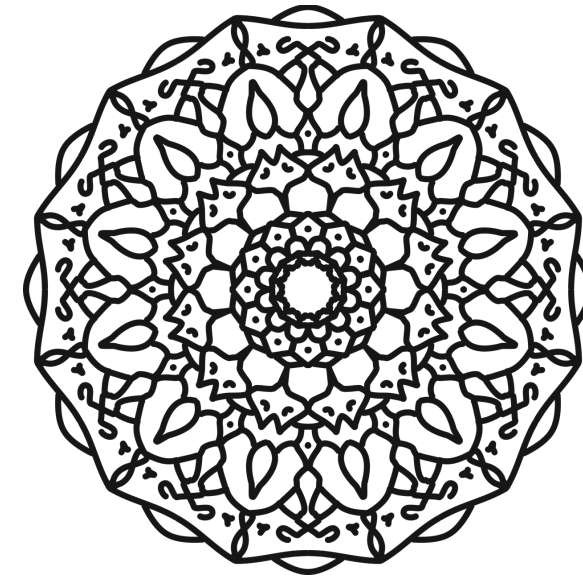




# BAD KARMA



Shania Green  
2021 Spring Thesis II



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# About the Artist

# SHANIA GREEN

## ANIMATION GENERALIST

[HTTPS://SHANIAGREENANIMATOR.WIXSITE.COM/HOME](https://shaniagreenanimator.wixsite.com/home)  
[GREENSHANIA17@GMAIL.COM](mailto:GREENSHANIA17@GMAIL.COM)

### ARTIST BIO

Shania Green is an award winning digital animator and illustrator who has a love for storytelling. Raised in Clarksville, Tennessee, she grew up practicing and studying her interests on her own in whatever way possible before she enrolled in Austin Peay State University and graduated in May of 2021 with a concentration in Animation and Visual Effects. Her work typically involves story-driven, stylized motion renderings which can take place in both 2D and 3D spaces, as can be seen in her original short "Bad Karma."

Animation has been a passion of Shania's since she was a little girl. With no real resources of her own as a 12-year old girl, she often hogged the shared family computer, desperate to try to get drawings to move properly in Adobe Flash for the first time and being elated when she was finally successful. She also remembers intensely watching animated films and being captivated by certain details and the way characters moved so expressively, thinking, "I want to be able to do that." Years later, she now has great interest in a wide variety of mediums, and would like to utilize the knowledge she has in these areas to help tell her own stories in a way that is visually captivating.

# SHANIA GREEN

## ANIMATION GENERALIST

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[GREENSHANIA17@GMAIL.COM](mailto:GREENSHANIA17@GMAIL.COM)

### WORK EXPERIENCE

|                                 |  |
|---------------------------------|--|
| <b>Online Designer</b>          | Redbubble<br>August 2020–Present   |
| <b>Student Graphic Designer</b> | <i>The All State</i> , Austin Peay State University<br>Clarksville, TN<br>March 2017–Present |
| <b>Freelance Animator</b>       | Clarksville, TN<br>July 2020   |
| <b>Animation Intern</b>         | Animax Designs<br>Nashville, TN<br>June 2020   |

### EDUCATION

|  |  |
|--|--|
| <b>Bachelor of Fine Arts in Animation + Visual Effects</b> | Austin Peay State University<br>Clarksville, TN<br>May 2021    |
| <b>Associate of Science</b>                                | Austin Peay State University<br>Clarksville, TN<br>August 2020 |

### SKILLS & EXPERTISE

Adobe Animate | Adobe Illustrator | Adobe InDesign  
Adobe Photoshop | After Effects | Autodesk Maya  
Clip Studio | Harmony Essentials | Nuke | Premiere Pro

### AWARDS

|  |   |
|--|---|
| <b>Book Trailer of the Day</b>         | <i>Shelf Awareness</i> Newsletter<br>September 2020   |
| <b>Second Place, Editorial Cartoon</b> | ACP 2018 Cartoon of the Year<br>National College Media Convention<br>Louisville, KY<br>October 2018 |
| <b>Fifth Place, Illustration</b>       | ACP 2018 Design of the Year<br>National College Media Convention<br>Louisville, KY<br>October 2018  |

# DEMO REEL



## DEMO REEL BREAKDOWN



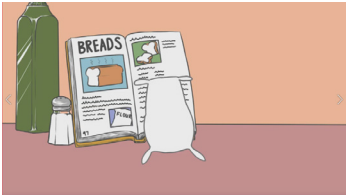
**1|Off To Sea**  
All visual aspects



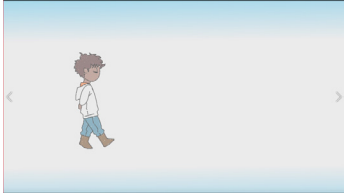
**2|When You Breathe Trailer**  
Animation only



**3|Bad Karma**  
Animation, lighting & texturing



**4|Flour Sack**  
All visual aspects



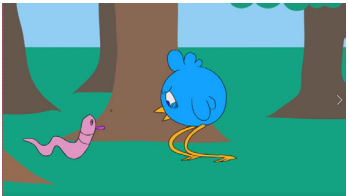
**5|Speed Up!**  
All visual aspects



**6|Bad Karma**  
All visual aspects



**7|Bad Karma**  
Animation, lighting & texturing



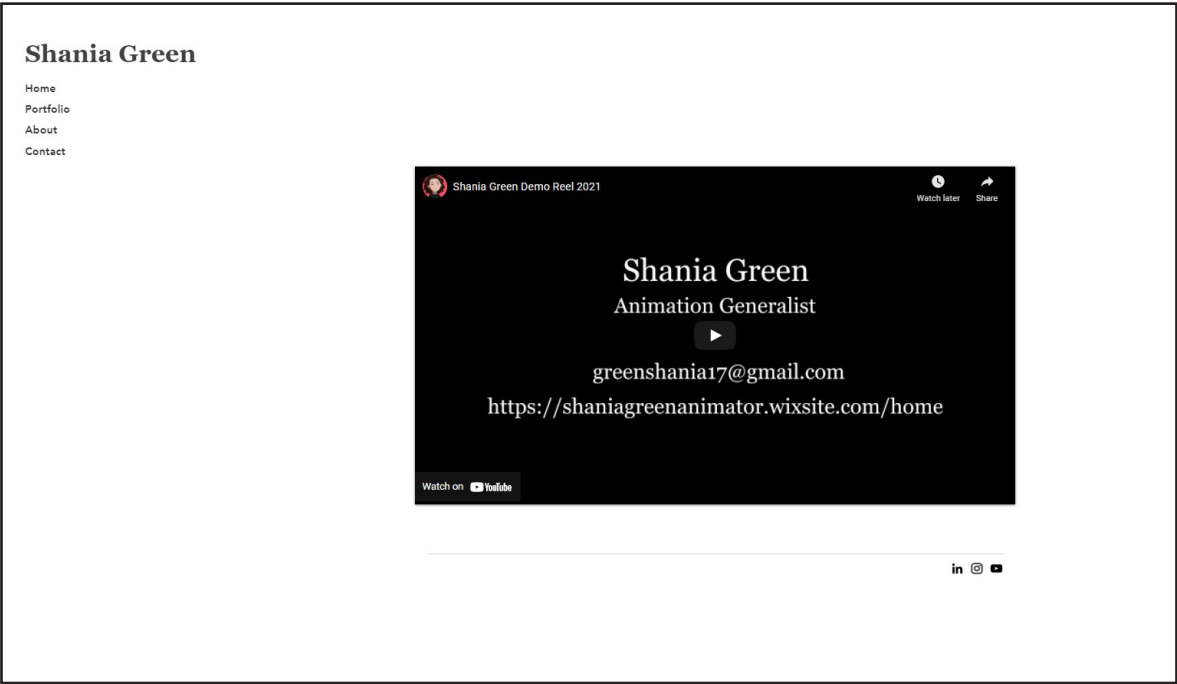
**8|Bird**  
All visual aspects



**9|Heavy**  
All visual aspects

# WEBSITE

CLICK ME



<https://shaniagreenanimator.wixsite.com/home>

**Pre-  
production**

# BAD KARMA

I love storytelling and character writing. For my project, I am taking an original character of mine and attempting to showcase them and their story in under three minutes through the use of animation.

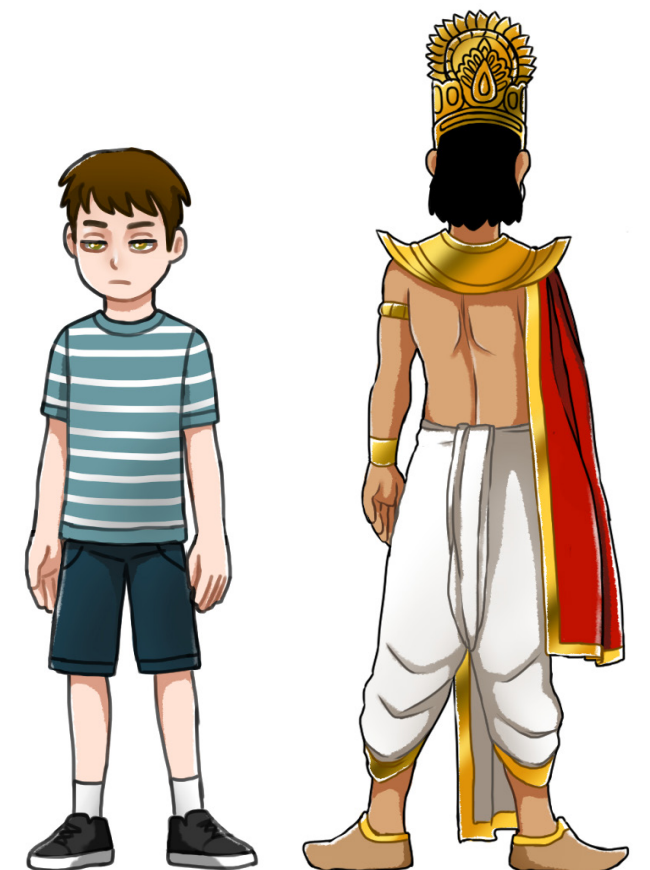
I plan to carry out my project by animating it two different ways: one portion will be 3D animated using Maya and the other portion will be done so by keying my own 2D illustrations in After Effects. My choice to develop it this way has a lot to do with the fact that I have little knowledge when it comes to the realm of 3D animation, and so I wanted to take this opportunity to learn and gain new skills while also being able to incorporate what I am already comfortable with working in (2D animating). The decision to split my project up this way presents me with the challenge of finding a way to effectively combine the two styles so that they seem to exist within the same world.

## Synopsis

Naathan lives a normal life, in a normal town, with a normal family. Naathan, however, is anything but normal. That's because he is actually Ayman, a former king to an ancient, war-torn civilization on the brink of destruction. When he refused to aid his people in their time of need, he was cursed by a man who despised his self-centered attitude. This curse attached an endless amount of bad karma to his soul, which plagued him with an extreme amount of bad luck that would stay with him throughout his soul's many reincarnations. On top of that, he would also never be allowed to forget the awful things that happen to him through his lives.

While living as his Naathan reincarnation, he sees something that triggers the memory of when it all began.

“What goes around comes around—especially if you happen to anger the wrong person and get cursed to feel the repercussions of your own actions tenfold!”



# SHOT SHEETS

## BAD KARMA

Shot #1

Duration: 192 frames

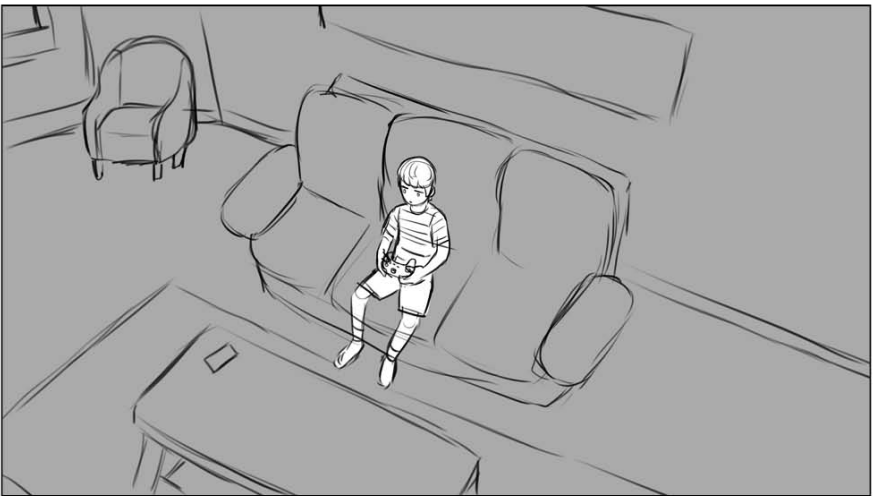
Description

Opens with NAATHAN being shown cooped up in a small room while playing a video game.

