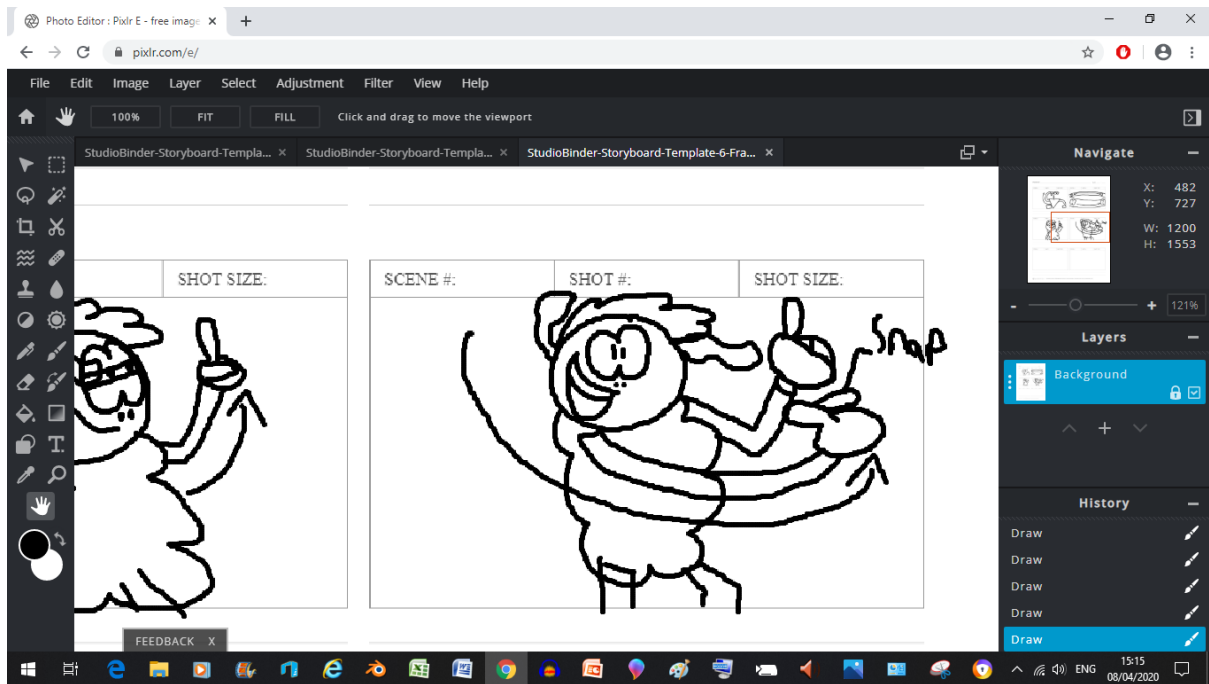


Now here Super Sheep's swirling around faster than ever before

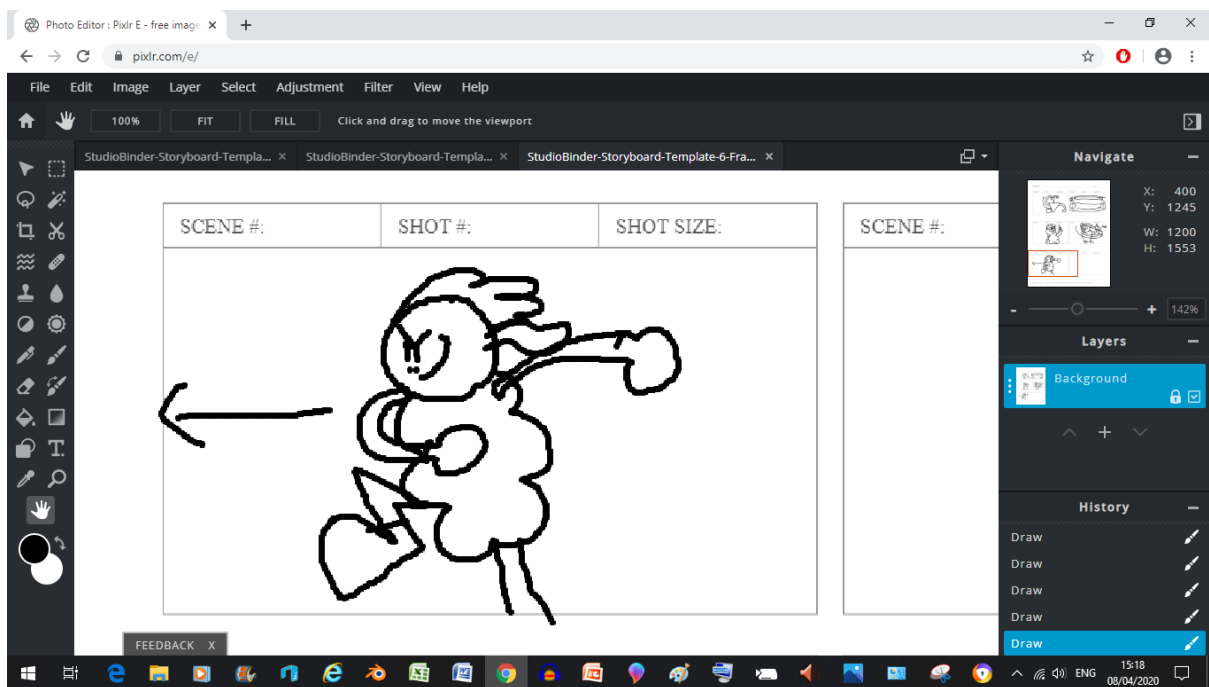


This here is where Super Sheep takes note of the wind direction

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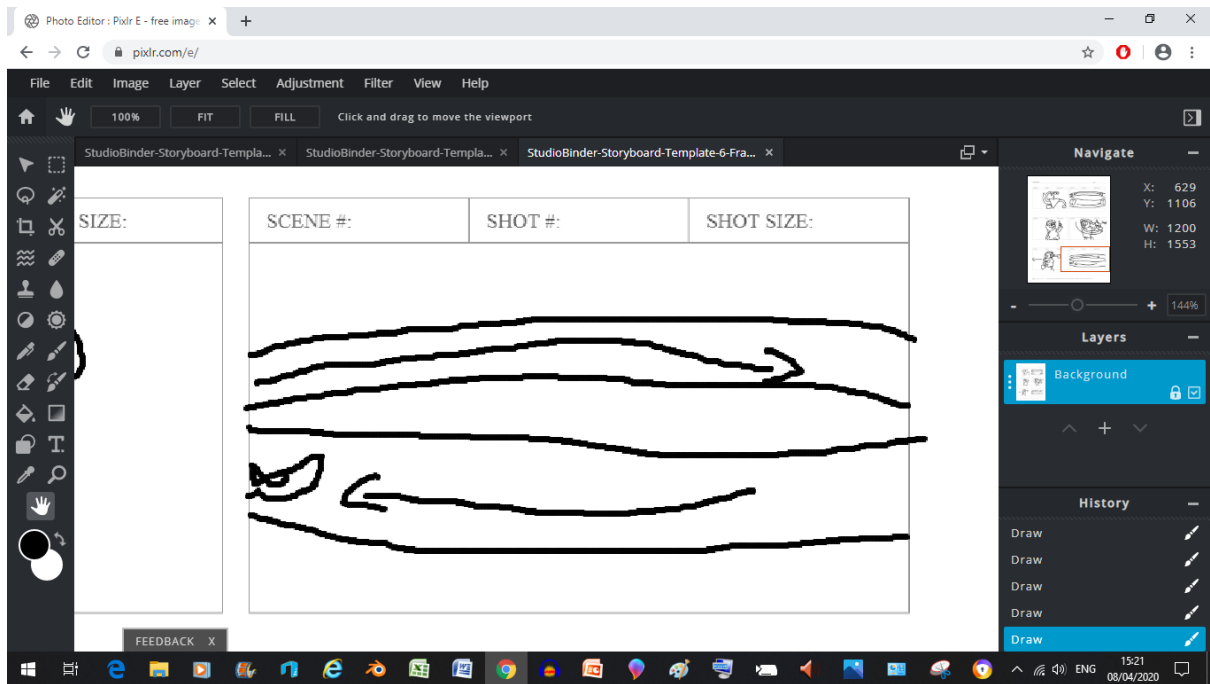


And then he gets an Idea

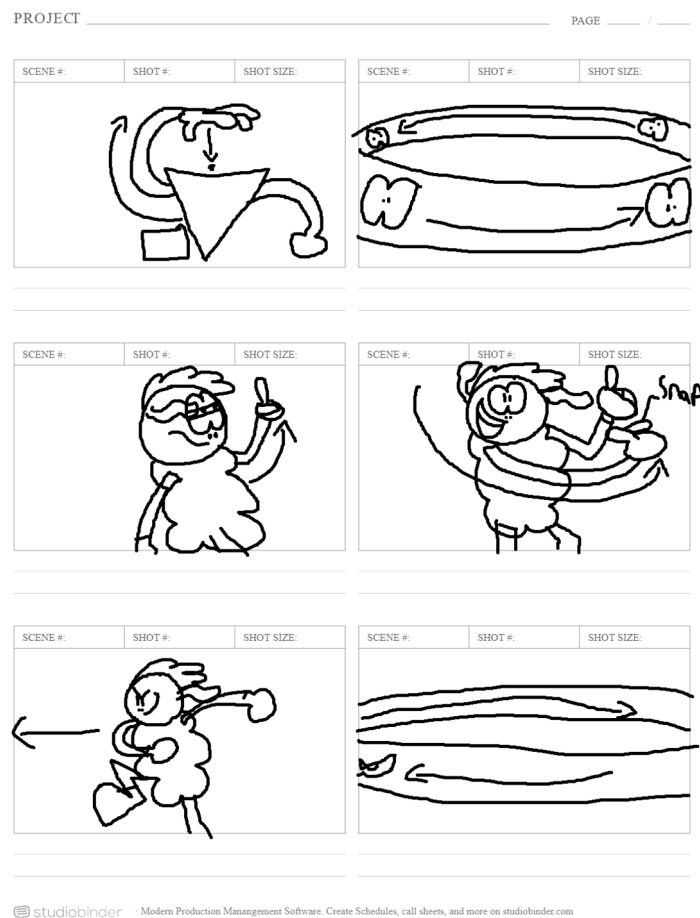


And then he darts off in the opposite direction to that of the wind

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And so he slowly starts slowing it down



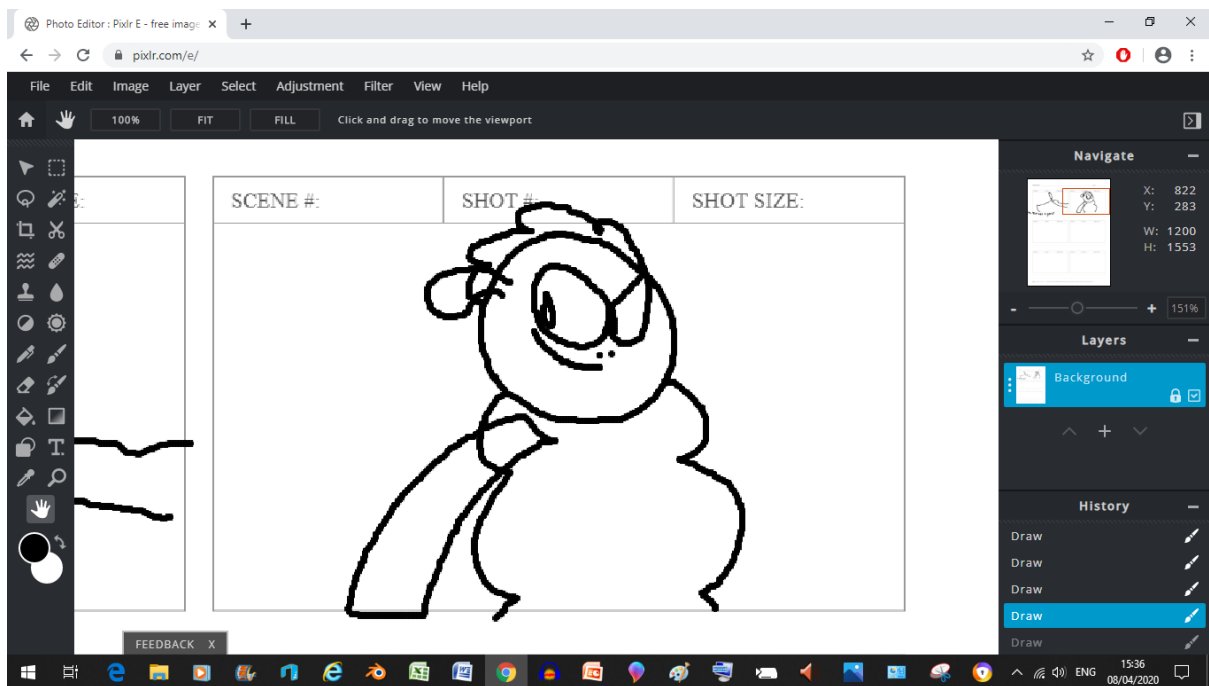
Batch 8's here, hey if I keep up this middling to average work, I'll be animating in no time



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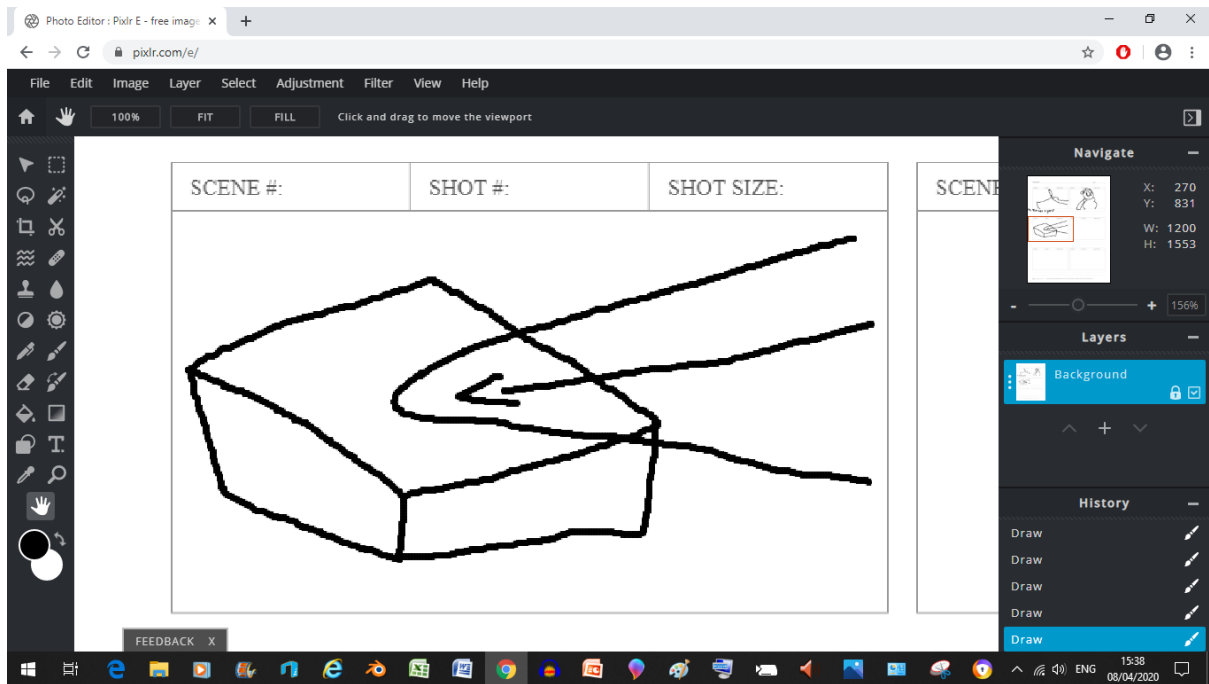