Required Assets

3D: couch, TV, TV stand, game controller, game system, window, chair, window nook, coffee table, cell phone, a rug, game scene

2D: city scape, 1 painting



## BAD KARMA

Shot #2

Duration: 144 frames

Description

The game depicts a scene that seems to remind him of something and the television screen fades to the memory he is thinking about.

Required Assets

3D: couch, TV, TV stand, game controller, game system, window, chair, window nook, coffee table, cell phone, a rug, game scene

2D: city scape, 1 painting



# SHOT SHEETS

## BAD KARMA

Shot #3

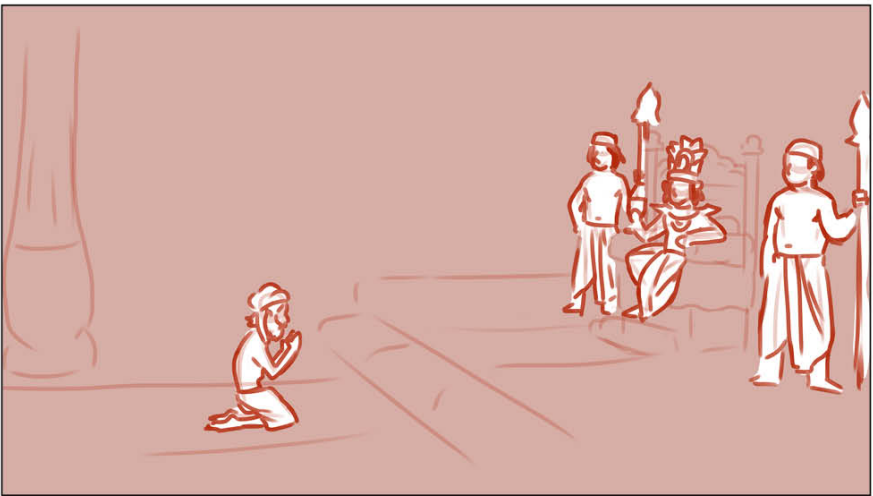
Duration: 864 frames

Description

AYMAN is sitting on his throne while OLD MAN, who looks to be quite poor, is kneeling before him. OLD MAN begs AYMAN for lower-class relief aid to help them get through the war.

Required Assets

2D: 6 background paintings



## BAD KARMA

Shot #4

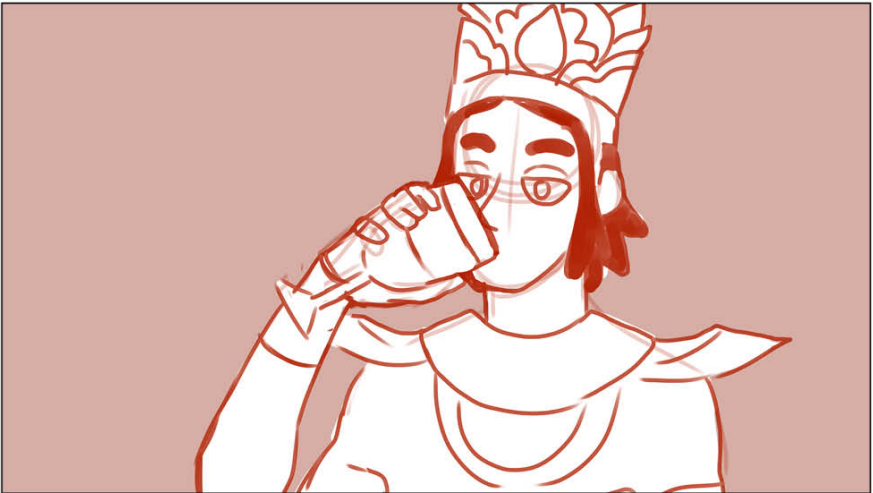
Duration: 192 frames

Description

AYMAN takes a long drink from a golden goblet, then rejects what OLD MAN asked him for.

Required Assets

2D: 6 background paintings



# SHOT SHEETS

## BAD KARMA

Shot #5  
Duration: 456 frames

Description  
OLD MAN is outraged and curses him.

Required Assets  
2D: 6 background paintings

Old Man: "Experience the suffering your actions have caused through a cycle of eternal rebirths..."



## BAD KARMA

Shot #6  
Duration: 672 frames

Description  
AYMAN is concerned about the curse, but his guard tells him not to worry about it too much. It fades back to NAATHAN, who looks like he wished he had worried about it more.

Required Assets  
2D: 6 background paintings

Ayman: "You don't think that curse is something I should worry about, do you?"



# SHOT SHEETS

## BAD KARMA

Shot #7  
Duration: 192 frames

Description  
Upset by this memory, NAATHAN throws his game controller down.

Required Assets  
3D: couch, TV, TV stand, game controller, game system, window, chair, window nook, coffee table, cell phone, a rug, game scene  
2D: city scape, 1 painting



## BAD KARMA

Shot #8  
Duration: 168 frames

Description  
His phone goes off then, showing an emergency alert about an incoming missile launched by another country.

Required Assets  
3D: couch, TV, TV stand, game controller, game system, window, chair, window nook, coffee table, cell phone, a rug, game scene  
2D: city scape, 1 painting, phone screen



# SHOT SHEETS

## BAD KARMA

Shot #9  
Duration: 240 frames

Description  
A big explosion is shown through the window to his right only a few seconds after he has read the message.

Required Assets  
3D: couch, TV, TV stand, game controller, game system, window, chair, window nook, coffee table, cell phone, a rug, game scene  
2D: city scape, 1 painting, an explosion



## BAD KARMA

Shot #10  
Duration: 144 frames

Description  
NAATHAN doesn't seem very phased by this. He lets out an annoyed breath and the screen goes black before the blast wave from the explosion make it to his window.

Required Assets  
3D: couch, TV, TV stand, game controller, game system, window, chair, window nook, coffee table, cell phone, a rug, game scene  
2D: city scape, 1 painting



## ANIMATIC



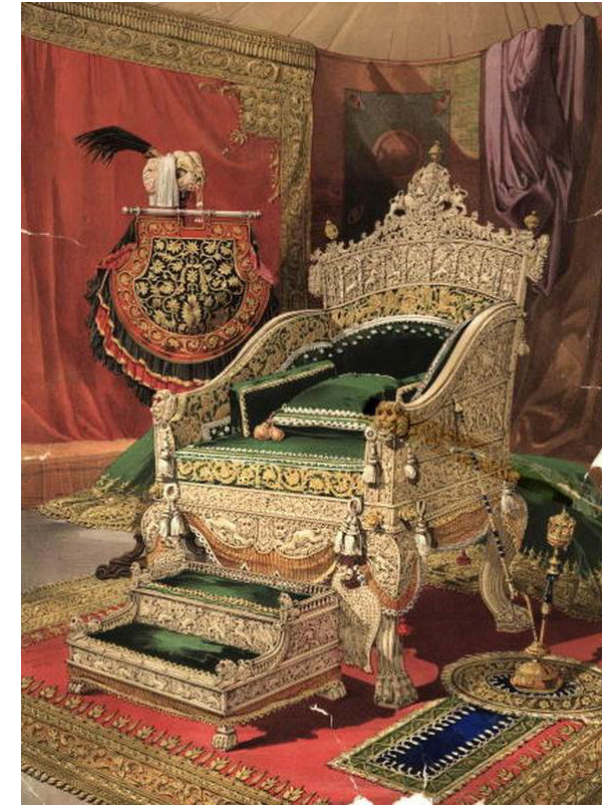
# REFERENCES

The kingdom in which the main character use to live in is heavily based on Ancient Indian civilization. The inspiration for his throne room design and the world that can be imagined outside of that is from images seen in *Aladdin*: both the live action version and the original animated film.

There are particular influences taken from the color scheme and shapes within the architecture.



# REFERENCES



The design of the king's throne room was heavily inspired by the two images above. The throne itself and the surrounding fabrics are taken from the image on the left, and the doorway and pillars are from the one on the right.

King Ayman's crown was a difficult element for me to design, but these two images on the bottom helped me tremendously.



# REFERENCES



The style I have chosen to design the 2D elements of my thesis in is inspired by pieces of art called Tanjore paintings, which are a classical south Indian paintings style. They are characterized by their vivid colors and use of gold foils, glass beads, and even sometimes precious gems. They are very similar to the illustrations seen in medieval illuminated manuscripts.



# REFERENCES

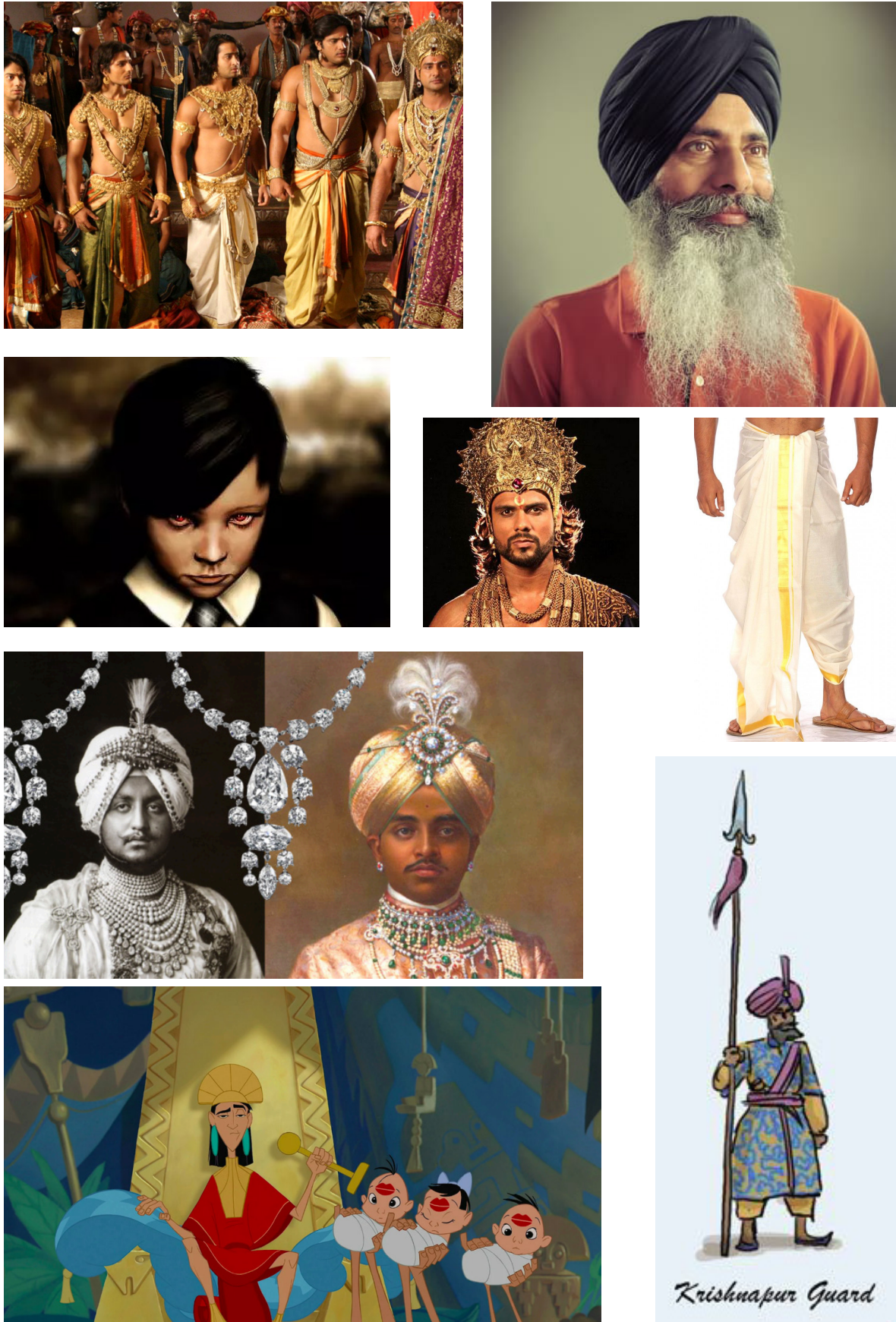


The shading style I decided to give the 3D portion of my thesis came from looking at examples, such as in the video game *The Legend of Zelda: Breath of the Wild* and the series *RWBY*. Both of these are strongly cell-shaded. *Breath of the Wild* shows many uses of painted-

on textures within background elements. *RWBY* has strong outlines that give it a cartoon-ish feel. All of these details are things I would like to replicate.



MORE REFERENCES



MORE REFERENCES



# RESEARCH

Before planning out everything about my story, I did some research about what karma is and how it works within certain religions such as Hinduism. I also researched some things about ancient Indian civilization like how the cast system operated and what they wore back then. For my character’s outfits, I had to

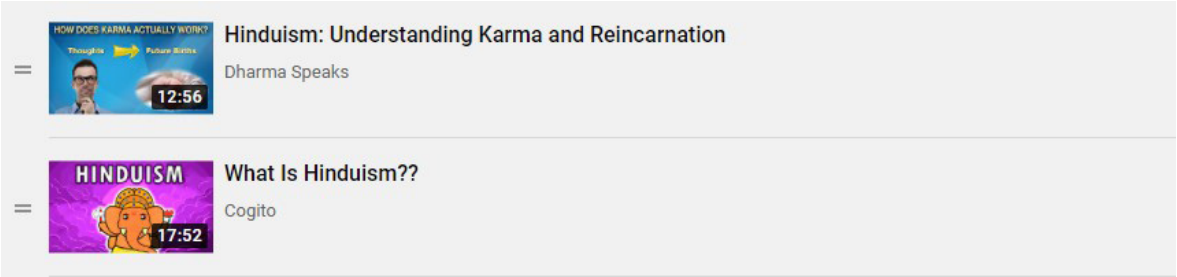
figure out how a dhoti is wrapped (a piece of clothing that resembles a loose pair of trousers) so that I could draw them correctly.

For the 3D side of my project, I looked up a few tutorials about how to do things like create hair strands and blend shapes.

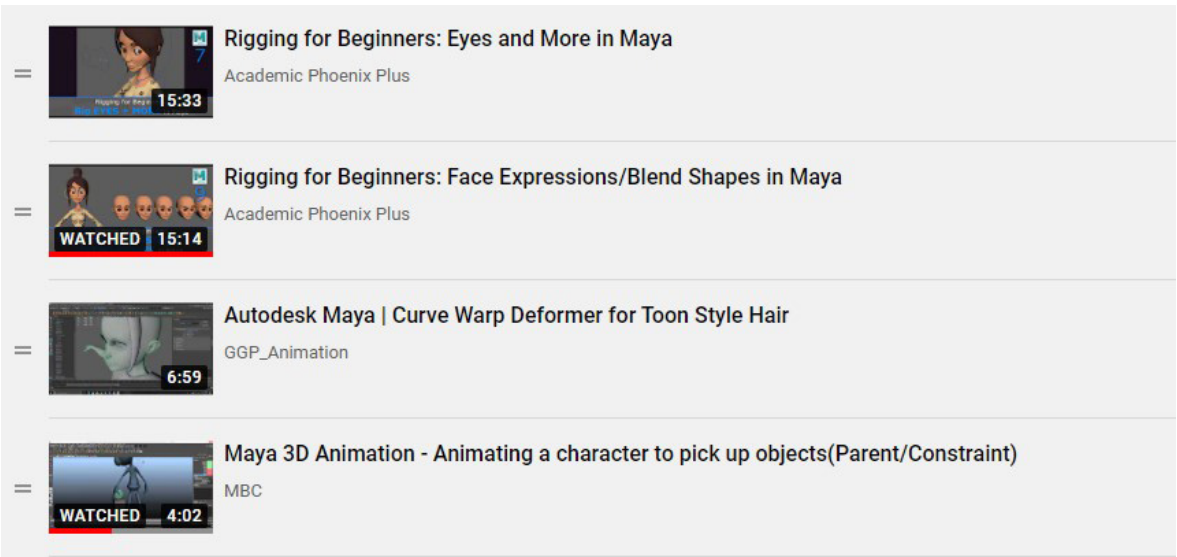


# RESEARCH

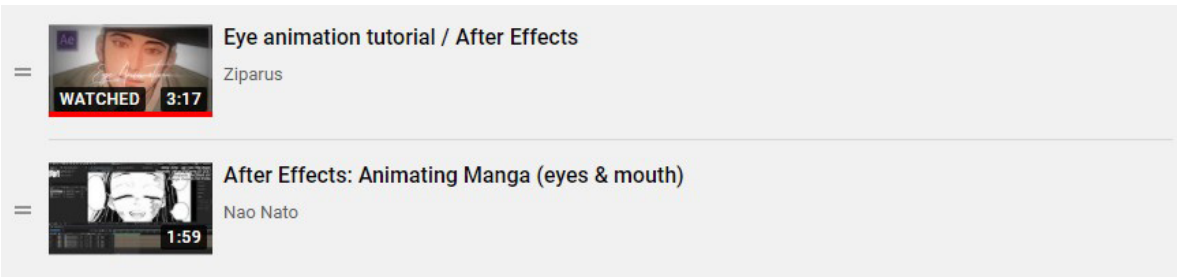
More background research



Tutorials for Maya



Tutorials for After Effects



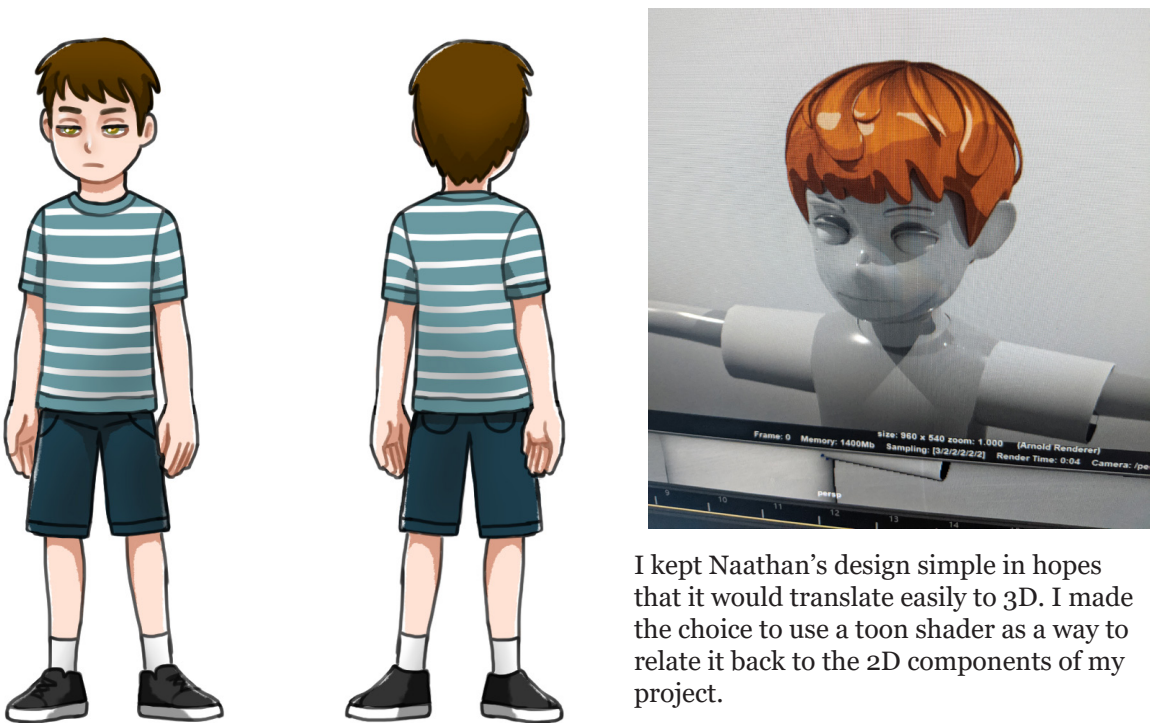
# VISUAL DEVELOPMENT



Ayman began as a sloppy sketch with a very poorly drawn costume. After a lot of research, I was able to refine his once pitiful crown and sad accessories into polished, solid designs.



# VISUAL DEVELOPMENT



I kept Naathan's design simple in hopes that it would translate easily to 3D. I made the choice to use a toon shader as a way to relate it back to the 2D components of my project.



# REFERENCE LIST

## Movies and Shows

- “Wolverine” 2013
- “Brightburn” 2016
- “Watchmen” 2019
- “Yu-Gi-Oh!” 2000
- “Vishnu Puran” 2000
- “The Prodigy” 2019
- “Deadpool” 2016
- “Aladdin” 1992 (animated film)
- “Aladdin” 2019 (live-action movie)
- “The Emperor’s New Groove” 2000
- “RWBY” 2013
- “Paw Patrol” 2013
- “Spider-Man: Into the Spider-Verse” 2018

## Art

- Warli Paintings (Mysore, Sanskriti Kendra Museum, Thane district)
- Tanjore Painting Shiva Tamil
- Tanjore Painting Durga
- “Christ in Majesty” 1100-1200

## Books

- “Mahabharata” (400CE?)
- “The Holy Geeta” (200 BCE?)
- “An Introduction to Hinduism” 1996

## Other

- “Lucius” 2012 (video game)
- “The Legend of Zelda: Breath of the Wild” 2016 (video game)
- “Genshin Impact” 2020 (video game)
- “Hatsune Miku: Project DIVA” 2020 (video game)

# TASK LIST

## Research

- Hinduism Mythology
  - History
  - References used in modern day stories and art
- The use of reincarnation
  - How that ties into Indian culture
  - How the idea is used in modern day stories and art

## Development

- Locate 1 rigged model
  - It must be edited to represent the main character
- Locate/create background assets
  - Couch
  - Coffee table
  - Game controller
  - Game console
  - TV stand
  - TV
  - Door
- Write script
  - There are a total of 5 characters, but only 3 have voiced lines
- Design 2D elements
- Voice actors
- Music and sound effects might need to be found before animating
- Sketch backgrounds
- Storyboard
- Animatic

## Digital Effects

- TV screen
  - Video game
- Foggy and/or papyrus-like texture for flashback
- Light flickers
- Memory montage

## Post-production

- Rendering
- Editing

## Final Product

- Video
- Final Book

# PROPOSED SCHEDULE

|    |                                 |                 |                 |                |
|----|---------------------------------|-----------------|-----------------|----------------|
| 1  | Shania Green                    | December        |                 |                |
| 2  |                                 | Week 3          | Week 4          | Week 5         |
| 3  | Tasks                           | Dec 13 - Dec 19 | Dec 20 - Dec 26 | Dec 27 - Jan 2 |
| 4  | Model character                 |                 |                 |                |
| 5  | Gather 3D assets                |                 |                 |                |
| 6  | 2D blocking pass                |                 |                 |                |
| 7  | 2D in-betweening                |                 |                 |                |
| 8  | 2D clean up                     |                 |                 |                |
| 9  | 2D background painting          |                 |                 |                |
| 10 | 3D blocking pass                |                 |                 |                |
| 11 | 3D in-betweening                |                 |                 |                |
| 12 | 3D clean up                     |                 |                 |                |
| 13 | Window matte painting           |                 |                 |                |
| 14 | Digital effects                 |                 |                 |                |
| 15 | Edit together/finishing touches |                 |                 |                |

|    |                                 |               |                 |                 |                 |
|----|---------------------------------|---------------|-----------------|-----------------|-----------------|
| 1  | Shania Green                    | January       |                 |                 |                 |
| 2  |                                 | Week 1        | Week 2          | Week 3          | Week 4          |
| 3  | Tasks                           | Jan 3 - Jan 9 | Jan 10 - Jan 16 | Jan 17 - Jan 23 | Jan 24 - Jan 30 |
| 4  | Model character                 |               |                 |                 |                 |
| 5  | Gather 3D assets                |               |                 |                 |                 |
| 6  | 2D blocking pass                |               |                 |                 |                 |
| 7  | 2D in-betweening                |               |                 |                 |                 |
| 8  | 2D clean up                     |               |                 |                 |                 |
| 9  | 2D background painting          |               |                 |                 |                 |
| 10 | 3D blocking pass                |               |                 |                 |                 |
| 11 | 3D in-betweening                |               |                 |                 |                 |
| 12 | 3D clean up                     |               |                 |                 |                 |
| 13 | Window matte painting           |               |                 |                 |                 |
| 14 | Digital effects                 |               |                 |                 |                 |
| 15 | Edit together/finishing touches |               |                 |                 |                 |

|    |                                 |                |                |                 |                 |
|----|---------------------------------|----------------|----------------|-----------------|-----------------|
| 1  | Shania Green                    | February       |                |                 |                 |
| 2  |                                 | Week 1         | Week 2         | Week 3          | Week 4          |
| 3  | Tasks                           | Jan 31 - Feb 6 | Feb 7 - Feb 13 | Feb 14 - Feb 20 | Feb 21 - Feb 27 |
| 4  | Model character                 |                |                |                 |                 |
| 5  | Gather 3D assets                |                |                |                 |                 |
| 6  | 2D blocking pass                |                |                |                 |                 |
| 7  | 2D in-betweening                |                |                |                 |                 |
| 8  | 2D clean up                     |                |                |                 |                 |
| 9  | 2D background painting          |                |                |                 |                 |
| 10 | 3D blocking pass                |                |                |                 |                 |
| 11 | 3D in-betweening                |                |                |                 |                 |
| 12 | 3D clean up                     |                |                |                 |                 |
| 13 | Window matte painting           |                |                |                 |                 |
| 14 | Digital effects                 |                |                |                 |                 |
| 15 | Edit together/finishing touches |                |                |                 |                 |