Now here I've had to explain what's happening because I felt I hadn't made it obvious enough visually

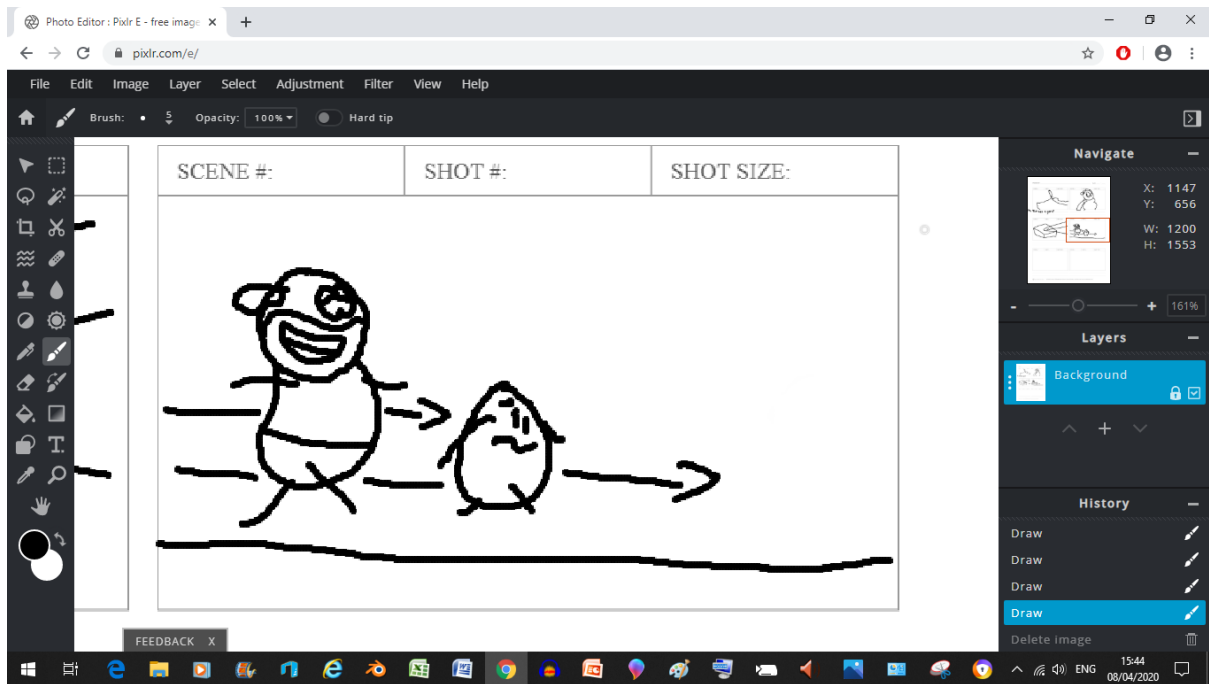


Here, I've tried to get a low angle shot of Super Sheep to make him seem more imposing

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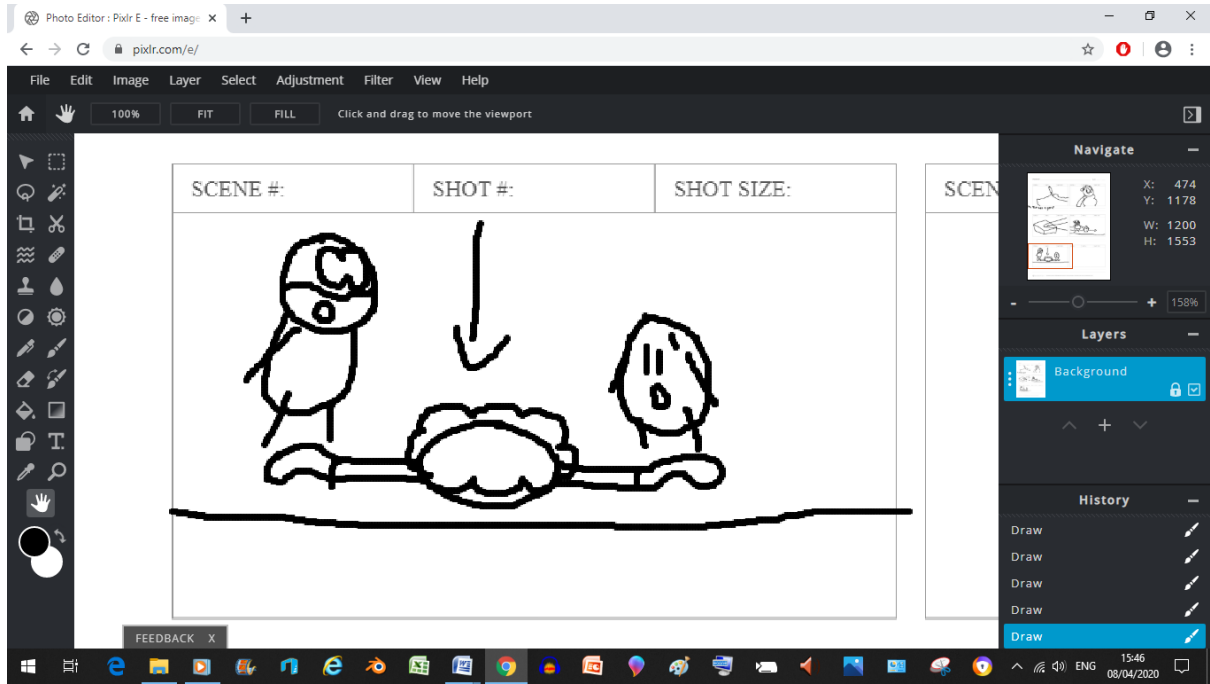


And now he's flying downwards (I might be done in less batches than I thought Scoob)

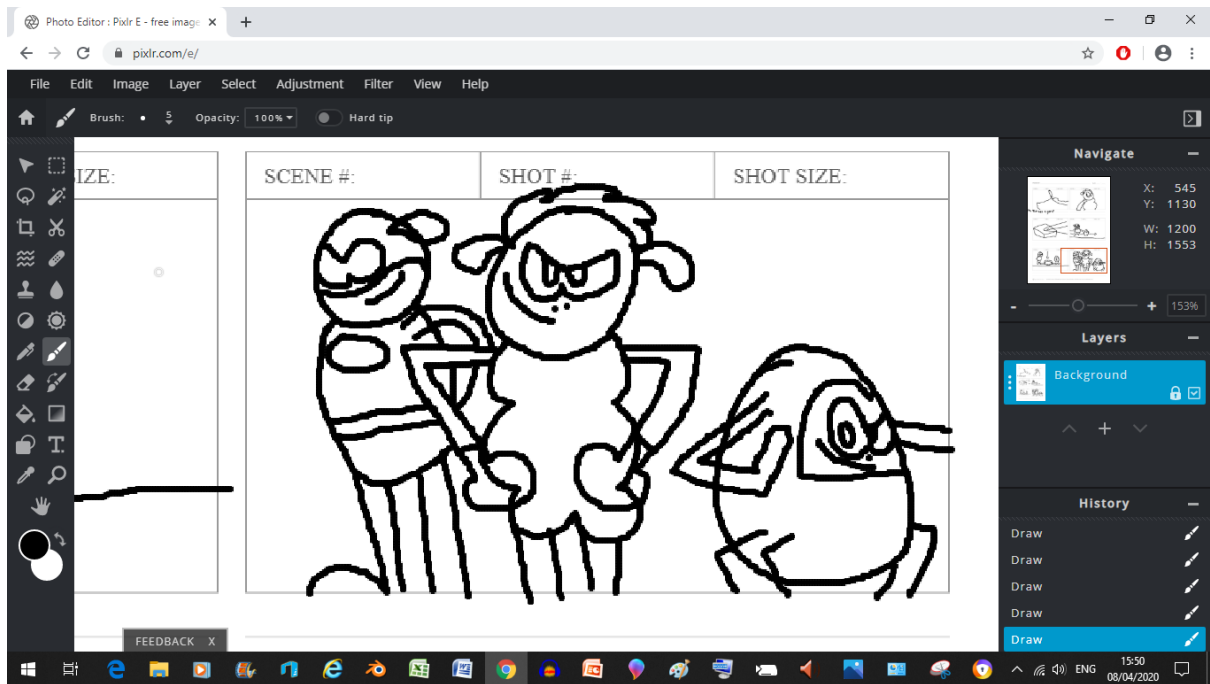


And now The Night Pig and Hugo are walking on stage

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And then their friend drops down



And now our boys are posing together as the cartoon ends



Hey speaking of the end, I've finally done the final batch of Storyboards (insert victory music here), my gosh did this get unexpectedly tedious to do (but alas, it's still an important part of film making), I may have cut some important corners here and there (which is not a good idea in hindsight) but it's done now.

## Asset Production

### Asset 1: The Cartoon Tornado with Cartoon Tornado arms

Production Video-<https://www.youtube.com/watch?v=HCYSRzE3yaI>

Reflective Paragraph(s): All in all, The tornado was rather easy to make, Just take a cone, cut a hole at the top and add some arms, I got the tornado's arms by simply taking my Super Sheep and cloning one of his arms. (even if there was a grouping bug that got in there, but I fixed it by simply copying the arm again) after that I cloned the arm again to get the second arm, but this time the second arm was a live clone of the cloned arm. What's the difference between a normal clone and a live clone you ask? Well with a live clone, any edits you make to the original will affect any live clones (and vice versa), this helped greatly because I just had to spray paint 1 arm and it would automatically do the other arm as well (thus meaning to do two arms only takes the time it would to do one), I also used my Super Sheep, Media Molecule's Art Character, and a Sonic Model (as originally made by Shigiri-12 but the character himself belongs to SEGA and Sonic Team) I modified for personal reasons. (don't worry guys, Sonic and Art aren't going to be in the project, Just my Justice Trio characters and Media Molecule's Horatio and Seb The Drummer Characters) now you're probably wondering why I gave the tornado arms. The reason is because I can simply make the arms themselves invisible using a key frame as a switch to toggle the arms on and off when I need them

## **Asset 2: The Hammer (or at least it's head. Because Hugo's a Shape Shifter and I already made his arm Brown)**

Production Video-<https://www.youtube.com/watch?v=tPFBXvq5kNg>

Reflective Paragraph(s): talk about a quick production, that hammer head only took me 11 minutes to do. (I expected it would take at least another 10 minutes to do but... That's video games for you) Although I did have a little bit of trouble attaching the hammer because at first it seemed to break Hugo's arm into pieces but after a little bit of undoing and a second attempt. I was able to finally get it in there and delete the hand no problem although now that I look back on it, maybe I shouldn't have deleted the hand, maybe I could have added the hammer head onto the hand and made it invisible so that I could use a key-frame to swap the hand for the hammer and vice versa (and then I could have done the same for the other hand too), but I digress, one new thing I did for this hammer head was get a little bit more intimate with Dreams' Sculpt tools (which I rarely use outside of character creation), specifically the shapes and the blending tools that go with them (at least when Stamping shapes like I did) and I have to say, the results of my efforts show how much of a novice I am when it comes to sculpting objects myself (maybe once I sculpt more I'll get better at making objects myself and learn more of the do's and dont's of sculpting)

## **Assets 3-5: The Chairs, Stage and Interior**

Production Video-<https://www.youtube.com/watch?v=fnGgvIJlxE>

Reflective Paragraph(s): Well this one was quite an interesting one considering how I basically ended up recycling a lot of stuff I'd already made for my fantasy project earlier in the year (which also used video games but for just the backgrounds), I recycled the chairs and stage mainly (the reason you also see me save the crane separately is for different, more personal reasons) but then something happened after I did that, I had an Idea. Hence why assets 3-5 are put in this one spot rather than separately. I thought "hmmmmm, while I'm here why don't I just remix the backgrounds I made for the fantasy project and simply use the concert as the basis for the convention interior," which is funny considering how I've been producing assets and doing the storyboards at the same time (which is now teaching me WHY this document put an asset list AFTER the storyboard in the animation section), luckily everything seemed to work out for me (just had to change a few things like getting rid of the hole and changing the stage sculpture itself so that it hid the Night Pig and Hugo from Seb and Horatio's sight (oh yeah, I also put the main people that'll be in this section of the video in the location so that I didn't have to once the animation started)

## **Assets 6 and 7: Super Sheep's apartment and the convention poster**

Production Video-<https://www.youtube.com/watch?v=Qwoy5cmS6c4>

Reflective Paragraph(s): well then, 43 minutes to produce a location like that is about what I've come to expect (considering I'm using video games to get the job done rather than industry standard equipment such as Toon-Boom or Photoshop) the main challenge I came across was making the poster (particularly the text that unexpectedly disappeared once the camera was a certain distance away) which I was able to fix near the end by simply un-surface snapping the text displayers from the poster itself and simply having them hover in front of the poster. The clock was real easy to

make considering I just textured the hands on using the spray-paint tool (which was also used to texture the poster) on a white filled donut shape. (which I'd flattened beforehand to make look like a circle) What I didn't expect was for it to look very good, but after a little bit of colour and shadow modification using the grade and effects tool, I've got to say I've done a pretty good job. For the basis of the room Super Sheep lives in I'd used some art I did of it that would have gone towards "Super Sheep and the Volcanic Deep Dive of Hex Moother:"



As you can see in the video however, I didn't include the mould, the broken pipe or the picture of Lorange for time saving reasons. Another tactic I've used here in this video is that the walls and ceiling are actually clones of the floor cube. This is because the way the graphics thermometer works, you see when you clone an object in dreams it doesn't increase the graphics thermo (unless you alter the clone in some way) because the game only considers the graphics memory of the original object in question (which does mean that if you delete every instance of an object the graphics thermo will go down), but all the cloned instances also share the same sculptural detail as the original (meaning if you decrease or increase the detail of one object, it'll do the same for every cloned instance of that same object)

Now with the poster, I ended up also coming up with the name of the convention too (the name's "Super Hero Slam-Fest" ),



the reason I chose to call it that was to keep it in line with my “Slamination Studios” Branding

## Assets 8-10: The Anvil (which I didn’t make), The Convention Exterior and Sheepopolis

Production Video-<https://www.youtube.com/watch?v=k3qhgRJliis>

Reflective Paragraph(s): The anvil itself was easy to find, I just looked at the update mode for the “Animation experimentation,” typed in “anvil” into the Dreamiverse search and hey presto, I win.

Nothing interesting happened here so let’s move on to adding that convention exterior.