# PROPOSED SCHEDULE

|    |                                 |                |                |                 |                 |                |
|----|---------------------------------|----------------|----------------|-----------------|-----------------|----------------|
| 1  | Shania Green                    | March          |                |                 |                 |                |
| 2  |                                 | Week 1         | Week 2         | Week 3          | Week 4          | Week 5         |
| 3  | Tasks                           | Feb 28 - Mar 6 | Mar 7 - Mar 13 | Mar 14 - Mar 20 | Mar 21 - Mar 27 | Mar 28 - Apr 3 |
| 4  | Model character                 |                |                |                 |                 |                |
| 5  | Gather 3D assets                |                |                |                 |                 |                |
| 6  | 2D blocking pass                |                |                |                 |                 |                |
| 7  | 2D in-betweening                |                |                |                 |                 |                |
| 8  | 2D clean up                     |                |                |                 |                 |                |
| 9  | 2D background painting          |                |                |                 |                 |                |
| 10 | 3D blocking pass                |                |                |                 |                 |                |
| 11 | 3D in-betweening                |                |                |                 |                 |                |
| 12 | 3D clean up                     |                |                |                 |                 |                |
| 13 | Window matte painting           |                |                |                 |                 |                |
| 14 | Digital effects                 |                |                |                 |                 |                |
| 15 | Edit together/finishing touches |                |                |                 |                 |                |

|    |                                 |                |                 |                 |
|----|---------------------------------|----------------|-----------------|-----------------|
| 1  | Shania Green                    | April          |                 |                 |
| 2  |                                 | Week 1         | Week 2          | Week 3          |
| 3  | Tasks                           | Apr 4 - Apr 10 | Apr 11 - Apr 17 | Apr 18 - Apr 24 |
| 4  | Model character                 |                |                 |                 |
| 5  | Gather 3D assets                |                |                 |                 |
| 6  | 2D blocking pass                |                |                 |                 |
| 7  | 2D in-betweening                |                |                 |                 |
| 8  | 2D clean up                     |                |                 |                 |
| 9  | 2D background painting          |                |                 |                 |
| 10 | 3D blocking pass                |                |                 |                 |
| 11 | 3D in-betweening                |                |                 |                 |
| 12 | 3D clean up                     |                |                 |                 |
| 13 | Window matte painting           |                |                 |                 |
| 14 | Digital effects                 |                |                 |                 |
| 15 | Edit together/finishing touches |                |                 |                 |

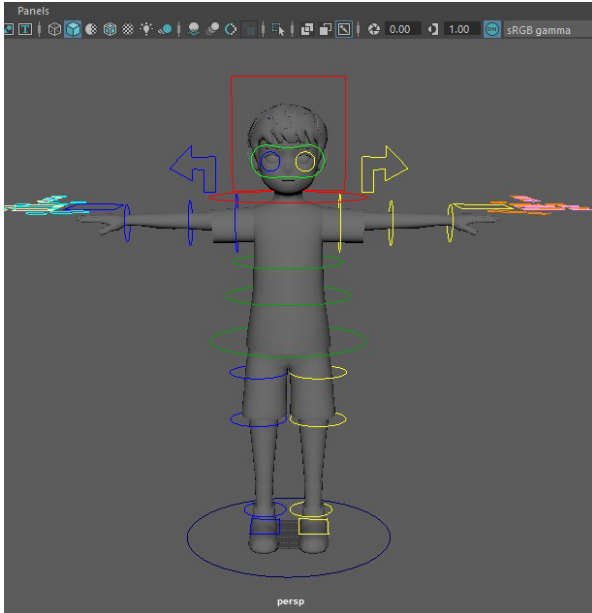
**Production**

# MODELING



Before

I chose a model from a library of free rigs at a website called mixamo.com to use as my base for Naathan. Since I had to alter the mesh, I had to unbind it from the skeleton first. I also added



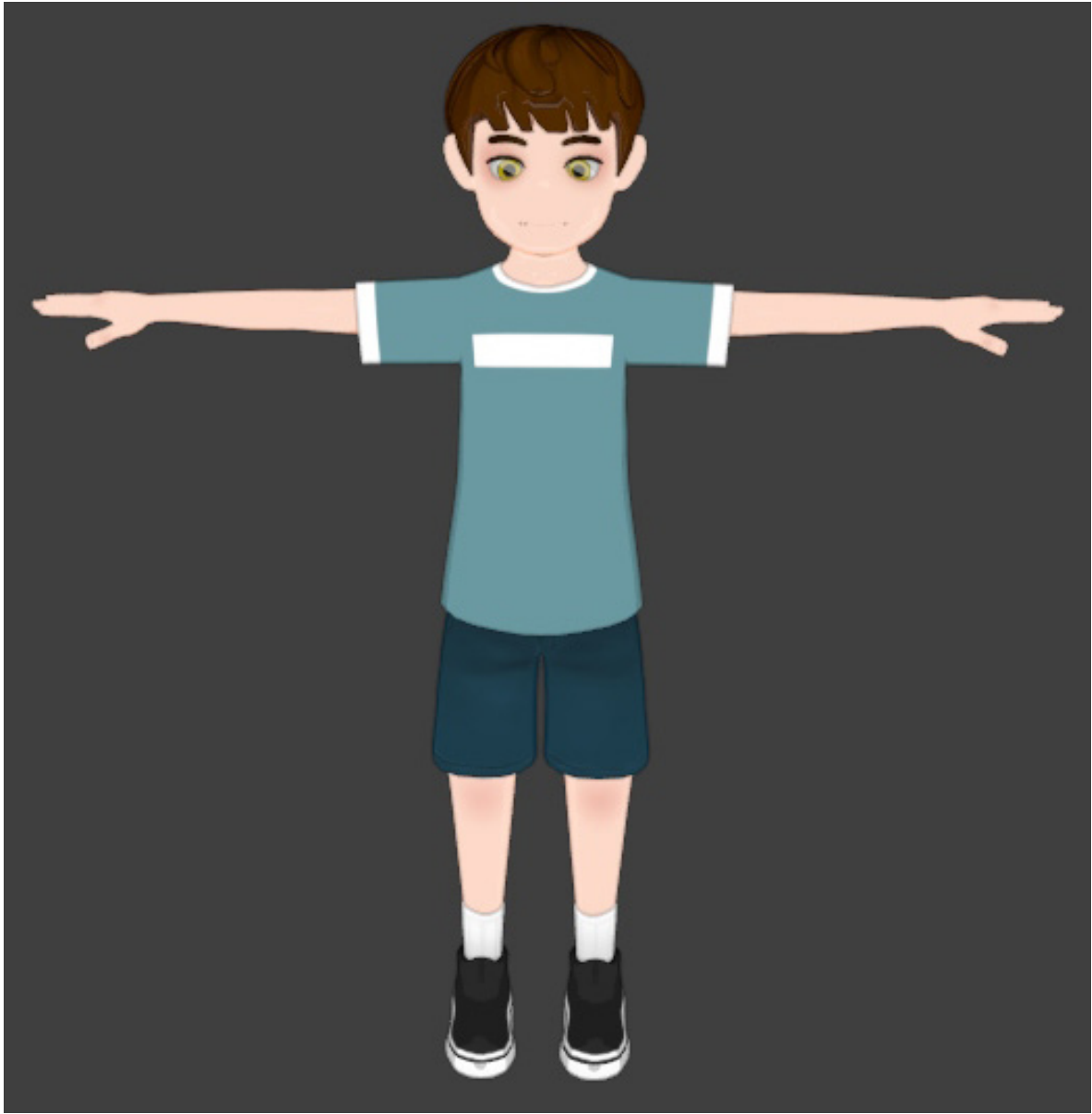
After

controllers to the model since it did not come with any. The original model was meant to be used in a game engine such as Unreal Engine, in which those curves are not used.



# MODELING

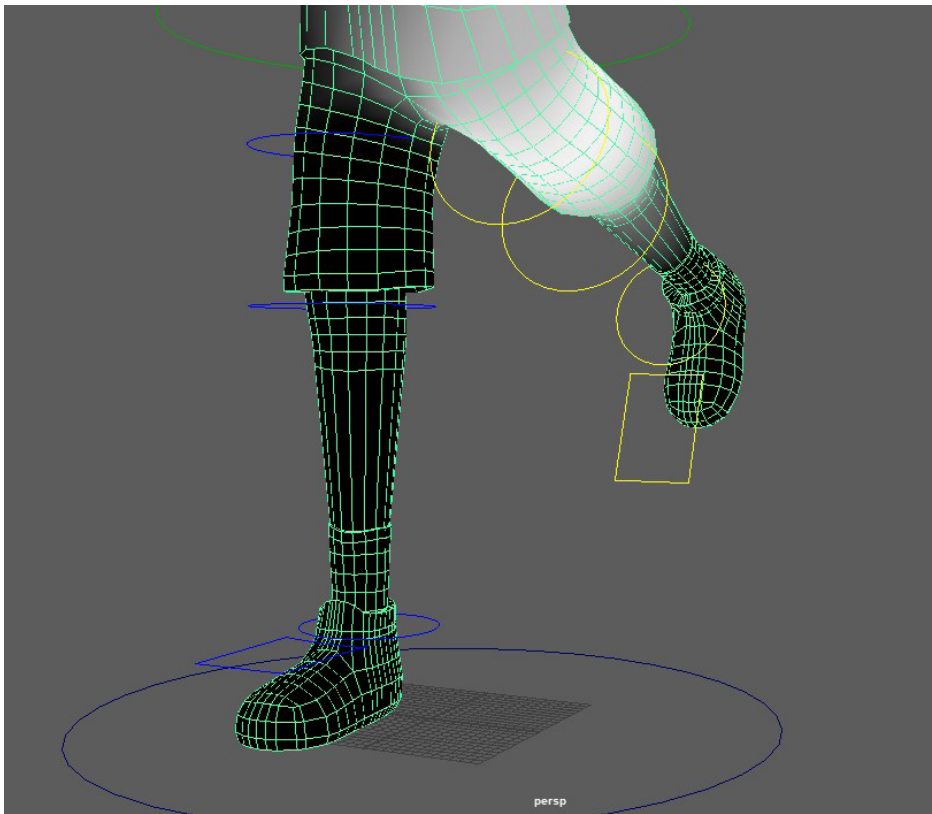
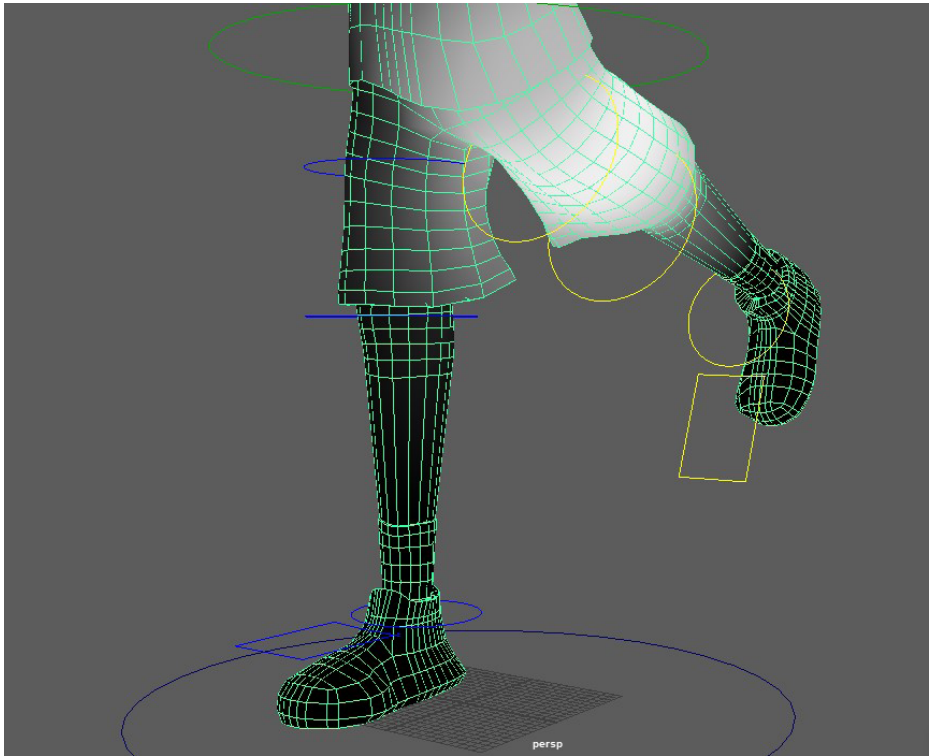
UVs applied to the model