When it came to the exterior of the convention itself, I decided to add it directly into my personal project’s first level, just so that I didn’t have to add it in the remixed version that will soon become the basis for the short (plus it’ll be a nice background bonus for my personal project), I was able to whip this one up relatively quickly because it was just a pair of cubes with a cut in the bigger one (and a text displayer on the other) that I used sculpt mode to create, the real challenge came in making sure that it lay outside of the playable area of my Level (but not so far that you can see where the road ends) but that was solved relatively quickly too, overall I’m enjoying this part of the process, it makes me feel like I’m becoming a real animator. (Although I won’t be able to claim that prestigious title until I actually produce the animation, and no, Captain Cartridge doesn’t count because that was only a few seconds long)

And last but not least, Sheepopolis. That one took the longest to make, and all I did was place down some of the gathered assets (mainly Lucid Stew’s city assets) so that it created the illusion of a proper city and then plonk down Super Sheep for the same reason I plonked down the other characters back in the Interior production, Speaking of that Super Sheep, I found it rather convenient that when I hit the 2D movement button in his character tweak menu it just happened to line up perfectly with the road he’s suppose to run down to get out of there. The most I did that was new was create a sign that said “Now Leaving Sheepopolis” on one side and “Now Entering Sheepopolis” on the other side, but other than that it’s just Lucid Stew’s city pieces and my Super Sheep mashed



together on top of two cubes I changed the colours of and made really really big to create a reasonable facsimile of the ground. Now that I've done all the Dreams assets, I can move on to making the title card in Pixlr, because I already have an end card from when I made that Captain Cartridge cartoon:



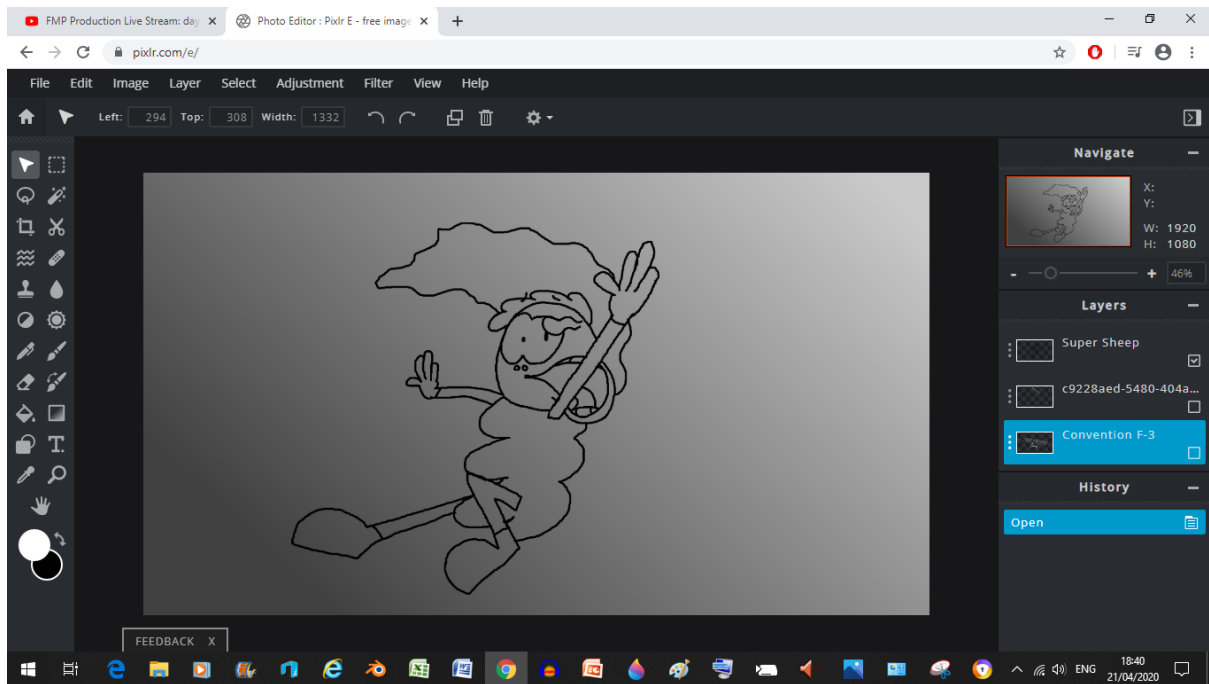
Although I might animate this end card if I have time at the end.

### **Asset 11: The Title card**

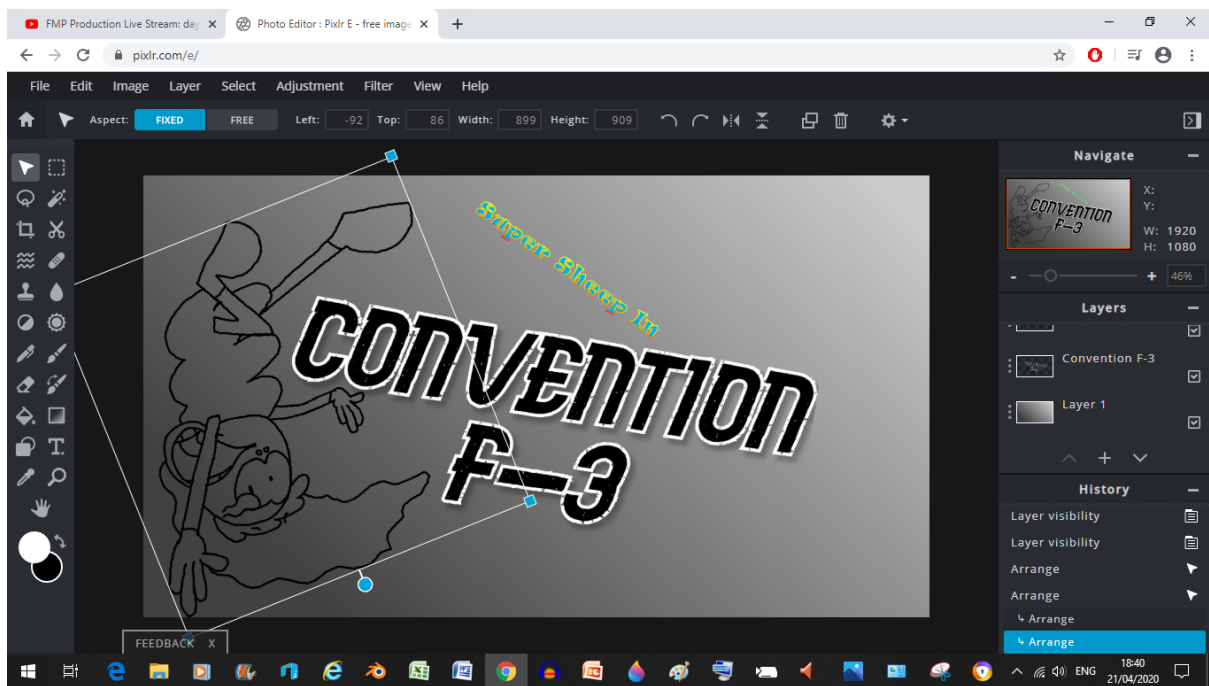
So unfortunately, this document got corrupted once and now I've lost all the evidence that was meant to go with this title card's production (all because I thought it was a brilliant idea to not safely eject pen-fold. So much for me getting that distinction), so I'll have to give you a brief rundown on how this got made. Basically I went in Pixlr and had to save the "Super Sheep in" part as an image because it didn't seem to support Ravie anymore (although the Convention F-3 part was typed out in a cool new font I discovered that seems to be Pixlr exclusive) and then I drew a new Super Sheep pose to go with it and after some repositioning and almost losing the whole thing due to bugs (luckily the new Pixlr update's history feature saved me), I got myself a title card (sorry if this part seems a bit thrown together at the last minute, I went through 8 days of production without realising this part was missing), however I did manage to dig up a version that was still in progress so I can at least show you something that isn't the finished product (though I should note that it's not going to be the same as having all the original evidence taken on the original date sadly):



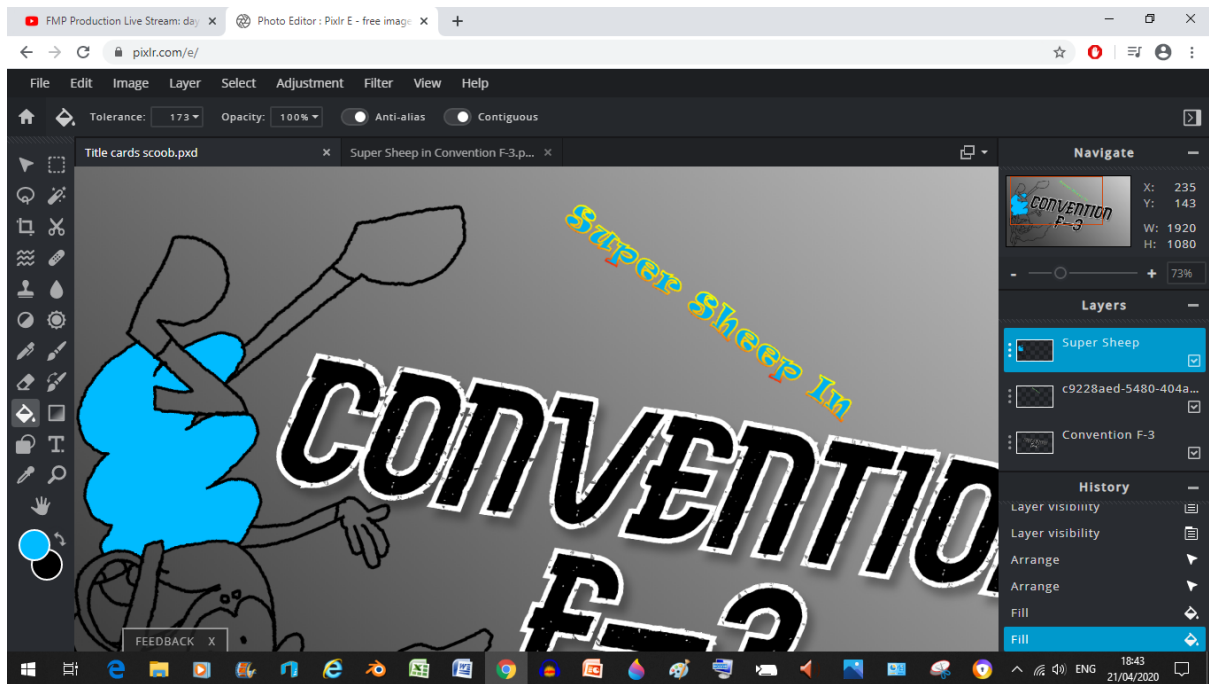
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As you can see in this image Super Sheep hasn't been coloured in yet (but he has been fully drawn)



And then I thought it was a good idea to put him in the corner



and now I'm colouring him in (of course I wouldn't have originally had the complete version to go steal the colour from, I'd have to either select the colour manually or just steal it from my other Super Sheep drawings)



And then after moving the text you have yourself a fully fledged title card

#### REFLECTION OF THE PLANNING

Write a detailed paragraph reflecting producing the planning documentation; answer the following questions to help write this

- Why is this planning documentation required?

- Was there anything difficult about the planning documentation?
- How well do you think the planning documentation has been done?
- Is there anything you would do differently next time?
- Could someone else make the product based on the planning material you have produced?

## Why Is Planning So Important?

You see dear reader, planning documentation is important because it'll allow you to figure out what you want the project to be before diving right in, but each form of documentation is important for its own reasons as we'll get into now.

### Scripts

Scripts are important because they are what help guide the vision of the project by telling the actors and/or film crew what your movie is about and it'll allow the actors to gauge what scenes they're in as well as what they're suppose to say in a given scene (if the client decides they want dialogue in their picture in the first place), how they're suppose to act as characters (for example, script directions might tell the actor that their character is either an eccentric goofball, a serious know it all or even an undercover police man), scripts can also help the actors and crew decide what effects they'll need for any given scene. (For example, most action movies will usually have an explosion or two sprinkled in there for dramatic effect where as a romance story may not need such effects, unless they decide to do a weird mish-mash of both) As for how I did in terms of the writing stage I'd say I've done an alright job. The main thing I wish I did was put in a list of the characters I wanted to put into the short (though I do understand that most professional scripts don't really include that sort of thing)

### Storyboards

Sometimes words on a page just aren't enough to convey how a particular sequence is going to pan out (unless of course the writer's a hack), luckily that's where the storyboards come in. Storyboards are created by specialised artists in a quick and efficient manner (usually at the cost of illustration, unless you can make high quality drawings really quickly) so that the drawings can be thrown out as needed if the producers, directors and/or the studio head (and I assume the censorship board in some rare instances) decide a particular sequence isn't needed anymore. In terms as to how I did, well, I'd say I did worse here than I did in the script because I blatantly cut certain corners to get it done ahead of schedule (I.E: not establishing what kind of shot some scenes are) and I think that's where someone else may fumble when making my product.

### Asset Lists

The first (and kind of last) thing I did was make an asset list (which as I learned while Storyboarding, Asset lists come after storyboards for a reason), now asset lists are important because they determine what assets need to be made or gathered at what time so that production can go smoothly. Assets can be anything from particular actors, unique props, song and sound effect licensing (as well as Intellectual property licenses), and even shooting locations and camera equipment. I created my Asset list first because I thought "now, c'mon, why are asset lists before storyboards? No matter, I'll just do the asset list first because I'm soooo smart

and handsome.” Boy did I learn fast why I shouldn’t have done it that way as now I’ve ended up needing more assets than anticipated (not to mention how the asset gathering people on the team would be wondering why we’re gathering assets while we’re still unsure whether or not we’ll need them yet)

## How Can I Improve This Part Next Time?

Next time I make something like this I’ll make sure to do better in this stage because doing the asset list first made everything else (except the script) a big giant mess. (Which as you can tell, is not a good look for a wannabe professional)

### PRODUCTION EXPLANATION AND REFLECTION

Write detailed paragraphs reflecting on the making of the product. This page should include the following;

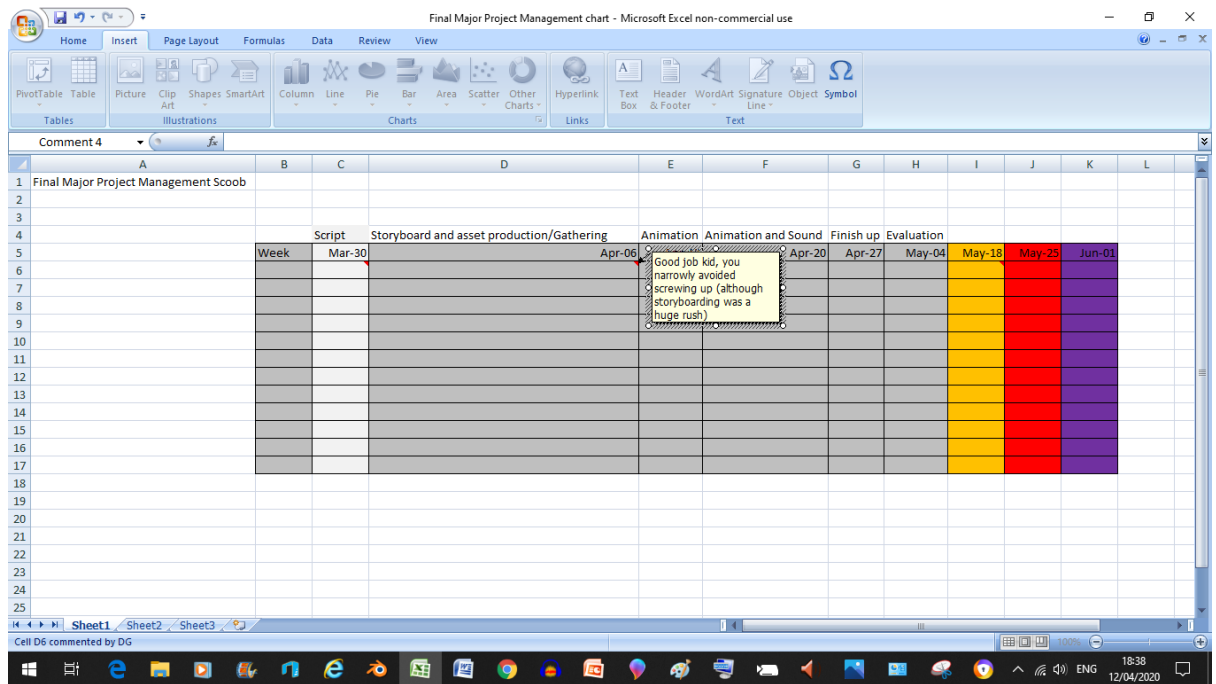
A detailed explanation of each stage of making the product

- Production of the Product (e.g. Video – Filming)
- Post-Production of the Product (e.g. Interactive – Testing)

A reflection on each stage of making the product

- What did you find difficult about making the product?
- What did you learn from making the product?
- What were the unexpected problems you encountered?
- How did you solve them?
- How would you do things differently next time?