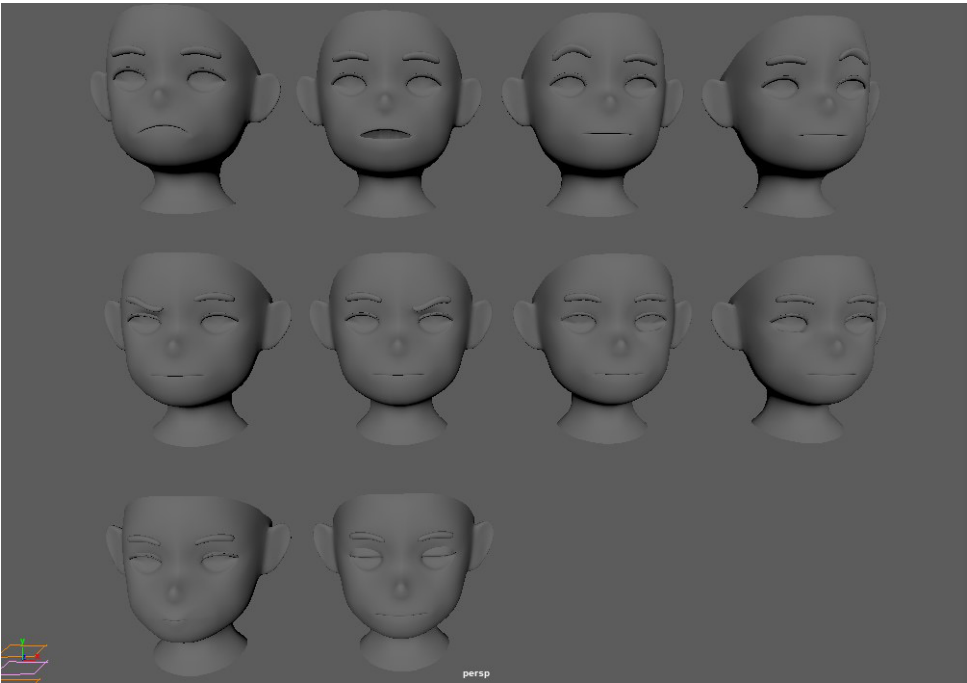
# MODELING

Because I had to rebind the skeleton to the mesh, the influences that joints had on my model were reset. Because of this, I had to paint

the proper weights on my model to correct this, as shown in the example below.

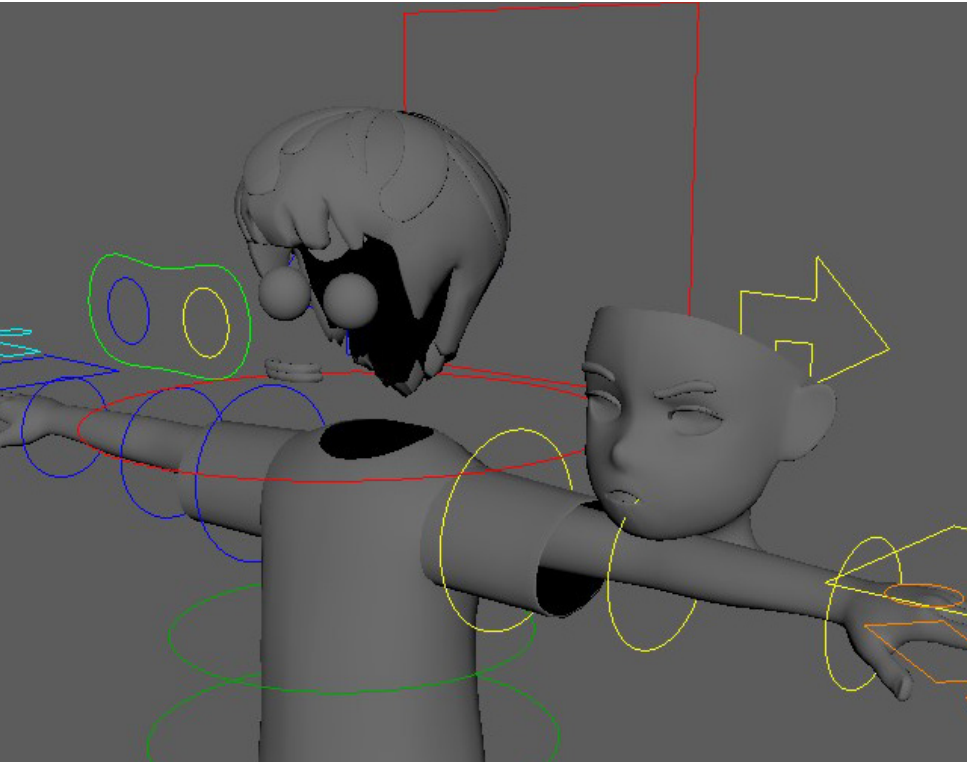


# MODELING



I created a series of blend shapes to give my model expressions. I only created faces that I

knew would be used in the span of this project.



Once I had finished my blend shapes, I realized that I had made a mistake and that I should have made them before I rebound my model. If I tried to move my model around at all and then

use a blend shape, the entire face would move away. I unfortunately had to unbind, rebind, and repaint the weights on it.

# MODELING

I was fortunate enough to be able to find all of my 3D assets for free online. The only thing left for me to do was to texture them.



# MODELING

Results after texturing



# ILLUSTRATIONS

I started off the 2D section of my thesis thinking I was going to do a bit of frame-by-frame animation using Toon Boom or something of the like. I did a few test frames to play with some effects, like the examples below, really focusing on simplifying the character design and shading as much as I thought was necessary to make animating it possible.

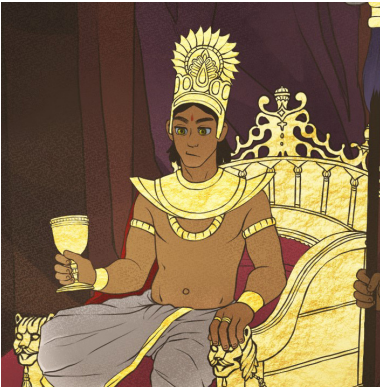
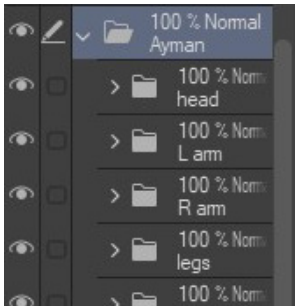


# ILLUSTRATIONS

After some time, I realized that doing a frame-by-frame section of my project on top of remodeling a rig and animating a whole other 3D portion was just not feasible for one person within the amount of time I had. I altered my approach and chose to do a set of illustrations with animated elements to them. By doing this, I was able to focus in on the details within each picture and accent them with golden elements reminiscent of the gold foil on Tanjore paintings.



Within each illustration, I have layers broken down to separate the body parts of each character to make animating them in After Effects easy.



# UPDATED SHOTS

## BAD KARMA

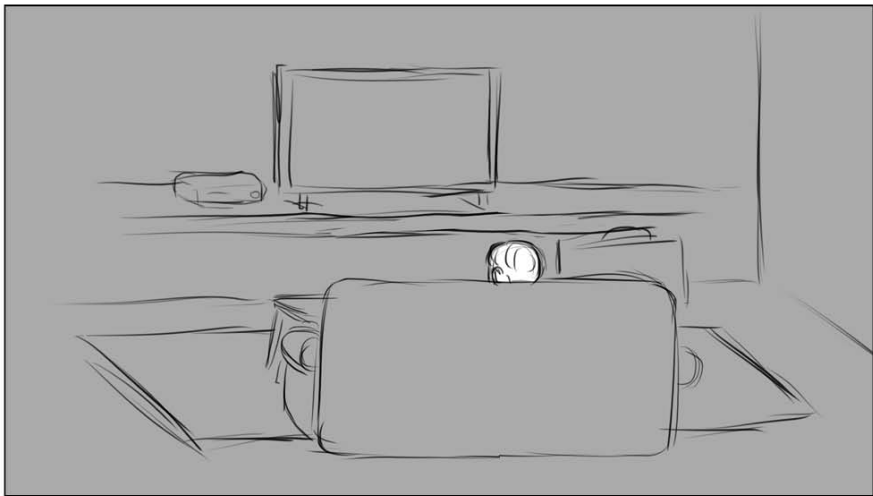
Shot #1  
Duration: 96 frames

Description

Opens with NAATHAN being shown cooped up in a small room while playing a video game.

Required Assets

3D: Naathan model, couch, coffee table, TV, TV stand, game controller, game console



## BAD KARMA

Shot #2  
Duration: 96

Description

NAATHAN drops his hands to his lap when he notices something in his game.

Required Assets

3D: Naathan model, couch, coffee table, TV, TV stand, game controller, game console



# UPDATED SHOTS

## BAD KARMA

Shot #3  
Duration: 72 frames

Description

A scene in the game is shown where a man is kneeling to a king.

Required Assets

3D: Naathan model, couch, coffee table, TV, TV stand, game controller, game console



## BAD KARMA

Shot #4  
Duration: 144 frames

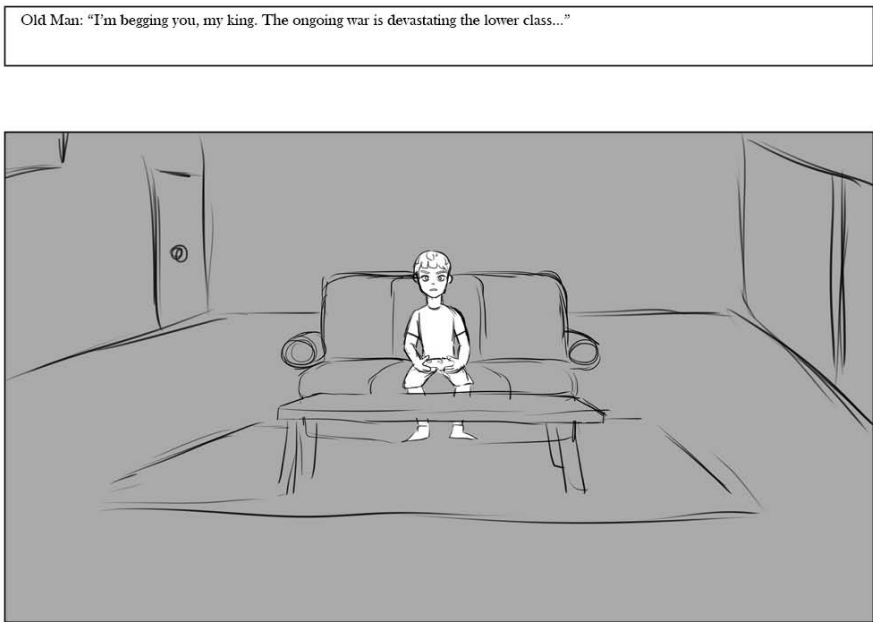
Description

The game scene triggers a memory in NAATHAN. The camera zooms out and transitions to his memory.

Required Assets

3D: Naathan model, couch, coffee table, TV, TV stand, game controller, game console

2D: illustration depicting AYMAN and his 2 guards



# UPDATED SHOTS

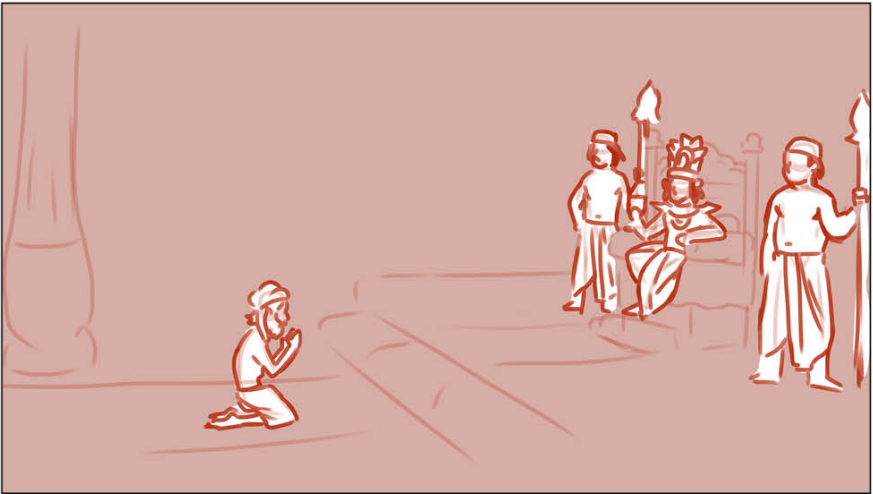
## BAD KARMA

Shot #5  
Duration: 600 frames

Description  
OLD MAN begs AYMAN for lower class aid. The king refuses, which angers the OLD MAN.

Required Assets  
2D: illustration depicting OLD MAN kneeling before AYMAN and his 2 guards.

Ayman: "Nah."



## BAD KARMA

Shot #6  
Duration: 216 frames

Description  
OLD MAN is outraged and curses him. A guard forces him out of the room.

Required Assets  
2D: illustration depicting OLD MAN yelling and a guard pushing him out.

Old Man: "Experience the suffering your actions have caused through a cycle of eternal rebirths..."



# UPDATED SHOTS

## BAD KARMA

Shot #7  
Duration: 864 frames

Description  
AYMAN is concerned about the curse, but his guard tells him not to worry about it too much. It zooms into AYMAN's eye and transitions back to NAATHAN.

Required Assets  
3D: Naathan model, couch, coffee table, TV, TV stand, game controller, game console  
2D: illustration depicting AYMAN and 1 guard.

Ayman: "You don't think that curse is something I should worry about, do you?"



## BAD KARMA

Shot #8  
Duration: 120 frames

Description  
Upset by his memory, NAATHAN throws his game controller down.

Required Assets  
3D: Naathan model, couch, coffee table, TV, TV stand, game controller, game console



# UPDATED SHOTS

## BAD KARMA

Shot #9  
Duration: 288 frames

Description  
Lights flicker and the power shuts off as the camera zooms out.

Required Assets  
3D: Naathan model, couch, coffee table, TV, TV stand, game controller, game console

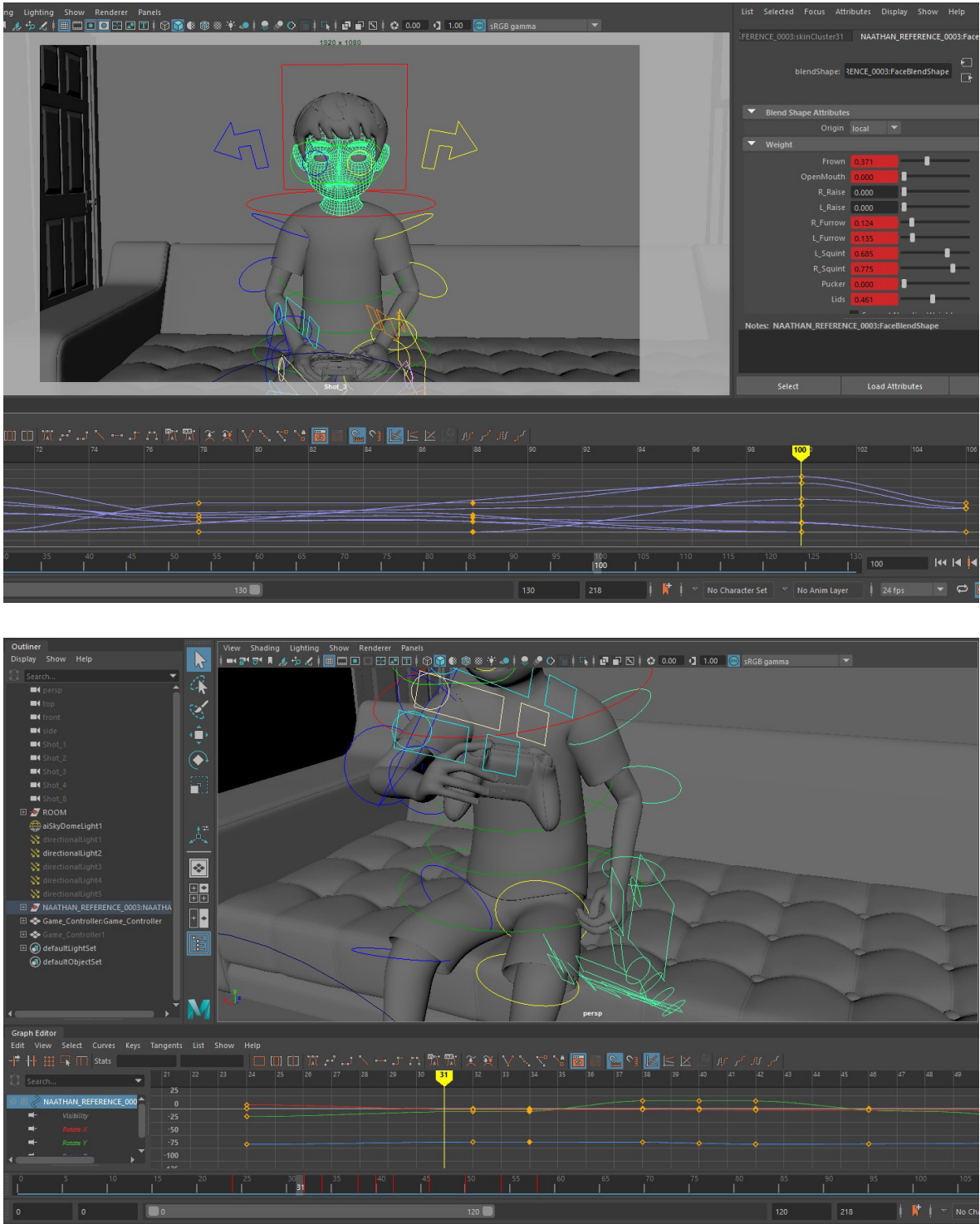


## UPDATED ANIMATIC



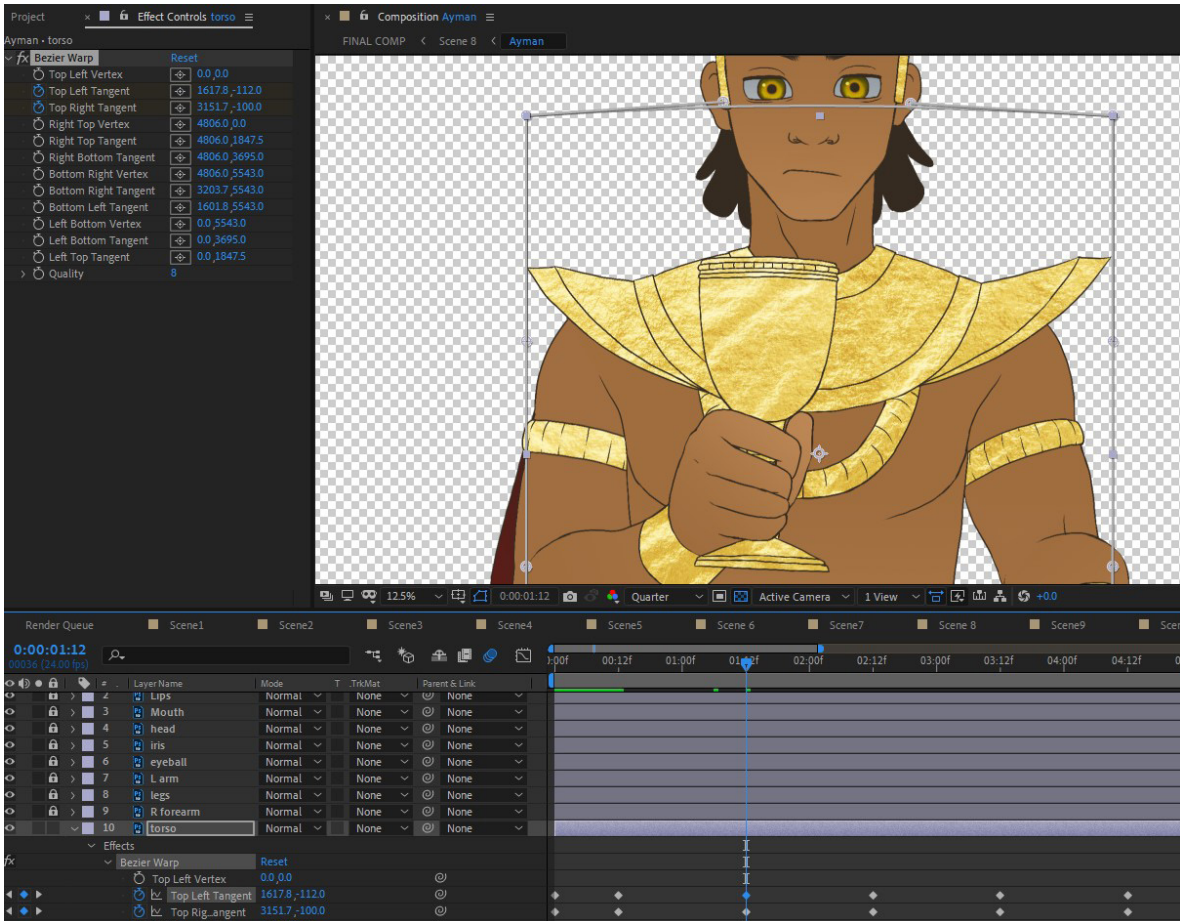
# ANIMATING

Maya animation progress shots



# ANIMATING

Example of using the Bezier Warp tool in After Effects to animate my illustrations

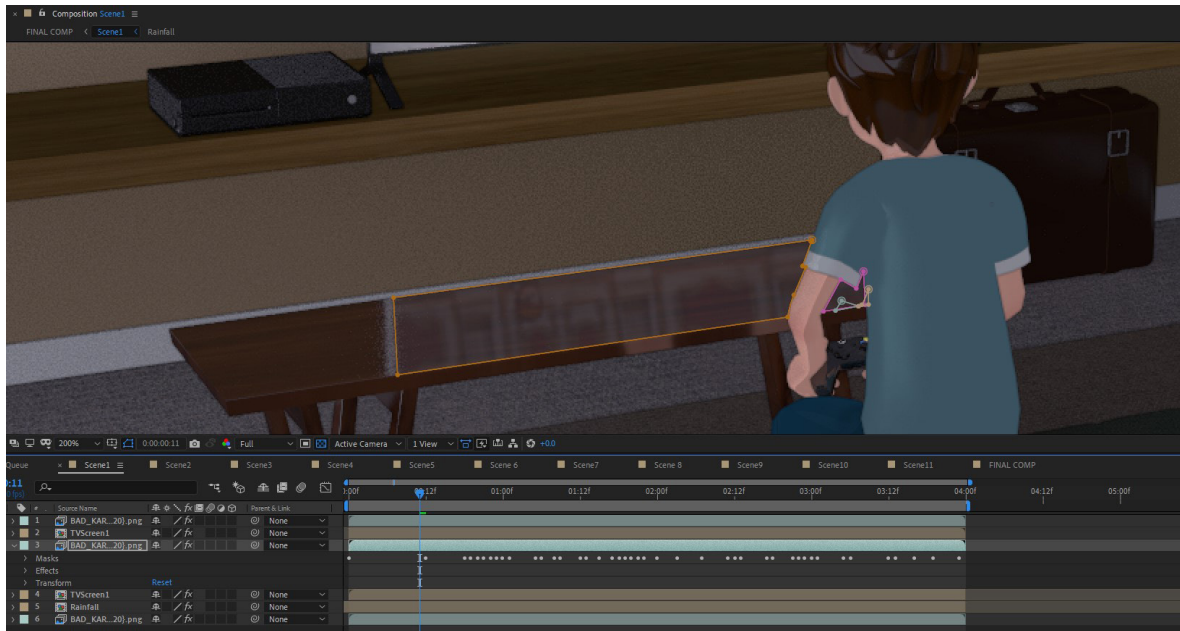
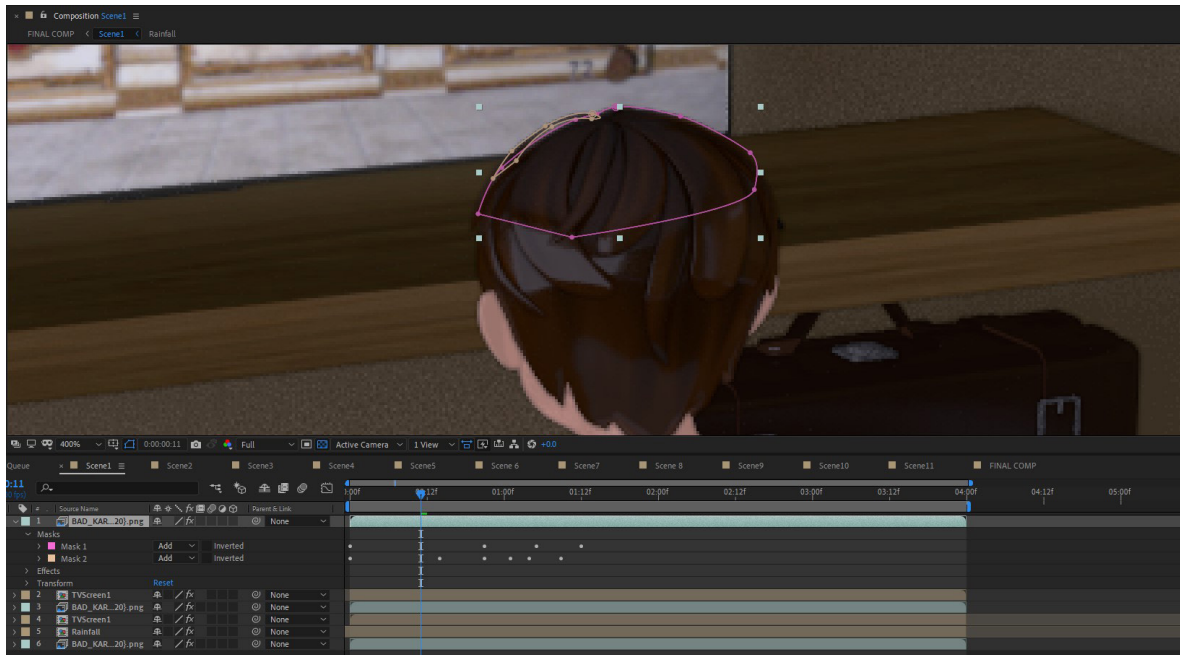