**But before production, We interrupt  
this program**



Now this was a long time coming wasn't it. Overall I didn't think I'd have the storyboard done by this point but hey, when you're cutting corners anything's possible.  
Now we return to your regularly scheduled program

## Production Day 1 11/4/20: it begins

### Videos

Part 1: <https://www.youtube.com/watch?v=4Nd8E2voqYQ> Part 2:  
<https://www.youtube.com/watch?v=cwNYHSTpWSE>

### Reflection

Today I mainly created some animation cycles and did a small bit of Sound designing, and I've got to say I've gotten more done than I expected to given the circumstances. But (and it's a pretty big one at that), I feel like I didn't get to do as much as I could due to restrictions surrounding the software I've been using to get these Dreams videos you see on my channel (ShareFactory only lets you do an hour per video or it won't render) and those restrictions may very well hinder productivity. To curb this, I'm thinking of taking up streaming starting tomorrow (though don't be surprised if I end up wussing out at the last minute due to fear of illegality).

I also felt like the lighting isn't as good as it could be (which I can very easily fix later) because while it's bright, I feel the shadows make it a bit hard to see the character's faces (you know, the most expressive part) which as you can imagine, may very well hinder the visual humour.

One unexpected glitch I found was after I'd created the "Right to Close" sign Seb holds in this short. When I went to group it to his hand however, his hand ended up in a different area of the map (luckily I was able to get it back really quickly), though I think it had something to do with how I'd already keyframed Seb's hand by the time I grouped it and the sign because when I did a similar thing with Hugo and the convention poster, no such bug happened.

Speaking of Hugo, I'm starting to regret not making the hammer just a part of the regular Hugo model I could toggle on and off via Keyframe rather than making an entirely new Hughs dedicated to having a hammer hand because trying to sync up the cycle with the switch between Hugos was a pain that could have been avoided.

I also had some unexpected issues getting The Night Pig to put his hands on the wall (though that could be chocked up to me having not worked with characters in 3D on this professional level, and no my personal project doesn't count.)

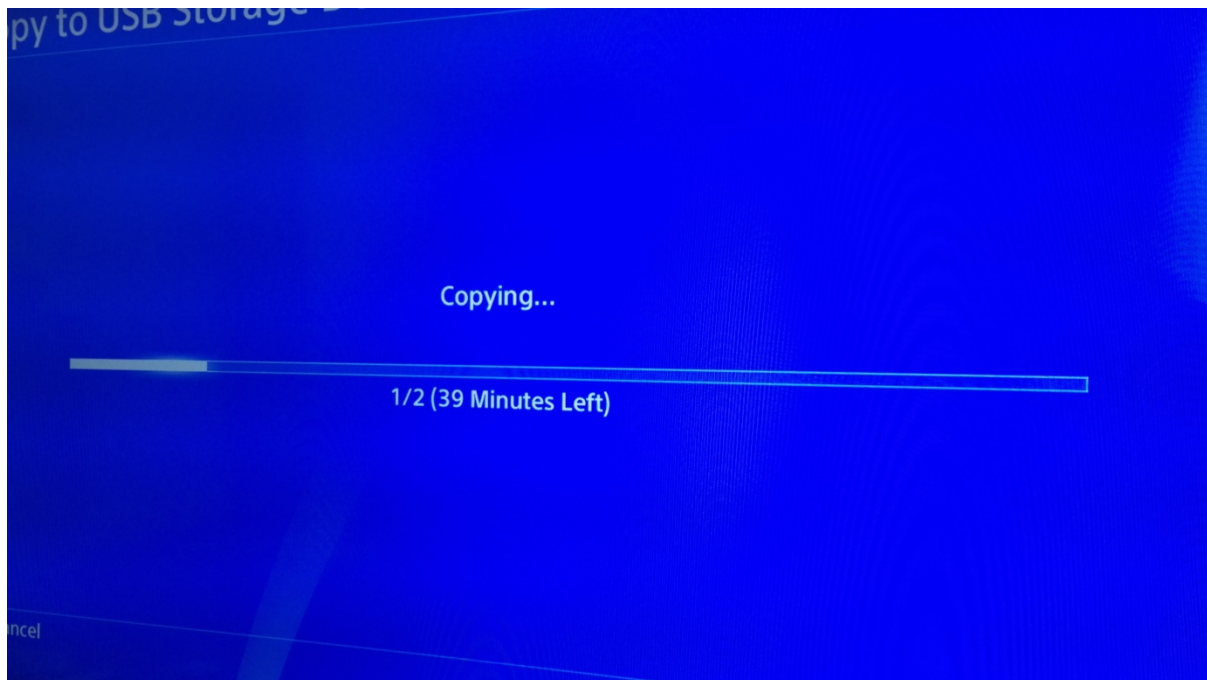
## Production Day 2 12/4/20: the Dream Stream Down the Easter Tube

### YouTube Stream

<https://www.youtube.com/watch?v=esG3INweWCY>

### Reflection

So I finally took up that live streaming thing and, I've got to say that after the initial link up and a little bit of fumbling around. I could totally get use to never having to worry about using my pen drive to get the videos out there as I can now just live stream everything and bada bing bada boom it's already on Youtube and I can get more done too (considering the time isn't as restrictive as with the share factory), which means no more dealing with this screen ever again:



But enough about the new exciting streaming thing, let's talk about what I did.

Today I managed to animate a lot more of the first scene (up until the camera Zooms in on the "right to close sign in fact) than I initially thought I would (but given the increase in productivity, I should have seen this coming), I did a lot more animation and a small amount of sound design (even putting

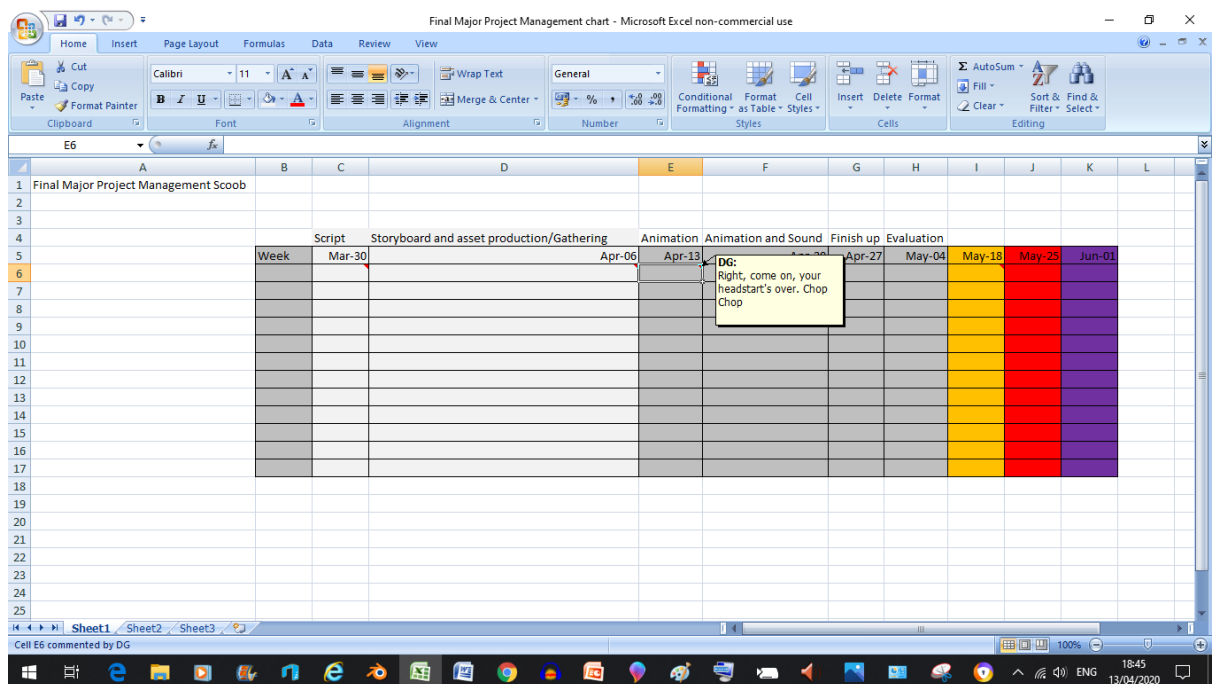


in the music), though I did have some issues with having The Night Pig in particular to not pass through things and I even had some trouble getting him to give Hugo a good patting, but with a little bit of position manipulation and some ingenuity, I was able to pull through in the end.

I did however have to take a couple of liberties from the storyboards (I.E: Camera angles and the like) but I think it'll be worth it because some of the liberties I took may very well be better than the original plan. (I.E: Showing The Night Pig's face when he's looking out from the stage means we get to see his reaction for example)

You know, I didn't originally think much of streaming as an option until this project buuuuu... I think it's the way of the future because you can see every excruciating detail of the production and (depending on the settings) even see the person's reactions live (even though I didn't do that this time because it's the first time and I'm not ready yet and to be honest I probably won't be by the time this project is done, or even long after it's done)

## We Interrupt This Program To Bring You Another Project Management Update



Right, at this point my head start in the animation department is officially over, so I need to kick it in to high gear right now or else I'll fall behind fast.

## Production Day 3 13/4/20: It Takes Two To Make a Thing Go Right YouTube Streams

<https://www.youtube.com/watch?v=3h0FCBBybnY> (Void in between parts)

<https://youtu.be/x07yQQQvI2c>

## Reflection

Ok, I know what you're wondering. "Son, why is this stream split in two like a rosemary flowerbed?" well the answer to that is that, well the Stream ended up breaking in the first 15 minutes (hence why there's two of them), this means there's actually a small void between the two parts because I assumed the stream was still going regardless of the buffering, so let me explain what happened in this gap, I was animating and editing the Music I'd put into the scene. (and by that I mean the Tree in Chains music), but let's go on further about what I did today.

So today I managed to animate the entire first sequence so near the end I was able to get started on the second sequence (where we meet the short's real protagonist, Super Sheep), but I did go back and forth between the two scenes because I felt the need to add at least some voice acting into the picture (you know, grunts, screams and The Night Pig's squeal), which I did by using the Playstation eye Camera's Microphone to record my voice. (it's not the best quality audio, but it's better than what I'd be able to get from LittleBigPlanet 3) I didn't expect to get the first sequence to a stage where it pans out fully (although I can still alter various aspects of it such as the Lighting and I still need to do some further clean up and sound design before I can call this sequence finished) so I figured I could at least get started on that bit, although I do suspect the whole project may very well end up being longer than 2.5-3 minutes (which was the original plan scoob), honestly I feel excited at this prospect but also worried because it means I didn't keep to my original time but at the same time, it's sort of a nice little incitement that I was able to animate more of this project over the course of 3 days than I was able to animate with Captain Cartridge over the course of 3 weeks. (Although to be fair on the Captain, I don't have to make new models for this project due to how I already have models of everyone here) One thing I should mention how ever is that I've had to take some major liberties with the panicking scene due to the way I chose to use my previous stage asset from the interactive media project I did a while ago (with some slight modifications of course), you see the stage was elevated (even though the storyboard never called for it to be elevated) so only Hugo got to do a runner, The Night Pig on the other hand had to just stand there and squeal his head off. (yeah, he squeals rather than screams because he's a pig you see)

Speaking of that scene, at first I had issues getting The Night Pig to actually move his upper body (due to how I took out all of his logic, with the exception of the eye logic, the mouth logic and the auto guide), so I had to bring in a second one (with all his game logic in-tact) just so that I could swap them out when I needed to, and even then I had trouble getting it to move with the motion controls. To solve this I simply created a new timeline with some key frames where I move one piece of his body and just let physics take care of the rest and, I have to say I actually like the results I got out of it. (same goes for the squealing by the way) Now on Day 1 of production I tried to do a credits list but ended up losing it (as well as the first day of production) to Penfold (my pen drive) getting corrupted (that'll teach me for putting too much faith in Penfold), which means that THIS version of Day 1 was actually written yesterday from the time of me writing this. So I had to recreate my credit list today, here it is:



## Assets

Super Sheep, Hugo The Shape-Shifter, Hammer Hand Hugo The Night Pig, Concert Stage, Chairs, The Justice Trio Round-up: Part 1, Super Sheep's Dingy Apartment, Convention Interior, Convention Poster, Convention exterior, Cartoon Tornado With Tornado Arms, Sheepopolis

## Creator

Sam Gordon/Flash-Bandicoot

## Original Asset Owner

Sam Gordon

## Assets

Cartoon SFX (Collection)

## Creator

Voodu\_xyz

## Original Asset Owner

Hanna Barbera and Warner Brothers Limited

## Assets

Seb The Drummer, Horatio The Ex Musician, The Tree In Chains

## Creator

Media Molecule

## Original Asset Owner

Media Molecule and Sony Computer Entertainment Limited/Sony Interactive Entertainment Limited

## Assets

LBP Sound Effects (Collection)

## Creator

Domino66

## Original Asset Owner

Media Molecule, Sumo Digital and Sony Computer Entertainment Limited/Sony Interactive Entertainment Limited

## Assets

Vintage-Style Jazz, Swing and Lounge (Collection)

## Creator

Arbourous

## Original Asset Owner

The Public Domain

## Assets

City Streets Kit

## Creator

Lucid\_Stew

## Original Asset Owner

Lucid\_Stew

## Assets

Anvil

## Creator

Ramkibainuzuka

## Original Asset Owner

Ramkibainuzuka

The reason I'm doing this is for when I get to the credit sequence and need to give the proper credit to everyone whose assets I've used in this production. The reason I put an "Original Asset Owner" section in here is because for some of these assets I needed to credit the people who owned these sounds originally. (Well, currently these people still own the

sounds but you get the idea) Hopefully this document doesn't get corrupted a second time tomorrow (but I can just send myself the document in an email to minimize the loss, and I'm no longer storing the whole thing on Penfold but rather directly on the computer)

## Production Day 4 14/4/20: When cartoon Sheep get moving

### YouTube Streams:

Animation Production: <https://www.youtube.com/watch?v=RT8-nLPRpXg> Asset List Mods: [https://www.youtube.com/watch?v=aHFM0\\_57sRk](https://www.youtube.com/watch?v=aHFM0_57sRk)

### Reflection

Well then, today was rather interesting. So I managed to actually get Super Sheep's first part to pan out in its entirety (but I'm still yet to do some of the sound work), and I was able to get in a little bit of sound design in there. I didn't really have much of an issue today (say for some repositioning shenanigans that took place as well as an attempt to free hand some notes that I had to cut out) as production went more or less swimmingly for me but I didn't expect to get this part done so fast (luckily I can start work on the next piece tomorrow) as I thought things like Super Sheep running in the air would take longer than they ended up taking to do, all I had to do to achieve this effect was create a cycle for the legs using a separate timeline and then I'd turn that timeline on with a key-frame in the main timeline (where the animation for the rest of his body is stored), just so you know, it's the same thing for his walk cycle by the way. Some liberties I had to take from the storyboards however were that I had to have the camera do a quick pan when Super Sheep prepares to run (but before he does the running on air thing) because I decided to create a new pose which happens after his "YIPE" pose. Originally I simply tired moving the camera so that it looked good when he does both poses but then I scrapped that Idea in favour of the pan, which I think is much better in hindsight because it means I get the best of both worlds. However, I did make an interesting new discovery about the audio slice tweaker tool, that being that I can simply turn the slice audio up and down by dragging on a white line above the black audio area in the respective directions. (Drag it up to turn it up, and drag it down to turn it down)

Now, at some point I realised that since I was using one of my levels from my personal project, then there are going to be other people's assets that weren't accounted for on my asset list (this second stream is meant to rectify this, but as of writing I've remembered one more asset that I'll need to deal with tomorrow, that being the lampposts), this also meant I've had to update my credits list by the way, take a look:

## Assets

Radio

## Creator

GeekTheMadNose

## Original Asset Owner

GeekTheMadNose

## Assets

City Backdrop (Reduced Thermo)

## Creator

Pepitoelcojo

## Original Asset Owner

Pepitoelcojo

As you can see, I'll have to update that credit document at least once more (because lampposts), also the fact that I'm out here using video games to get the job done and that it's a relatively new frontier by college standards (as far as I know anyway), because there exists a whole plethora of videos that were animated using video games on the internet, those are called Machinimas, which is essentially what I'm making here means I'm likely playing by completely different rules than the rest of the world (given how anything I find in the community is fair game for the video, as long as I give credit), which I think which will end up giving me an unfair advantage because it's likely that the rules around this stuff will be more set in stone by the time I'm already done, unless the rules around using Dreams to create videos for college have already been set in stone and I just didn't notice. But then again, there is the possibility that it just falls under the Computer Animation category.

## Production Day 5 15/4/20: Tornados and a few complications

### Youtube Stream:

[https://www.youtube.com/watch?v=qIFV\\_-nssY8](https://www.youtube.com/watch?v=qIFV_-nssY8)

### Reflection

So today I've done one of the simplest sequences in the entire project (the one where Super Sheep's running from the city) and I've done some work on the part where he's getting sucked into the tornado, the main thing I need to do now is figure out how to do the parts where he's inside the tornado (Do I do them as a separate scene or just as a part of the current one?), but I can figure that out tomorrow, let's talk about what happened in today's stream (since that's why we're here)

Today was quite a productive day as I "animated" the scene where Super Sheep's running in the city (and even when he's running while the tornado's "forming") by simply whipping out a possession recorder and playing as the character of Super Sheep and literally holding forward on the left stick. (Or in the case of the City sequence, holding Right) These parts use

the same approach as many Machinima videos (particularly older episodes of Red Vs Blue) but in my case, I'm also using cameras and key frames where as other Machinima makers would have to use other players as cameras. (That and I've created the character models I'm using) The hardest thing about those parts was deciding when and where to use the camera switch key frames, and in the case of the tornado runner, compromising between the character's speed and playability by trying to find a good midpoint between the two (if I make him too fast he becomes uncontrollable when turning but if I make him too slow then it'll take forever for him to get where he needs to go), luckily I'd already made the running animation for him so it wasn't much hassle, I just pick which running animation I wanted him to do (in this case being the sprinting one), and go. Given how Super Sheep, Hugo and The Night Pig's models are all meant for a game project I've had to put on hold for the time being because of this project (although I have been making a Lorange and Syntha-Sheep in my personal time, but they're not in this project, and neither is Hex Moother)

Once I realised the complexity of the tornado sequence however, I started to worry that this part might end up doing the whole thing in and I wouldn't be able to get the project done in time (but as you can see from the stream, I did manage to do the first part to a passable standard in the end), not only that but a few issues ended up happening (some of which were harder to solve than others) particularly getting the "Tree In Chains" music to play the way I wanted it to (because with that particular piece of music, I can re-arrange every instrument to my liking and thus make new versions of the song. This kind of makes me wish I chose to use more music like it (I.E: more of the Art's Dream Soundtrack) rather than the Vintage style collection, which is just recordings of already existing music slapped on to some timelines), but with a little bit of ingenuity and some quick tests I managed to pull through and get a result I can proudly call mildly adequate. Another problem I had was figuring out how to have Super Sheep rise off the ground (but after putting that part in a separate timeline everything eventually clicked right into place, including the camera, which I thought would cause me a bit more trouble than it did) I did have a scare once I brought in the anvil and thought that moving it with a key frame had broke Super Sheep's swimming cycle by making him disappear, but as it turned out, I simply had the anvil in the Super Sheep group by mistake (all I had to do then was ungroup the two elements and everything was all hunky dory)

You may have noticed that in this particular stream, I've been testing the product more often. This was to see how the whole thing's playing out thus far (and to make sure all the scenes play out according to plan), although in one of my preview tests, I took particular note of the time and I think it's running just a bit longer than two and a half minutes (given the surprising output of 5 days worth of production, I might be able to make it a few extra minutes and get away with it, and who knows, at this rate I may even find time to animate the end card after I'm done)

Now, as for the updated credit document, here are all the changes I made to it

## Original Asset Owner

Hanna Barbera and Warner Brothers Limited

## Assets

Seb The Drummer, Horatio The Ex Musician, The Tree In Chains, Lamppost

## Creator

Media Molecule

## Original Asset Owner

Media Molecule and Sony Computer Entertainment Limited/Sony Interactive Entertainment Limited

## Assets

LBP Sound Effects (Collection)

## Creator

Domino66

## Original Asset Owner

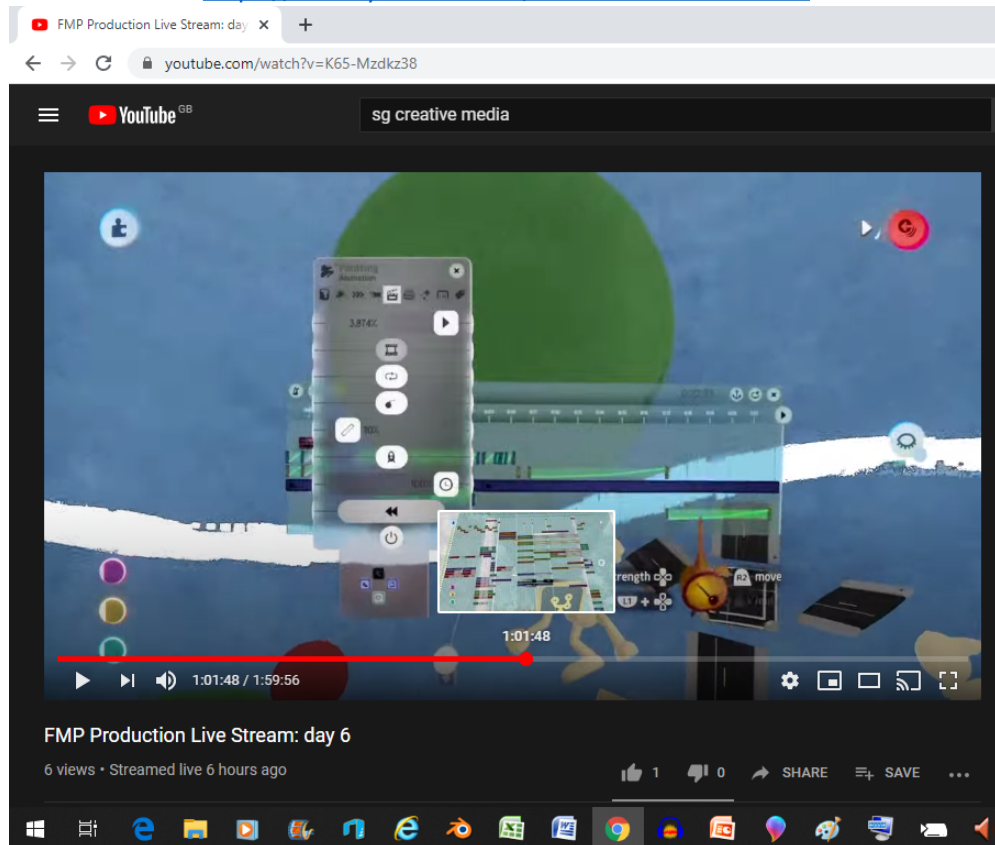
Media Molecule, Sumo Digital and Sony Computer Entertainment Limited/Sony Interactive Entertainment Limited, Konami Limited

You may note how I've added on to the LBP Sound Effects section to give further credit to more of the parties involved (I.E: Adding Konami to the LBP sound effects section due to some of the sound effects coming from the LittleBigPlanet Metal Gear Solid DLC Pack and how that series is owned by Konami), I also added the Lamppost Asset from earlier to the Media Molecule made assets section (because it turns out they're the ones responsible for the lamppost I used in the personal level), hopefully this'll be the last time I have to update this document and my in-game asset list (but don't be surprised if I end up being wrong) because all this tom-foolery I've been doing as a result of not thinking through the repercussions of the Assets I picked out is not making me look very professional right now (maybe next time I do something like this I'll actually think my choices through more carefully.)

# Production Day 6 16/4/20: Cracking Tornados Gromit

YouTube Stream:

<https://www.youtube.com/watch?v=K65-Mzdkz38>



Just evidencing some strange processing shenanigans that happen just after a particularly long stream

## Reflection

So today, I actually managed to do one of the more complicated sequences by breaking it into two separate scenes (in 1 Scene I'd have the tornado exterior, and in the other we're inside the tornado and I can animate all that stuff with Super Sheep), while I expected to get a good chunk of the way through that particular sequence, what I didn't expect was how I managed to be pretty much half way through Super Sheep's tornado shenanigans I just need to do the part where he gets sucked back in and the part where he stops it and I've finished this rather complicated sequence (which I've chosen to break down into smaller scenes for simplicity's sake, although it does mean I need to make sure the music's properly aligned with the scene transitions, but so far it's been relatively easy to do it from ear memory) However, just because I've been animating these sequences at a quick and speedy pace, I will say that it doesn't make these sequences up to snuff by theatrical film standards (or even TV show standards) because the way I've done it has resulted in shall we say, less than ideal (sometimes there'll be some unforeseen jank, like a character may pass through something for example.) but nether-the-less, once I get the project to a point where it pans out fully, I can use whatever time remains to refine it and give it some more polish. (If I get everything done this week I can use next week to polish it up) The main problem I ended up bumping into was Super Sheep's scale with the rest of the environment when he's bumping into everything, and I decided that it would be a good idea to have the camera pan across the environment, and then when Super Sheep speeds the tornado up it speeds (and pitches) the music up because I thought it would be funny.

I'm starting to believe that I might get this whole project done at this rate because with the way I've been animating 1 sequence per day, I'm on track to be able to do the clean up stage real soon (and to think I doubted myself earlier in production, but who knew), if I do get that clean up week I think I'm going to, well I can see it being a rather interesting process indeed

## Production Day 7 17/4/20: It's been a week already

### YouTube Stream

<https://www.youtube.com/watch?v=BD9VYG39cXw>

### Reflection

Well then, it's already been a week since the official animation process started and, I've got to say. I didn't think I'd be most of the way through already (just the final convention piece and we're good for clean up), heck if I get this done quickly enough I might even find time to animate the "We're dinny done here folks" part rather than just use my pre-existing end card. The main new technique I used was using the action recorder to do the part where Super Sheep tries to resist the Tornado for a second time; this helped me make it look like he was giving a boatload of effort to avoid the tornado without using a ton of key frames to achieve the same effect. "What's an action recorder" I hear you asking, essentially, the action recorder records every detail of what you do to any given object and/or gadget (for example, when I was shaking Super Sheep around the action recorder would record every little shake I did whether I did it intentionally or not) this can help you do things like have a character fly around in a really funny way without having to key frame everything like a real animator, this as you can tell has the potential to save precious thermometer space, which in the end I didn't even need to worry about very much considering how everything I did fell well within the limits (which can be super lax if you absolutely know what you're doing and use a few key tricks to get around them. I.E: cloning an object over and over to save some space on the graphics thermometer or reducing sculpture detail on smaller and/or far away objects)

The thing I had the most fun doing was tying the music speed to the intensity of the tornado because it made it seem as if the Tornado and the music were one in the same (essentially, the way I used the tree of chains music was that I used small sections when the characters were panicking and I used longer chunks when the tornado arrived, effectively making it the tornado/panic theme), and I thought it was a rather funny idea. (Much like how I chose to repeat the joke where he smashes into everything but at a higher speed this time)

One thing I didn't expect during the making of this project was how I couldn't simply have the tornado form like a regular tornado, which just forced me to revel in the absurdity of the situation by keeping the tornado forming sequence how it was (the tornado simply popping into existence) and simply added a quirky cartoon sound to really sell the jarring nature of the situation (it's the same reason the tornado also pops out of existence later after a whup whup whuuuuup music cue I created had played out)

Another little trick I used was using some paintings to communicate speed (I.E: when Super



Sheep's flying around in the tornado), I figured it would be easier than animating the model moving at ridiculous speeds via key frames (and Quite frankly I think it looks better for the most part) because you wouldn't really be able to see the character anyway so I thought "yeah, why not do some painting again" (another example of me using this technique of paintings for speed can be found in the opening cutscene I'd made as part of a personal project of mine), I also used paintings to create some dirt in the ground when Super Sheep crash lands before getting sucked in again, because it was either that or spray painting a copy of the ground and then switching them out), I figured painting would be the easier option for me because there was no way I was getting another copy of the ground just so that I could paint a measly dirt texture on it and then swap the two copies out with a key frame.

However, I do see that maybe I could have simply had the music and animations simply share the same timeline so that everything could literally be edited to the beat of the music, but given the fact that I ended up speeding up the music in real time with key frames, I'd say it's a good thing I didn't go with that plan because then the animation would speed up too.