Example of using the Mesh Warp tool to move the old man's mouth as he speaks.

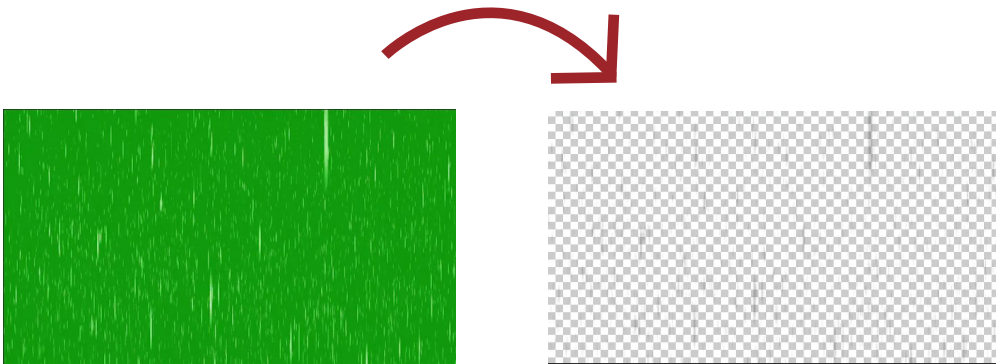
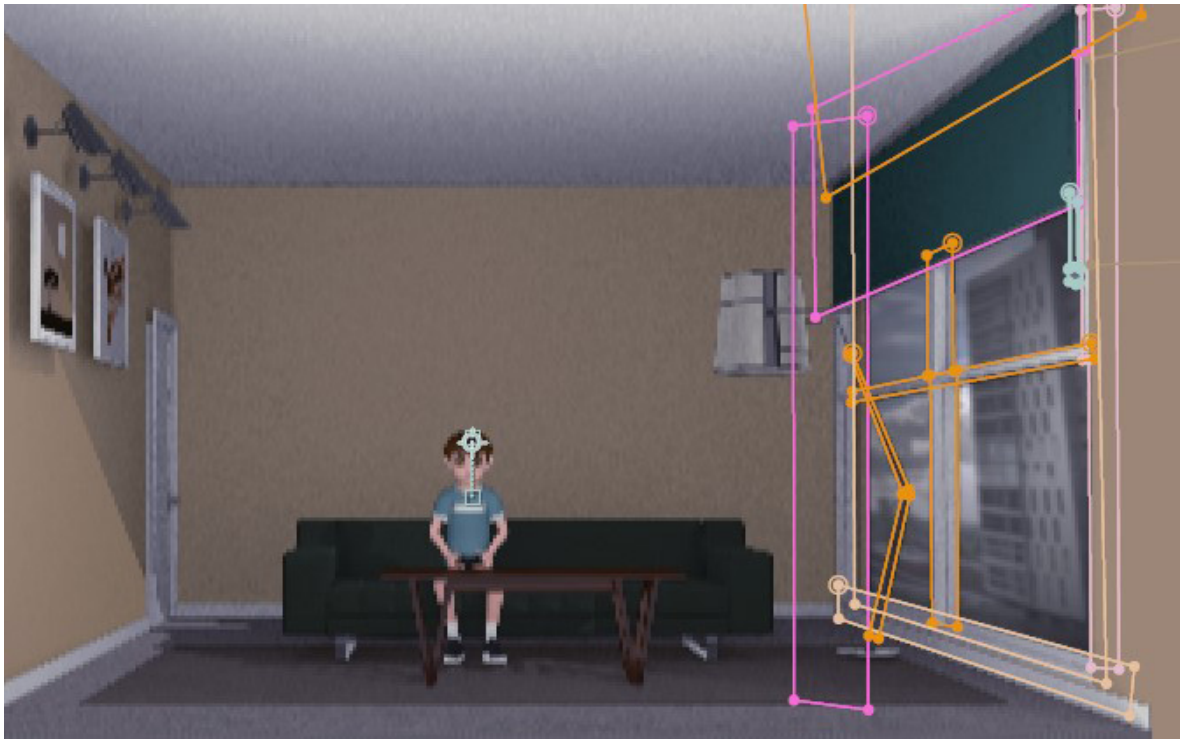


# FINISHING TOUCHES

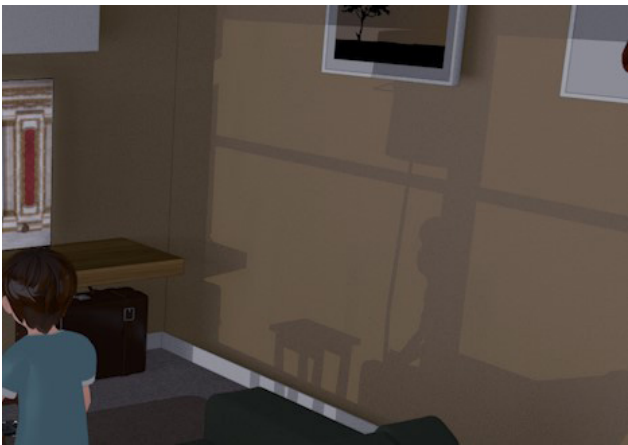
I used many roto beziers to add masks to certain scenes. For example, I masked out the character's head after I added the TV screen and I masked out the reflection on the coffee table to match what played on the screen. I also masked out the window to place a city scape there.



# FINISHING TOUCHES

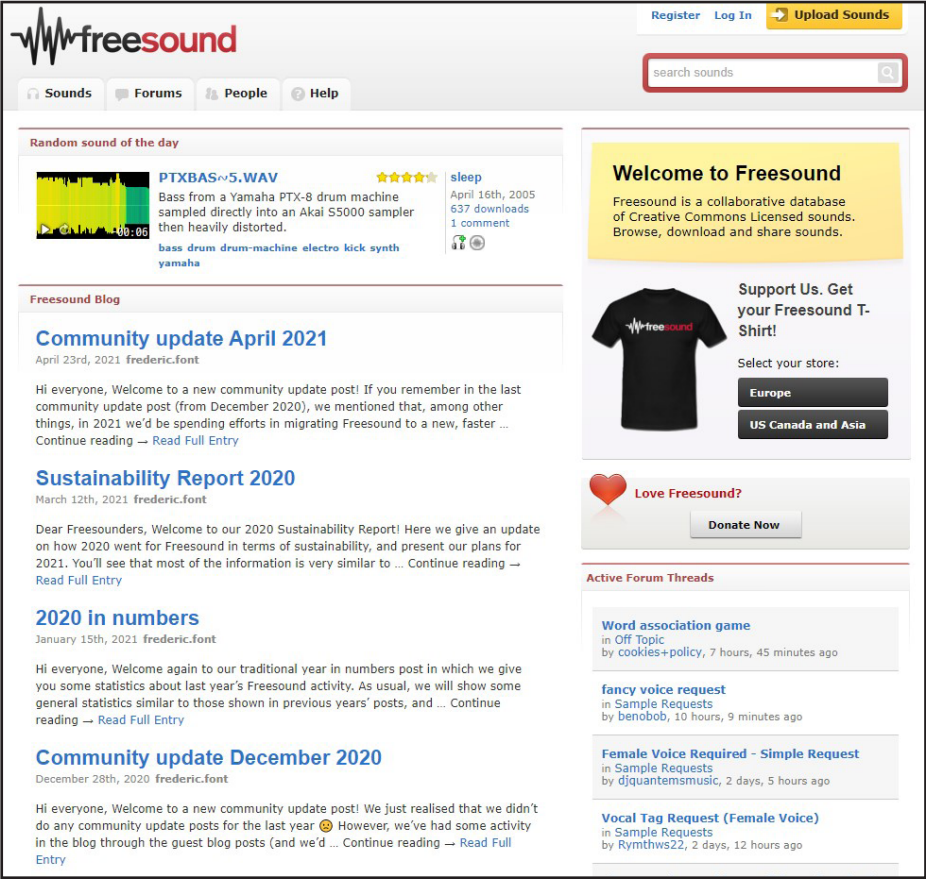


To add to the mood in the opening and closing scenes, I added very subtle rain shadows to the wall using a stock video I found.

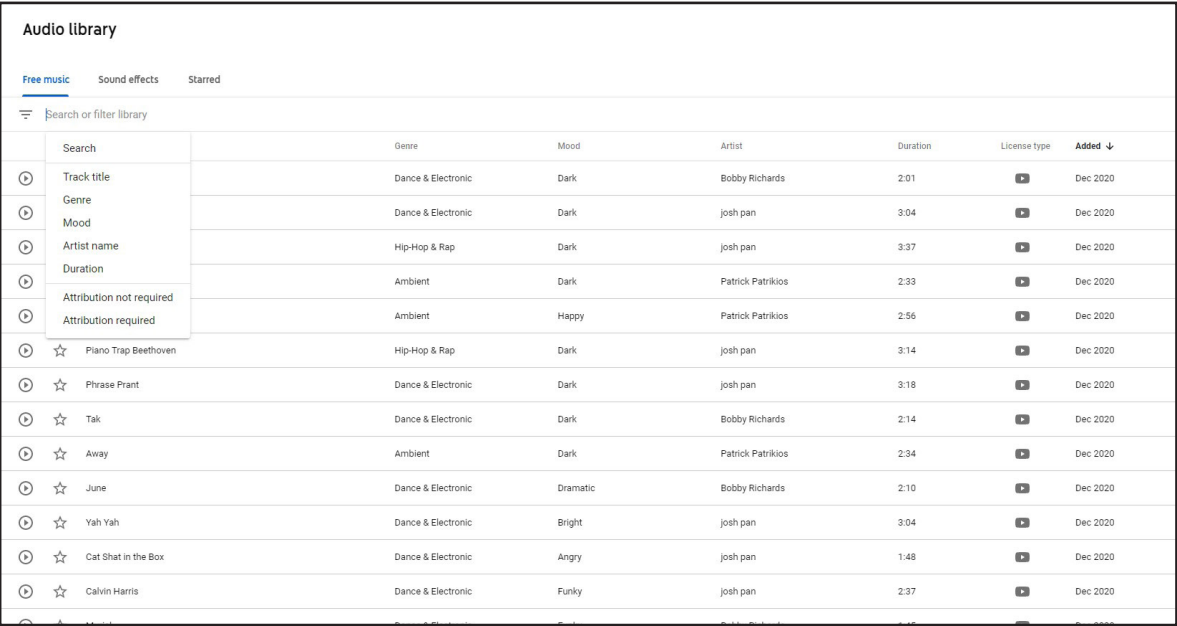


# MUSIC AND SOUND

I was able to locate the majority of the sound effects I needed from the website freesound.org. When getting sounds from this website you have to be mindful of how they are licensed and how they would like you to give proper credits to the creators. Any sounds I was not able to find on this website, I made myself using a microphone and the program Audacity.