## **Production Day 8 18/4/20: The laws of time are mine**

### **YouTube Stream**

<https://www.youtube.com/watch?v=P78iVxqcg5s>

### **Reflection**

Ok, so now that principal animation is done (the reason I say this is because there's still some cleaning up to do), I've got to say, I'm quite proud of what I've got so far (despite the terribly rushed animation) because I like to think of it as a stepping stone which I can improve on in the future, for example, maybe instead of animating the whole thing at once as I went, I could have instead done a version where it was just the key poses and then afterwards I could have done further refinement and added in the tweens afterwards (you know, like many real animators tend to do), but in Lou of now having spare time before clean up and credit week starts I figured I could animate the end card (and Sunday could be dedicated to creating a new title card in Dreams, considering I have the time for it), needless to say I did that real quickly (considering Super Sheep's the only one here that actually moves and even then, I only animated him after I did the voice acting, which I think worked out quite great because I was able to sync the movements with what he's saying more easily) and I've got to say that putting music from my asset list in rather than the Looney Tunes theme like I originally contemplated doing has given this quite the improvement if I do say so myself. (but then again, the fact that the character actually moves and says the phrase is a much bigger improvement in my book) The main issue I had while animating the ending of the project however (and by that I mean the bit before the end card) was getting Hugo and The Night Pig to come closer to Super Sheep in a convincing and natural way (which I ended up giving up on part way through so now they just kind of slide towards him in such a fashion that it looks like they only took a single step) and also animating Super Sheep getting up in a way that seemed natural (but to be fair though, I'm sure lots of animators have issues trying to do this on their first animations but every one's got to start

somewhere I suppose) because I hadn't really done it much before (at least not very well, I mean, there were attempts here and there to do it in my personal projects), but alas, I think it's one of those things I just need to keep practicing over and over again until I eventually (and I do mean eventually) get it right (much like the approach I did when drawing Super Sheep and friends, just draw them over and over until one day I just get good at it)

So yeah, expect some title card replacement tomorrow (and perhaps some more voice acting on the side, which I quite enjoy doing actually, thanks for asking) which will make my work in Pixlr absolutely pointless (if all goes according to plan that is)

To be honest I don't think I'd be here were it not for my project management chart (or even Dreams for that matter) because having mini-deadlines I can set really helps me psychologically do more stuff in less time (like animating entire sequences in my project in less than a day) which if I do it right, can create the illusion that I have less time to do things than I actually do. Not to mention how the current world situation has basically forced me to work from home (and thus deal with that homely procrastination problem to become an unstoppable being), this is partially why I was even able to animate using Dreams PS4 in the first place because without a PS4, I'd basically be doomed animating 2D characters as you no doubt know from the Captain Cartridge fiasco that happened earlier this year, even though one of the teachers offered to bring in their PS4 so that I could use that to have Dreams at College (because they were getting the game on release anyway) during the final major project period, but alas, some micro biological shenanigans have now resulted in a big old crisis.

## **Production Day 9 19/4/20: Scrambling to figure out what to do next (and credits)**

### **YouTube Stream**

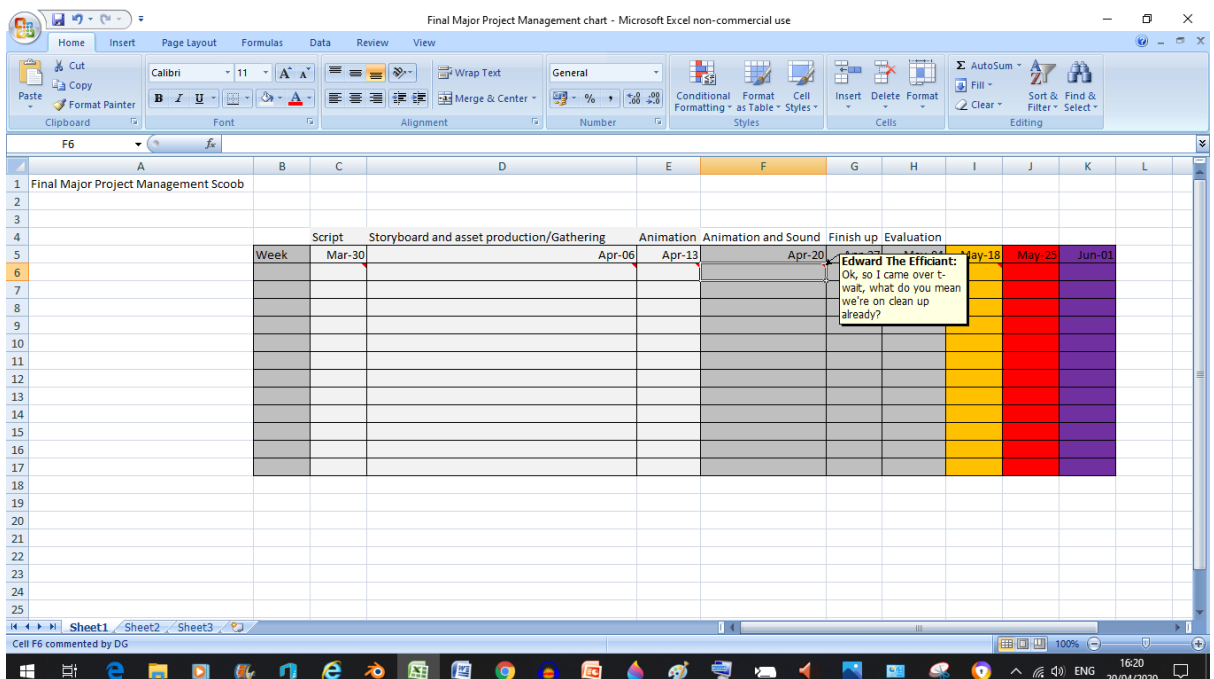
[https://www.youtube.com/watch?v=nWSWr9v\\_so0](https://www.youtube.com/watch?v=nWSWr9v_so0)

### **Reflection**

Ok, so all I was really suppose to do today was do the new title card and that was about it (because I expected that I wouldn't get it done as fast as I did) but in lou of finishing that up really really quickly, I figured it would also be a good time to do a little bit more voice acting while I had the chance (although I did later feel the need to give the title card some animation anyway as to not make it so static), and then I also gave Hugo and The Night Pig some actual movement during the Dinny Done sequence (so that it didn't look like Super Sheep was hanging out with weird statue people), it was real easy to do considering I just gave them some animation loops to do, Hugo waves and The Night Pig just kind of bobs up and down, though I might change The Night Pig's animation next week because it just looks a bit weird to me. (Ok, I say it's a bit weird but I'm working with anthropomorphic animals here) Now what ended up taking the bulk of my time this time was, funnily enough, the Credit sequence.

Now this part was interesting because I managed to figure out the approach I wanted to take with it as I was doing it (which means that yes, I made it up as I went along), that's how I eventually settled on having all the Assets I used be shown directly in the credits (because I figured "hey, I'm already doing the animation via less than conventional means, I might as well take an unconventional approach with the credits while I'm at it") while having who made said assets on the top of the screen, well, with the exception of the music and sound effects, which did start out as a bit of a problem since you can't just make gadgets directly visible (because in other circumstances why would you ever want to) but I did eventually come to a solution, say which collection that a small sampling of sounds I play come from (same goes for the music by the way) and then also bring in the original audio owners too. (because the sounds I used were imported) Needless to say it was fun bringing in all the assets (as the fact I could simply go see who made the assets directly ended up negating the need for me to even use the credit document in the first place, but, it's still a good little document for this workbook's sake) and trying to figure out a solution for my sound problem (and also fixing some bugs, I.E: when I thought the credit music was bugged, but it turned out I simply forgot to delete the original sound chip I copied the music from), but come tomorrow, it's clean up week baby, and an opportunity to attend to other things that need fixing or adding (I.E: some more voice acting and sounds), this shouldn't take me too long, maybe a day or two at least. You know, I find it kind of cathartic that with this project, I've ended up with time to fix up and improve the animation further, where as with The Captain Cartridge, I barely got that one done under time constraints (and even then, it was because I'd changed course at the 11<sup>th</sup> hour), funny how that works out.

## We interrupt this program to bring you another Project Management update



Well well well, it's that time again already. I've just got to say that I think having this project management chart to guide me on what I need to do next has really helped me speed up production to the point where I'm technically ahead of myself once again (but you can likely blame the fact I used video games to get the job done for that one), with Captain Cartridge, I never had a project management chart, which is at least one reason why it went wrong in the first place. (the others are that I had to make last minute changes, I was way over my head and I procrastinated a bunch at my house) And with that, we return you to your regularly scheduled program.

## Production Day 10 20/4/20: Some cleaning

### YouTube Stream

[https://www.youtube.com/watch?v=6\\_CNNB3Q7Eg](https://www.youtube.com/watch?v=6_CNNB3Q7Eg)

### Reflection

Well then, clean up might take less time than I initially thought, the main bit of clean up I did today was add some further Animation to certain Portions, I.E: when Hugo's trying to think of what to do only to end up panicking. I also took the part where Super Sheep's running (and the camera follows his shoulder) and managed to shorten it down quite a bit, which I think is a nice improvement because it means we get to the action a bit faster (even if it meant I had to re-time The Tree in Chains music and fix a bug where the tornado didn't stay where it was suppose to by extending the length of the key frame), I also added some more voice acting near the end with Seb and Horatio giving some nonsensical gibberish (because remember, the goal here is to avoid using dialogue to tell the story at pretty much all costs) to add some noise before Super Sheep crashes in. I also edited the Sheeppopolis part to make the city (or what little we see of it) look more like the wasteland I said it would be in the script (which means making the buildings look mouldy and even rotating them to make it seem uneven), but I had to be careful when doing the rotation because I didn't want the buildings to interrupt Super Sheep's path because that would either result in him being stopped, or he'd pass right through the building like it was nothing, either way it's no good.

But in the end I did manage to achieve the effect I was looking for.

Hey, speaking of buildings, it was when I'd finished the Sheeppopolis bit for the day that I realised I forgot to put said buildings in the credits (they were made by Lucid Stew by the way), so I went into the credits to add the buildings which made the graphics thermometer go up to 90% by the way (which isn't good because it means I could theoretically hit the max with the next object if I wasn't careful), luckily all it took was reducing the sculptural detail of some of the objects in here and it was smooth sailing from there, I even got to fix some other issues with the credits as well as make a few enhancements too (like distinguishing whether the involved parties made both characters and props or just props)

Another thing I did today was animate the convention poster in the title card (mainly so that it blended in with everything else), I get the feeling that If I keep going at this rate I'm going to run out of things to reflect on (which will be both a blessing and a curse because on the one hand I won't be rambling on about what I did as much, but on the other hand how am I suppose to get a distinction at this point?)

# Production Day 11 21/4/20: making more subtle changes

## YouTube Stream

<https://www.youtube.com/watch?v=G95ikpciib8>

### Reflection

Ok, so if this stream seems shorter than usual, that's because some of the things I did were mostly quick changes and additions. Mainly changing the sign Seb holds so that the stakes are easier to convey to the audience (I did, this by simply scoping into the group it was in, going into sculpt mode and changing the texture with the Spraypaint tool, it was really simple to do for me, especially with the surface snap feature turned on.) I changed the sign because I felt like a big red C in a circle might get the wrong message across (I.E: the audience might think the story's about avoiding a lawsuit rather than avoiding the total shut down of their convention), adding some walking sounds to Hugo and The Night Pig and adding a Voice acting section to the credits. (as well as turning on the "always on top" setting for the text displays around each object and character so that the names don't get covered ever again) I also timed out how long the cartoon took to play out after shortening the part where Super Sheep triumphantly looks at the camera after stopping the tornado and... I'm actually quite shocked that it ended up being 4 minutes and 4 seconds without counting the credits and 5 minutes and 19 seconds if you include the credits (though both times do include the intro card and the "We're Dinny Done Here Folks" card, so just keep that in mind) because when the proposal started I was confident I could do at least 2 minutes during the whole 12 week period but I ended up animating 4 minutes in just over a week (although the animation isn't anything spectacular as a direct result of this, but fixing that and making improvements before I get feedback is what this clean up is for. Oh, and I also didn't have to make any new character models for this project either, because I'd already made the Justice Trio in my personal time for a personal project), the strange part is I don't know what to attribute this extra time to, the Video Game? Me actually improving my time management skills? The Project Management Chart? It's quite a bonkers situation indeed. I don't fully know what I'll end up doing tomorrow, heck I'm not even sure how I'll top this next year once things go back to normal, but I'm sure I'll think of something. Also, apologies if there's not as much substance to these recent bits or reflection, I just haven't had as much to do recently (I mean, I didn't even think I'd be in this situation right now)

# Production Day 12 22/4/20: Tornado-mation and some dinny-ditions

## YouTube Stream

[https://www.youtube.com/watch?v=YQ\\_CT01CO5E](https://www.youtube.com/watch?v=YQ_CT01CO5E)

### Reflection

Well then, that certainly got more productive than I thought. Today I went ahead and applied an Idea I had last night while in bed to fix the Jank on the tornado bumping sequence by simply adding a cloned key frame and placing it in a similar position to the

original (and making sure there was no tweening happening because I'd placed the cloned frame in such a way that it passes through the original frame) and I've got to say that there was only a marginal difference between before and after. (But then again, I only changed one very minor aspect so I realistically should have expected to not noticed much of a difference) After that was finished I figured I'd make some further improvements to The Night Pig's Animation by changing it entirely and after my changes created a bug where The Night Pig rises upwards after falling down I added a floor as a measure to counteract the bug (In Dreams, when you place a puppet into a scene without ground they'll just run on the air, and when you place a puppet while time is playing in said scene, they'll rise up slightly, when you add a floor gravity will apply once the puppet senses the floor a certain distance below it), and then after I added the floor and started messing with the lighting I sort of got carried away with changes (adding the other two characters that were in the cartoon (complete with their own animations), changing the lighting, changing the text colour and the font and even changing Hugo's angle to make it seem more like he's looking at the audience like he's supposed to be), after I did all that I decided to make at least one small change to the credits, getting rid of the shine on the buildings Lucid Stew made so that you can more easily read the text on top of the screen (although I could have just moved the buildings or even change the text colour, but I felt like this would work best in this situation)

I should probably talk about how I came up with the phrase "We're Dinny Done Here Folks," you see, Dinny Done is just a phrase I say sometimes (and no, I'm not sure why I say it or if it's even from anything, I just started saying it one day, just because) and me and a friend of mine were doing some adventures (no not the Eternals NX/NX Dimension Hoppers, this is a different thing with a different friend of mine from high school, and yes, we still do it to this day) with Super Sheep where it would end with the straight "That's All Folks." Until one day, where I suddenly thought "hey, why don't I incorporate the phrase "Dinny Done" in there, It'll be totally unique if I did" and ever since then, the Super Sheep thing has always ended with "We're Dinny Done Here Folks." And then, once I got into college and had to make that Captain Cartridge project I made an end card starring Super Sheep and friends that said the now classic phrase (mainly because their original cameo had to be cut due to time restraints) and hey presto, that's how I ended up with that end card (which I was going to use in this project, but I ended up replacing it with the animated version you see before you. In a situation I now find to be poetically ironic, I made this new version because I had too much time on my hands after finishing principal animation for this project. (Right now I'm making smaller adjustments and cleaning it up for release, which will probably happen at the end of the week because I can't keep tinkering with this forever)

## **Production Day 13 23/4/20:**

### **Apartment Renovations**

#### **YouTube Streams**

Part 1: <https://www.youtube.com/watch?v=8njz9nO4RgY> Part 2:  
<https://www.youtube.com/watch?v=BS0Tl9qDBbg>

#### **Reflection**

Today, I decided to try and improve the tornado's animation before it leaves existence for good. (needless to say I was a small challenge, but I pulled through in the end) After I did

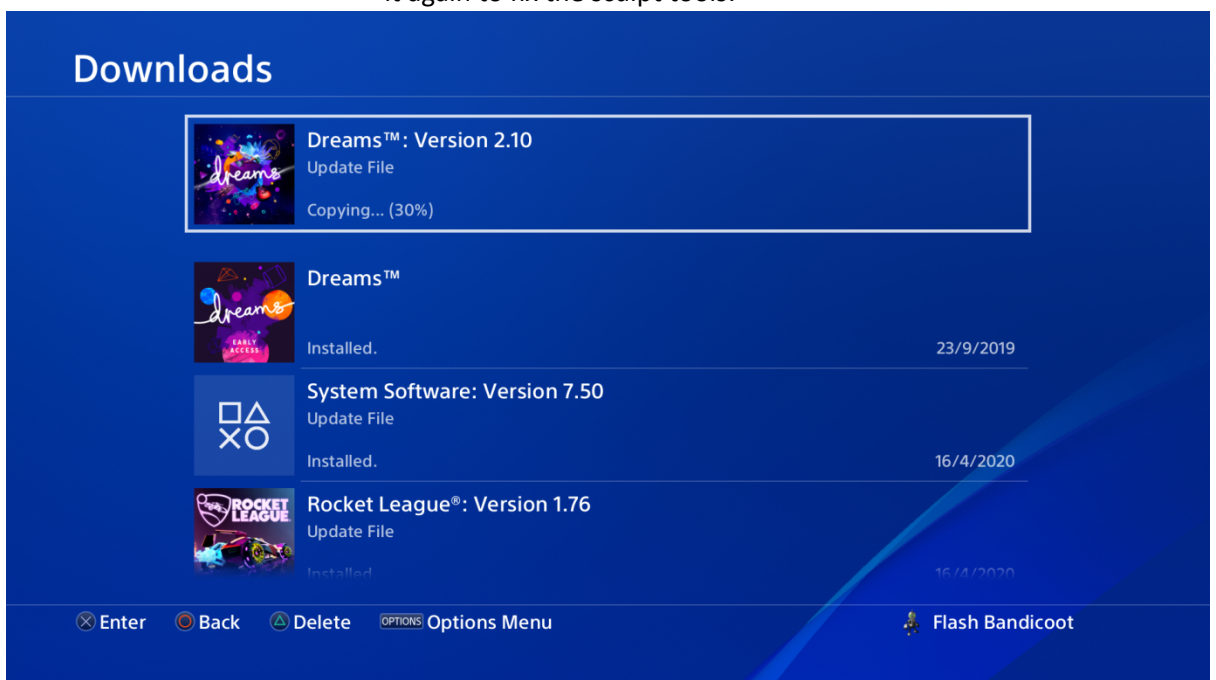


that came what took up the bulk of these two streams, renovating Super Sheep's apartment by adding the table, mould (although I did make the mould green this time around), picture and pipe from the original picture:



So yeah, now everything's more or less on model with how I originally envisioned this place (with a couple of minor tweaks here and there)

Now, this is a good time to talk about why this stream was split in two, you see near the end of the first stream I'd run into some unexpected issues. While I was working on the pipe, the sculpt tools seemed to stop working properly (probably the result of a glitch in the game) and after I saved it and left, it locked me in an infinite loading screen once I tried to re-enter it again to fix the sculpt tools:



And to make matters weirder, there was a game update in between the first and second streams, that's why there ended up being two streams this time around folks.

Luckily it didn't corrupt the scene entirely so I was able to get right back to work finishing up the pipe. Another small element I changed was the lighting (which now uses a different lighting image) and, well I'd say the entire sequence looks a lot better now (after a little bit of extra tinkering of course) because of the way the light doesn't actually cover the entire room (mainly due to the pipe and its shadow, thanks pipe), now today I received an E-mail telling me that this project is no longer getting graded (at least in the traditional way, it'll still be used as evidence of improvement) so I'm thinking of wrapping up production and releasing it by Sunday (both in the Dreamiverse and on YouTube) so that I can do the big evaluation next week. (Although I still don't have that student declaration form mentioned in this workbook and since it's no longer technically being graded I might be boned, unless my streams can come in and save me) Hey, speaking of that evaluation, my parents had asked me to show them my project and once I did, my dad in particular mentioned that he liked the way the lighting looked in the apartment sequence (score 1 for last minute changes baby!), although we all know how parents can be, giving simple praise to a child's work because they took the time to make it themselves. So releasing this on Sunday (or maybe Saturday) will give me a chance to get a wider range of opinions for the evaluation. But for tomorrow it'll be more of the same. (Making minor improvements and maybe the odd drastic overhaul)

## **Production Day 14 24/4/20: Making more additions before release**

### **YouTube Streams**

Part 1: <https://www.youtube.com/watch?v=FG0TMixblQ4> Part 2: [https://www.youtube.com/watch?v=Aj1kxH8N5\\_w](https://www.youtube.com/watch?v=Aj1kxH8N5_w)

### **Reflection**

Today I decided to cut out the part where Super Sheep's running around in Sheepopolis because I started to feel like it was just unnecessary padding (given how when he reaches the hill the audience would already assume that he's leaving home to get where he needs to go), and I've got to say, the cartoon plays much better without the Sheepopolis sequence and it makes the cartoon shorter too, (3 minutes and 55 seconds without the credits and 5 minutes and 11 seconds with the credits, though these times do still include the Dinny Done sequence) after I'd done that I went ahead and added the tornado into the background of the Dinny Done sequence where it does a funny animation I'd made right there and then (looking like it wants to beat up Super Sheep for seemingly having the cartoon rigged in his favour at the end)) and even changing the floor colour (mainly because I felt that the green floor and green sky combo didn't quite mesh very well anymore), I went through various colours with none of them really sticking until I chose to colour it yellow instead (this'll end up being the final one for sure) and then after that I decided to add on to the first proper sequence by decorating the background in the same vain I did with Super Sheep's apartment.

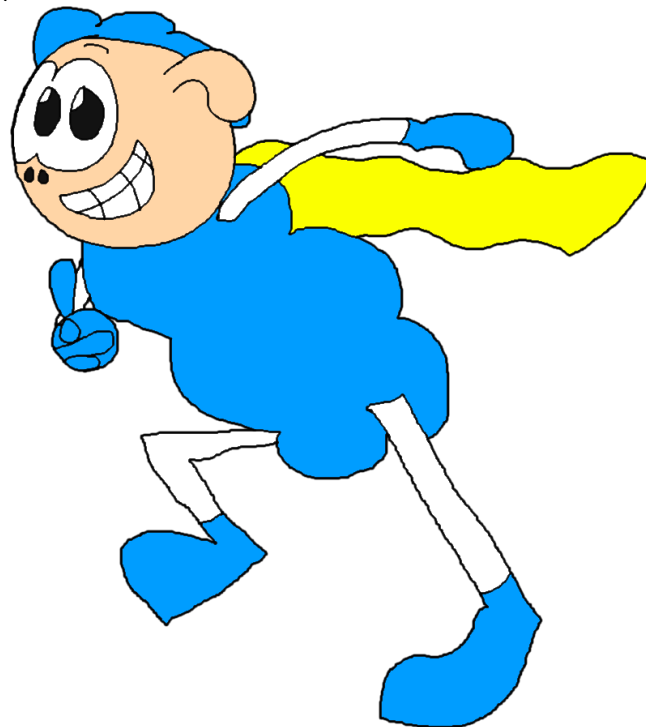
Now when making a project for college normally, if you needed a new asset at the last minute, you'd be doomed and simply have to figure out how to make one asset into two, this is different in Dreams however, as if you need a last minute asset there are two options:



1. You can get some assets from the Dreamiverse (which I didn't go with because then I'd have to add to the credits and my asset list), or 2: you can use the sculpting tools to make said assets yourself. (This plays into those unfair advantages I mentioned earlier by the way) I went with option 2 because it means I can use the sculpt tools to manipulate the various shapes into whatever objects I need (in this case, I needed some cards, plates and a table), although while making the playing cards, the sculpt tools glitched out in the same way as they did while making the pipe back in Super Sheep's apartment which as you can guess, lead to the infinite loading bug which forced this stream to be split in 2. (I'm hoping this gets fixed soon) The reason for all this decorating was to help clue the audience into some of the personality traits of these characters and even emphasise Super Sheep's importance in particular considering there are now statues of him dotted around (and yes, one of those statues is meant to be a subtle reference to Sans from Undertale, just because I think it'll be funny), most of the poses are 3D adaptations of Super Sheep poses I'd created prior:



The statue to the left is an adaptation of the earliest Super Sheep pose I'd made on my computer (the one with the dark blue wool and the weird tan arms and legs)



The statue on the right is an adaptation of a later pose (the one that's running to the left), which itself is meant to be a tribute to the Sonic series (particularly the beginning of Sonic Adventure 2)

The reason I chose to adapt previous poses rather than make new ones is because I figured “well I might as well use the 2D versions for something at least,” hence why most of the statues use this approach.

After I’d finished up with this part however I figured I’d at least tell people why the deleted scene was deleted, which is why I went into the Sheeppolis scene to add some text displays explaining why the scene was deleted in the first place.

After that, I decided it was time to do some light editing on the share factory



The editing here was mainly cutting down the small load times between a couple of scenes (mainly the tornado bits), it wasn’t particularly hard and even the render time was refreshingly short for a now 5 minute and 8 second cartoon (considering how other videos I’d made using the share factory had taken much longer to render, and I didn’t have to worry about the 60 minute limit because... well it’s a 5 minute cartoon)

Well then, looks like it’s time to wrap things up and get it ready for release. This is honestly a bitter-sweet moment because on the one hand, production’s finally over and I can finally release the project, but kind of sad at the same time because I’ve had so much fun making it and by extension, finally getting an animated short done right for a change. But, all good things must come to an end eventually, even if that eventuality comes sooner than you expect it too, much like how I was able to wrap up production faster than I’d expected to. (I expected the animation itself to take another two extra weeks at least, though maybe this was due to how I’d chosen to animate it during the Easter holidays)

## FINAL PRODUCT PRESENTATION

This section should include the final product. Depending on whether that is Video, it might be a link to YouTube where the video can be found, or Graphic Design where we will see the final design of the product.

The YouTube Video: [https://www.youtube.com/watch?v=7f\\_kDqK3pWY](https://www.youtube.com/watch?v=7f_kDqK3pWY)

The Dreamiverse Version: you can find it in Dreams by searching for "Convention F-3" in either Dream surfing or Dream shaping, it's the one with the cartoon sheep in a tornado (although I did change the credit sequence a small bit, mainly my part where I removed my real name from it)

## FINAL PRODUCT EVALUATION

Write a detailed evaluation of the final product, comparing the outcome to what you intended to make and how well you think it turned out. You should have some audience/user feedback to inform your evaluation; answers to the following questions should be included

- Re-cap what you wanted to make.
- What does your audience say about the product.
- What were your goals for this project? What are you trying to achieve?
- What's has turned out well? What are the products strengths?
- What could be done better next time? What are the products weaknesses?
- Has the product achieved your aims for the project?

# What did I want to make? Part 1: What it was originally supposed to be

So originally what I wanted to make was a short that would have combined 3D backgrounds made in Dreams with characters that would have been 2D animated on Pixlr (much like the disaster that was Captain Cartridge and the Rubbish Skinubish), the short was about Super Sheep trying not to be late for an important event, this 2.5-3 minute short would have him travelling to various locations where he'd get involved with a variety of wacky shenanigans (you know, having to use his super powers in combination with his wit to think his way out of sticky situations) until he just about makes it to his important event. I'd estimate that this would have taken the full amount of time I'd had for this project (from March until May) considering I'd have to draw the characters frame by frame, not to mention I'd have to also screen shot my backgrounds in different positions as well depending on how complex the movement would have ended up being. Were it not for the big ol' outbreak closing the college down and cancelling the possible announcement of the next Sonic game, I'd probably still be animating the whole thing (maybe I'd be on the second to last location or something) in Pixlr with these Dreams backgrounds I would have whipped up earlier in production, but that's not what happened is it?

While I did try this 3D 2D combo to arguably crummy results in the Captain Cartridge video, I think this one would have been better because then I could have applied what I'd learned from that whole ordeal (which remember, would have originally been 2 minutes long with a wider array of characters, but instead it ended up being a mere 15-20 seconds of one guy picking up space rubbish), things such as properly allocating time to actually getting it done, attempting not to procrastinate at my house (which I do think would have still managed to be a problem because I'd still be going back and forth between college and home) and even making sure that what I wanted to do would even be feasible in the allotted time. (which while I have my doubts I do think I would have just about got it done)

Although I should note that even before this outbreak, I did actually have at least one eye set on animating the whole thing in Dreams as a possibility, of course that would have simply been a theoretical alternative because I wouldn't have had access to Dreams at college. (Although one of the tutors offered to bring in their PS4 for me to use in college, since they were getting the game once it came out anyway) However, as you can no doubt see from the link I provided in the "Final Product Presentation" section, the project ended up very differently than I'd originally envisioned it

In terms of how Sound and music would have gone, I would have had to download some sound effects from the internet (and/or record them off of Dreams PS4) and then figure out how to sync them up to the action in the cartoon (but alas, I never ended up having to worry about this because, well... Certain world affairs that I'm jokingly calling everything that isn't its actual name)

## What did I want to make part? 2: What I ended up with

So as you might know, the big outbreak of viral proportions ended up escalating to the point where the college needed to close down, thus forcing me to work from home and by extension, overcome the homely procrastination problem. Of course a small while before that happened I was already toying with changing what the plot would be about after one of my tutors gave me some words of wisdom which I will now paraphrase, "if the plot doesn't carry emotional stakes, what's the point in investing in the situation?" The example he used was having a character that looks up to Super Sheep and friends become devastated if the head honcho isn't there. Although I would later change it to the whole convention getting shut down if he doesn't turn up on time, this ended up being the plot of the short in the end. Another thing that changed about this short (and got solidified by the Rona Dona that's sweeping the world as of this writing) was how it was animated, it morphed from a 2-3 minute 2D animated short which had 3D backgrounds, to a fully animated 5 minute Machinima cartoon (yes that's technically what this is because I used a game to make it) made entirely within Dreams PS4.