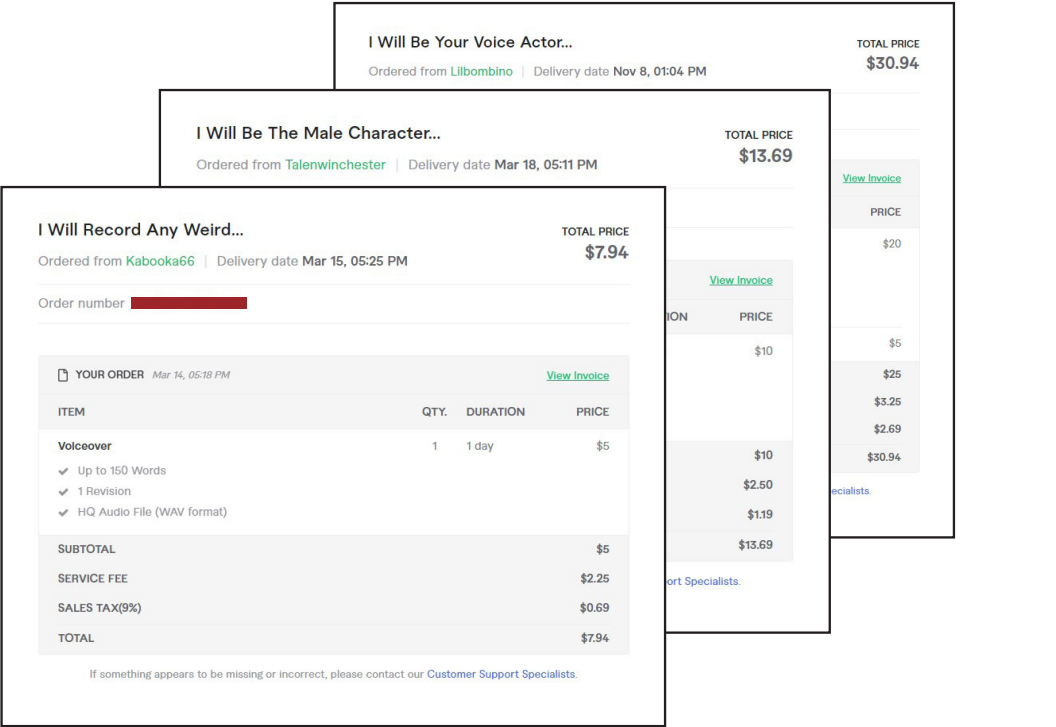
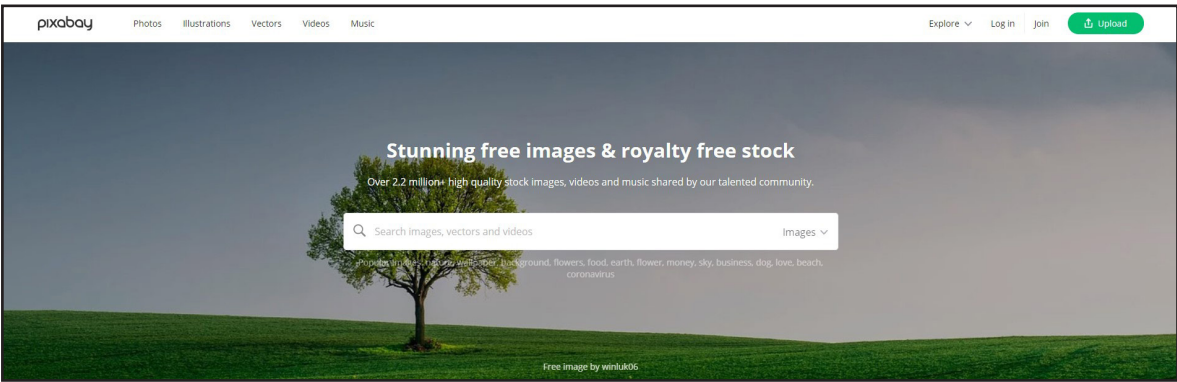


For music, I used YouTube Studio's free audio library and was able to find some that fit really well.



# COLLABORATION/BUDGET

I used the website pixabay.com to find any stock images and videos I needed. This website provides a lot of free options that do not even require any attributions. I paid for voice acting using fiverr.com, and it was very easy to use and communicate on.



| COMPLETED ORDERS   |              |              |         |
|--|--------------|--------------|---------|
|  | ORDER DATE   | DUE ON       | TOTAL   |
|  record any weird character voice                   | Mar 14       | Mar 15       | \$7.94  |
|  be the male character voice actor for your project | Mar 14       | Mar 18       | \$13.69 |
|  be your voice actor for your cartoon or anime      | Nov 05, 2020 | Nov 08, 2020 | \$30.94 |

Total: \$52.57

UPDATED SCHEDULE

|    |                          |                |                |                 |                 |
|----|--------------------------|----------------|----------------|-----------------|-----------------|
| 1  | Shania Green             | February       |                |                 |                 |
| 2  |                          | Week 1         | Week 2         | Week 3          | Week 4          |
| 3  | Tasks                    | Jan 31 - Feb 6 | Feb 7 - Feb 13 | Feb 14 - Feb 20 | Feb 21 - Feb 27 |
| 4  | 3D: Shot 1 Blocking      |                |                |                 |                 |
| 5  | 3D: Shot 2 Blocking      |                |                |                 |                 |
| 6  | 3D: Shot 3 Blocking      |                |                |                 |                 |
| 7  | 3D: Shot 4 Blocking      |                |                |                 |                 |
| 8  | 3D: Shot 9 Blocking      |                |                |                 |                 |
| 9  | 2D: Shot 5 Painting      |                |                |                 |                 |
| 10 | 2D: Shot 6 Painting      |                |                |                 |                 |
| 11 | 2D: Shot 7 Painting      |                |                |                 |                 |
| 12 | 2D: Shot 8 Painting      |                |                |                 |                 |
| 13 | 3D: Shot 1 In-Betweening |                |                |                 |                 |
| 14 | 3D: Shot 2 In-Betweening |                |                |                 |                 |
| 15 | 3D: Shot 3 In-Betweening |                |                |                 |                 |
| 16 | 3D: Shot 4 In-Betweening |                |                |                 |                 |
| 17 | 3D: Shot 9 In-Betweening |                |                |                 |                 |
| 18 | 2D: Shot 5 Keying        |                |                |                 |                 |
| 19 | 2D: Shot 6 Keying        |                |                |                 |                 |
| 20 | 2D: Shot 7 Keying        |                |                |                 |                 |
| 21 | 2D: Shot 8 Keying        |                |                |                 |                 |
| 22 | Memory 1 Painting        |                |                |                 |                 |
| 23 | Memory 2 Painting        |                |                |                 |                 |
| 24 | Memory 3 Painting        |                |                |                 |                 |
| 25 | Memory 4 Painting        |                |                |                 |                 |
| 26 | Effects and Editing      |                |                |                 |                 |
| 27 | Rendering                |                |                |                 |                 |

|    |                          |                |                |                 |                 |                |
|----|--------------------------|----------------|----------------|-----------------|-----------------|----------------|
| 1  | Shania Green             | March          |                |                 |                 |                |
| 2  |                          | Week 1         | Week 2         | Week 3          | Week 4          | Week 5         |
| 3  | Tasks                    | Feb 28 - Mar 6 | Mar 7 - Mar 13 | Mar 14 - Mar 20 | Mar 21 - Mar 27 | Mar 28 - Apr 3 |
| 4  | 3D: Shot 1 Blocking      |                |                |                 |                 |                |
| 5  | 3D: Shot 2 Blocking      |                |                |                 |                 |                |
| 6  | 3D: Shot 3 Blocking      |                |                |                 |                 |                |
| 7  | 3D: Shot 4 Blocking      |                |                |                 |                 |                |
| 8  | 3D: Shot 9 Blocking      |                |                |                 |                 |                |
| 9  | 2D: Shot 5 Painting      |                |                |                 |                 |                |
| 10 | 2D: Shot 6 Painting      |                |                |                 |                 |                |
| 11 | 2D: Shot 7 Painting      |                |                |                 |                 |                |
| 12 | 2D: Shot 8 Painting      |                |                |                 |                 |                |
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| 27 | Rendering                |                |                |                 |                 |                |

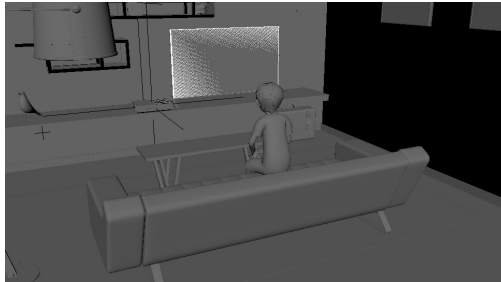
UPDATED SCHEDULE

|    |                          |                |                 |                 |
|----|--------------------------|----------------|-----------------|-----------------|
| 1  | Shania Green             | April          |                 |                 |
| 2  |                          | Week 1         | Week 2          | Week 3          |
| 3  | Tasks                    | Apr 4 - Apr 10 | Apr 11 - Apr 17 | Apr 18 - Apr 24 |
| 4  | 3D: Shot 1 Blocking      |                |                 |                 |
| 5  | 3D: Shot 2 Blocking      |                |                 |                 |
| 6  | 3D: Shot 3 Blocking      |                |                 |                 |
| 7  | 3D: Shot 4 Blocking      |                |                 |                 |
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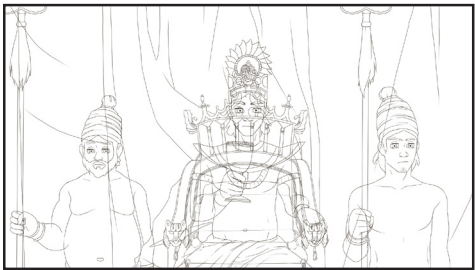
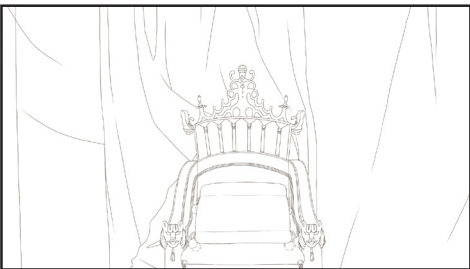
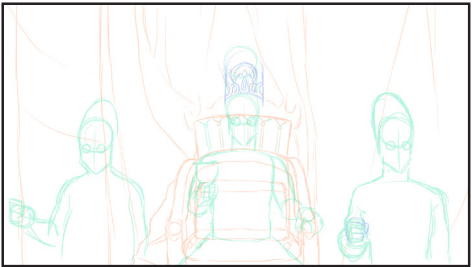
**Final Project**



# BREAKDOWN EXAMPLES



# BREAKDOWN EXAMPLES



**Post-  
production**

# REFLECTIONS

Having the opportunity to learn and receive feedback on my work while being able to make one of my stories come to life was an incredible experience. I gained so much from this and am incredibly grateful for all of the help and encouragement I got. I feel so much more confident in my ability now and I am ready to put what I have learned to use.

If I could go back in time and give myself advice for this project, I would say to narrow my project down into a more focused area. I set such big goals for myself: on top of writing a story and animating it I wanted to do a bit of modeling, texture, and light a 3d portion as well as animate a 2d portion. While I was able to accomplish a lot of these things, because there were so many things to focus on I feel as though the actual animated component of my project turned out weaker than what I had hoped for.

A few trials that I personally had to overcome were story development, modeling, and lighting. In the beginning, I had a story that ran for about 7 minutes. After receiving some feedback, I realized that I had to find a way to significantly cut it down to a length reasonable enough for one person to complete within the allotted time. That, combined with the struggle I had doing some remodeling on a found 3D model made me go into this project with a rather slow start. Toward the end, I ran into some lighting problems that made the shading on my 3D animations look very harsh because of the toon shaders I decided to use. After having trouble fixing it myself, I was fortunately able to get help and solved the problem quickly. (Thanks Heather!)

Despite the many obstacles I found myself faced with, I am very proud of the way my project turned out. I am especially proud of my 3D texturing and of how my toon shaders turned out in the end.



# POST THESIS GOALS

Moving forward, I think I will let this particular project rest and will be sending it in to upcoming film festivals. However, I will continue to develop this story (as well as other) and take my time creating new personal projects from them. In the meantime, I will continue to hone my skills and will be looking for freelance opportunities in both animation and illustration.