I'd say I'm lucky to have made the shift when I did as the Covidial Coronial state rolled into town and shut all the schools and colleges down, thus forcing people like me to work from home (although it did end up helping me confront that Procrastination problem I have while at home, so that's something positive at least), I expected that animating in Dreams would be easier for me because I've been doing it for a personal project of mine (that personal project being a Super Sheep video game, which is why I'd made the models for Super Sheep, Hugo and The Night Pig to begin with), but I didn't expect for it to be so easy I'd end up animating 5 minutes (including credits) within two weeks. The main animation took a week to make, while the second week ended up being dedicated to sprucing it up and making minor improvements and in the case of some locations (I.E: Super Sheep's Dingy Apartment), drastic overhauls. (And also I animated the Title Card and the Dinny Done sequence as replacements for the original card variants, I did this solely because I had a surplus of time)

Now looking back, I probably could have given myself another week to do further refinements to the animation itself before releasing it for the world to see. (but alas, I've released it now after finding out it would no longer be getting marked in the traditional sense near the end of production, which I personally don't get but I suppose I shouldn't let it take away the enjoyment I had making this), although to be fair, I didn't make any new character models for the project as I'd already made

models for Super Sheep and friend before hand and also used two character models made by Media Molecule (the game's wonderful developers)

Now here, Sound effects and Music weren't an issue because I could simply scour the Dreamiverse for music tracks and sound effects to put into the project later and then stick them into my in-game asset list and after that I could pull in the assets anytime I needed them during production (and even then, if I didn't have a particular asset I would end up needing later, I could always make it using the game's sculpt tools), now one thing I feel I should have done in this regard is gather a wider variety of music tracks (or collections of music) and sound effects because while I feel the sound track I chose is at least mildly ok, I think if I'd chosen some different music (like perhaps a little bit of Sonic the Hedgehog music here and there) the cartoon may have been even better. (Well, in terms of the soundtrack anyway) The same thing goes for sound effects too but it's to a lesser extent because I quite like the sound effects I ended up going with in the end (the cartoon sounds and the LBP/Metal Gear Solid sounds) but it's always good to have more variety for next time, although the LBP sound collection did have a very wide variety as it was and the cartoon sound effects, while rather stock at this point, did at least communicate the cartoony nature of the video, although most real cartoons simply record their own sounds while only occasionally (if at all) using some stock sound effects here and there.

## What was my goal here?

Well my ultimate goal with this project (besides finally creating a piece of media starring Super Sheep) was to create a cartoony video with lots of energy and action (but no dialogue), much of which is meant to make the audience laugh because it's a cartoon about a blue sheep guy almost running late for a convention. Needless to say I felt I've done fairly well at my goal because of how I managed to tell the whole story visually. Although I did have to make some small changes to make the story more easily readable visually, mainly changing the sign Seb holds near the beginning which I'm glad I did before release, because the original version was just a "C" in a circle, which some people may justifiably confuse with the copyright symbol because, well, the copyright symbol is also a "C" in a circle. And I can't exactly afford to let people get the wrong idea as to what the story's supposed to be, because in the case of this cartoon there was no dialogue to explain anything.

Speaking of dialogue, I am starting to think that a very minimal amount of Dialogue would have at least given some further context as to what this convention is supposed to be about and why the characters are panicking about a potential closure (although that too could easily be communicated visually, but the dialogue would be for contextual purposes), but Super Sheep's part would still remain the same because the lack of dialogue would help keep the pace up during the action scenes.

With that being said I still think this cartoon was more of a rousing success than Captain Cartridge's cartoon by virtue of me not having to cut everything that isn't the main character, and the story had an actual cause and effect, because Super Sheep overslept he's going to be late, and because of that he's got to get his rear in gear to prevent the convention's closure, which would have come as a direct consequence of him being late.

The reason it's better to have a story that revolves around cause and effect is because it allows the story team to create proper stakes that naturally escalate as the story goes on, and now that I'm think of it in this way, the original version of "Captain Cartridge and The Rubbish Skinubish" (the one before the huge cutbacks) didn't really have escalating stakes considering that all that would have happened was that some guy and his team would have picked up some space rubbish (and as you

can see by what ended up in the actual video, I didn't even get time to realise this after I'd cut everything that isn't captain cartridge and the Rubbish)

## What did others have to say?

The Feedback I got was very positive overall, a majority gave particular note to how the music "goes really well with the animation," one person even told me they were able to "follow the storyline easily," which tells me that the story actually made sense to others without the need for dialogue, which is even better for me because it means the expressions and visuals were clearly defined enough to clearly convey what the plot's supposed to be. Another particular piece of feedback was about how the animation was good which, while I slightly disagree with it in terms of the actual movement of the characters, I can see where they're coming from with some of the poses and how bold and exaggerated they are (when one makes a short or a film without dialogue, you often need to make up for it by exaggerating the character movements to make the story clear and concise)

## Did I achieve what I was aiming for?

Given how the resulting video didn't require me to hack and chop every little sequence to oblivion so that I could make the deadline (like a certain space captain's adventures picking up rubbish) and how other people seem to like this short, I'd say I was quite successful in this endeavour, thanks in no small part to the way I've grown and changed since that old project, although a lot of that growing up revolved around solving my procrastination problem while I was working from home, which I doubt I would have done if the corona-train didn't roll up to the station when it did, which is saying quite a bit considering said pandemic also resulted in me making the switch to use Dreams to do some animation for a change.

Speaking of, another thing that I think helped me achieve my goals this time was the fact that I'd used Dreams (which is a video game, so technically I didn't make a CGI short, I've created a Machinima short in the end) to do the animation, not to mention how I'd already made the Super Sheep models beforehand, and considering how the other two characters (Seb and Hortatio) were already characters in the game (I'd acquired their models by playing through the "Art's Dream" campaign) I didn't actually need to do any new character models, though I didn't expect that I'd be making a table or a house pipe myself at the last minute (that's one of the pros of using Dreams over more conventional software like Blender or Maya, I can create new props on the fly whenever the need strikes me, and I don't even need to leave the scene to do it), one thing I learned while making this short is that when making anything that's 3D animated, you have to consider where the characters are on the Z axis more than you would when making a 2D project. (Whether the backgrounds are 3D or not)

One sticking point during production did involve whether or not people would be able to see the faces due to either the shadows obscuring the mouth and eyes or even some of the angles I chose, but thanks to some modification of the grade and effects to downplay the shadows in certain scenes, I'd say I've solved the problem to the point where you could reasonably see the mouths of everyone. (Even if it led to inconsistent colouring at some point)



## Strengths

Personally I feel the strengths of my short are that the characters share a funny dynamic (although maybe I could have leaned in on that aspect a little bit more), the plot is clear and concise (there's a convention, Super Sheep has to get there or it closes, a tornado comes along and ruins everything, Super Sheep tries to stop it) and the poses on each character are exaggerated in just the right way.

The reason I feel this way is because the animation itself (and by that I mean the characters' movements) isn't what I would call very high quality which I can't actually blame the game's limitations for, considering how others in the community have created much better animations than I can at the moment (I personally recommend checking out "Duet" by Byvsen and the official "Art's Dream" campaign by Media Molecule for examples of this)

Next time I do an animation like this (which is highly likely because I enjoyed finally getting to do a proper cartoon for once) I'll probably want to include some form of dialogue between the characters to strengthen the dynamic between them in ways that visuals alone would have a hard time doing. Of course, that's not to say there aren't strong character dynamics that don't feature dialogue (Tom and Jerry, Wile E. Coyote and the Road Runner and even early Mickey and Peg Leg Pete come to mind) It's just that I feel I can use dialogue to get some funny exchanges between each character.  
(Be they heroes, villains or somewhere in between)

## Weaknesses/what to fix next time

One weakness I've mentioned previously is the animation, but since this is the "Weaknesses" section, I feel I can better elaborate on what I mean by this. The characters themselves seemed to have rather stiff movements whenever it wasn't a running cycle and when Super Sheep had risen in the air for the second time as the result of the tornado, it didn't feel like he had any weight to him.  
(Probably due to how quickly I'd animated the whole thing)

Looking back on the music reveals a different problem, it felt a little bit too stock for me, minus the "Tree In Chains" music from the game's soundtrack of course (but other people seem to like it regardless, maybe this "stock" problem is just a me thing), I'm not saying that stock music is a bad thing by any stretch of the imagination (far from it in fact), I just find that, looking back, it might not be my best choice in terms of the premise because it'll give some members of the audience a feeling of déjà vu, but to be fair, the "Tree In Chains" music would elicit the same feeling, but at least there I can directly edit the timing and even the instrumentation by taking one instrument and replacing it with another.

Now excluding the animation and music, I'd say the main weakness came when I did the planning portion of pre-production (excluding the part where I wrote the Script of course), the particular hang up I'm talking about of course is how I did the Asset list before the Storyboard (which as I later learned, wasn't quite the right approach) because I'd completely disregarded the order that was suggested by this very work book (which I can easily blame on me being rather cocky about it and going "oh, why are asset lists listed after storyboards? Eh, no matter") and that resulted in me having to retroactively add on to the asset list later, and boy if that doesn't serve as an example of how I only knew some (not all) of this creative media business before hand, I don't know what does.

So yeah, in terms of pre-production I mainly need to work on not applying the same principles that make a successful website (which is why I was so confused about the asset list coming after the storyboard to begin with) into an animation, because trust me, I was lucky that doing the asset list before the storyboard didn't lead to worse results than it actually did. This gross over confidence could have led to a disaster on par with 2012's "Food Fight!" and no-one wants another Food Fight on their hands, I'm mainly talking about missing the deadline when I say this, but rushing the animation further and having to pull another Captain Cartridge (and by that I mean cutting out everything that isn't the main character) with this short certainly wouldn't help matters either.

## How will I top it next year?

To be quite frank with you, I'm not sure how I'm going to top this short next year once the time comes, mainly because I'm not even sure if I'll have Dreams as an option to do the animation again and the only reason I was even able to work so quickly was due to certain coronal operations that happened, although if Dreams does end up being picked up by colleges (and maybe even high schools, although I think that'll be highly unlikely, because 1. the PlayStation 5 is due to come out later this year. And 2. It involves schools having to learn video game stuff and it will likely be super regulated) then I might be more sure of how to top this short, but if it doesn't, then I can always try and further familiarise myself with the current options like Maya, unity and perhaps even Toon-Boom (which I'm sure would be my best bet anyway because I'm trying to turn my cartoon making hobby into a professional career and while I'm surprised how far I got by animating with a video game, I don't think it's ever going to take me that far)

## So what did I do in my personal time that might be useful later?

Ok, so while this project was underway there would be times before and after the streams where I wouldn't be making it (because the streams are suppose to be evidence of me making it) and I would use this time to work on some personal projects and I just wanted to note down particular points of interest during this.

So while I was messing around playing with a Sonic Model created by Shigiri-12 I thought "wouldn't it be cool if his eyes and mouth moved like in the games," this is what the original model Shigiri-12 made looked like:





Model by Shigiri-12 (very talented in my opinion)

And here's my re-tooling:



You can find both of these in the Dreamiverse

What I find interesting was how I was able to capture the way the mouth moves with the camera by using trigger zones connected to key frames. The reason for this is because in the final cartoon, Super Sheep and friends' mouths were all in the centre, like so:



See? Centralised mouths.

The reason I point this out is because usually I draw everyone's mouths to the side, like so:



The reason I do this is partially related to the Sonic the Hedgehog series (which has most characters' mouths drawn to the side)

These made me consider slightly modifying the character models so that their mouths were to the side, and thus put them more in line their 2 Dimensional counterparts, but as you can see from the final project, I didn't do this in the end, but I might do some modifications off camera so that they'll be more like their 2D counterparts for the next project. (so in a way, my Super Sheep Models provided insight for my Sonic re-tooling, and now, seemingly in return, my Sonic re-tooling is providing insight for my Super Sheep models) Another thing I'd been doing was creating two new character models by using the Super Sheep model as a base, here are the new models I'm talking about:



A 3D Lorange (which still has a centralised mouth)



And a 3D Syntha-Sheep too (who has no mouth to speak of)

The reason I'm bringing these up is because I might use these in future projects once I start doing Creative Media Level 3 (of course that's if Dreams is an option for me next year, so keep an eye out)

## Wrapping things up

Well, here we are, I'm coming to the end of my evaluation (and by extension this whole project), I just want to use this section to re-cap everything I've been saying and roll it up into one neat package.

In conclusion I've had a lot of fun working on this cartoon and finally giving Super Sheep and friends the big break I've been itching to give them for a good long while now, even if said big break ended up in a form I didn't expect it to take at first, however, I believe that planning could have been better on virtue of doing the Storyboards before the asset list (because then I'll actually know what props I need in the end), but at the same time, I find that evidencing production was one of the better bits, mostly due to how I'd taken up this streaming thing partway into production which given my circumstances, ended up opening the door to evidence videos that are longer than an hour (so in other words, I'd made a good call on that front)

Speaking of, the production and animation of this project ended up going by at a lightning fast pace (I thought I'd be finishing up on Sunday 3<sup>rd</sup> of May), but I suppose it's like they always say, time flies when you're having fun.

	Script	Storyboard and asset production/Gathering	Animation	Animation and Sound	Finish up	Evaluation			
Week	Mar-30		Apr-06	Apr-13	Apr-20	Apr-27			

As you can see from this screen shot, I thought I'd be doing the evaluation next week (but now I'm wrapping it up as we speak)

I think the project management chart is to blame for this because it gave me something to work towards each week and much like my website which featured Elfix and his friends, it allowed me to get at least a week ahead for reasons I'm still trying to find out to this day.

So do you remember when I was concerned about how I'd get that student declaration form? Well look what I finally found on the UAL's official website at the last minute:

### Forms for centres

- [Candidate Authentication Form V2.2 \(Word 28KB\)](#)
- [L3 Diploma Project Proposal pro forma - Unit 8 \(Word 25KB\)](#)
- [L3 Extended Diploma Project Proposal Pro forma - Units 12 and 13 \(Word 25KB\)](#)
- [Notification of Centre Details Changes Form V1.2 \(Word 22KB\)](#)

### Internal verification

The internal verification guide and templates are for centres to use for assignment/project, formative and summative assessment internal quality assurance.

- [Internal Verification guide and templates \(Word 71KB\)](#)

That's right, I went and downloaded it myself (only because all my enquires about getting it didn't lead anywhere)

So yeah, with that I must leave you. See you next year

### Student Declaration Form

Your tutor will give you a form to sign to authenticate that this is all your own work. This is required by the exam board and once signed it should be scanned in and inserted here.

### Candidate Authentication form

This declaration must be completed and signed by the student and countersigned by the tutor or assessor.

### Guidance for candidate

You have been asked to sign this Candidate Authentication form and place it at the front of your portfolio. It confirms that the work you have submitted for assessment is your own and that you have not copied it from someone else or allowed another candidate to copy from you.

### Candidate declaration

I confirm that the attached portfolio is all my own work\* and does not include any work completed by anyone other than myself.

<b>Qualification title:</b>	Creative Media Level 2		
<b>Candidate's full name:</b>	Sam Paul Gordon		
<b>Candidate's signature:</b>	Sam Gordon	<b>Date:</b>	30/4/20

*\*unless otherwise stated, candidates can work together but should show sections which are their own work.*

UAL Awarding Body is collecting images of students' work for its online gallery and for use in materials to help teach this qualification to other students. This will largely happen via our website but we may also use some images in our printed publications such as the course specification for this qualification.

**Approval for use of own work**

Should we identify your work for use in this way, we would be very grateful if you would allow us to photograph it.

**If you are happy for us to use images of your work in this way, then please sign below:**

Print name: SAM GORDON

Candidate signature: Sam Gordon

**Centre confirmation of authenticity**

On behalf of Southport College, I confirm that the above mentioned candidate, to the best of my knowledge, is the sole author of the completed assignment/portfolio attached and the assessments have been completed under the required conditions.

**Tutor or assessor declaration**

I confirm that, in line with the requirements of the course and the quality procedures operated by the centre, all reasonable steps have been taken to monitor the authenticity of students' work for this assessment session.

**Print name:**

**Signature:**

**Date:**