STOPMO Studio
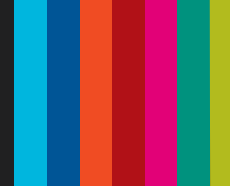### Stop-Motion Animation Workshop

ANIMATION RESOURCES

ONF NFB

There are many resources out there for aspiring animators. Here are a few websites and books we recommend:

Animation Books

- *The Illusion of Life: Disney Animation*
  by Frank Thomas and Ollie Johnston

- *Animation: From Script to Screen*
  by Shamus Culhane

- *The Animator's Survival Kit*
  by Richard Williams

- *Film Directing Shot by Shot*
  by Steven D. Katz

For a more extensive list of recommended books, visit:
forums.awn.com

Websites

The National Film Board of Canada
NFB.ca

Animation Corner
animationcorner.com

Stop Motion Store
stopmotionstore.com

Idleworm
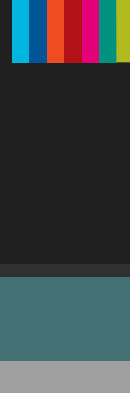idleworm.com/how/index.shtml

Toronto Animated Image Society
tais.ca

Cartoon Network
cartoonnetwork.com

Teletoon
teletoon.com

ANIMATION COMMUNITIES

Animation Communities

Animation Forum
animationforum.net

Animation Corner
animationcorner.com

The Animation Guild
mpsc839.org

Cartoon Brew
cartoonbrew.com

Animation World Network
awn.com

Animation Supplies

Chromacolour
chromacolour.com

Stop Motion Store
stopmotionstore.com

CANADIAN PROVINCIAL AND TERRITORIAL CURRICULUM WEBSITES

ALBERTA:
education.alberta.ca

BRITISH COLUMBIA:
bced.gov.bc.ca

MANITOBA:
edu.gov.mb.ca

NEW BRUNSWICK:
gnb.ca

NEWFOUNDLAND AND LABRADOR:
ed.gov.nl.ca

NORTHWEST TERRITORIES:
ece.gov.nt.ca

NOVA SCOTIA:
ednet.ns.ca

ONTARIO:
edu.gov.on.ca

PRINCE EDWARD ISLAND:
edu.pe.ca

QUEBEC:
meq.gouv.qc.ca

SASKATCHEWAN:
education.gov

YUKON:
yesnet.yk.ca

GLOSSARY OF ANIMATION TERMS & TECHNIQUES

Armature:

In clay or Plasticine animation, the "skeleton" of a model that exists under the "skin" and can articulate, usually by means of ball-and-socket joints.

Cel animation or hand-drawn animation:

Cel animation refers to the traditional animation technique in which a set of hand drawings is used. In this process, a series of pictures is created, each of which varies slightly to create the illusion of motion.

CGI animation:

A subset of the broad field of animation, CGI, or computer-generated imagery, can be defined as the use of computers for creating moving images.

Clay animation:

Animation of figures made of Plasticine, actual clay or other malleable materials.

Continuity:

Maintaining character placement, volumes, sizes, lighting, etc. from scene to scene.

## Paper cut-out animation:

A two-dimensional (2D) animation technique that uses paper cut-outs in various forms on a flat surface, moved frame by frame to create movement.

Direct-on-film animation:

Direct-on-film animation does not use a camera; instead the artist draws or etches directly on film stock.

Drawn animation:

Animation consisting of images drawn on a cel, paper or some other medium.

Effects animation:

Animation that specializes in animating elements that aren't characters in a scene, such as rain, water, fire, smoke, shadows, etc.

Frame:

A single image within the film scene.

Inbetweens:

Inbetweens are the drawings that fill in between the key frames (key poses), and are used in traditional hand-drawn animation and CGI animation. An inbetweener is a person who draws these images.

Key pose:

Any pose in a scene that "tells the story," and typically the most exaggerated positions of an action. For example, if you were to animate a character jumping straight up into the air, the key poses would be the image of your character crouched down at his lowest point before jumping and the image in which he is highest in the air. You could then go back and draw all the poses in between, a process referred to as inbetweening (see above).

Model sheet:

A set of different views of the same character that shows the character's proportions, design and various expressions.

Object animation (and puppet animation):

The term object animation refers to puppet animation, pixilation and various derived techniques. In object animation, lighting, camera movement, lens, depth of field and spatial relationships are not virtual, as in cartoons, but real, as in films with live actors.

Pixilation:

An animation technique that photographs live actors or objects one frame at a time. See "stop-motion animation."

Prop:

An object in a scene with which characters interact.

Rotoscope:

To paint, draw or overlay images onto frames of live-action film, frame by frame.

Scene planning:

A process that occurs before animating. Planning the scenes requires deciding on the sequence of scenes from start to finish. The acting and timing for each scene is also established at the scene planning stage.

GLOSSARY OF ANIMATION TERMS & TECHNIQUES

Silhouette animation:
Animation of paper cut-outs and other objects that are manipulated frame by frame and backlit to create a silhouette.

Storyboards:
A planning tool that is used at the early stages of production and acts as an illustrated script with images and text to determine the structure, cinematic approach and flow of a film. Storyboards are used in both animation and live-action films and are sometimes likened to a large comic strip.

Story reel or Leica reel:
The storyboards assembled together with sound on film in order to time out each scene and the film as a whole.

Thaumatrope:
The thaumatrope (literally, "wonder wheel"), is an optical game that was invented in Paris in 1825 by English physician John Ayrton. This was the first time in history that a toy based on the optical phenomenon of "persistence of vision" was sold to the public.

Thumbnail:
A small, rough drawing used to work out ideas quickly without having to invest too much time in a refined drawing.

Walk-cycle:
Animation of a character walking on the spot that can be looped in front of a panning background, creating the illusion of the character walking through a scene.

Zoetrope:
Optical game consisting of a "drum" (a shallow round box without a cover) with vertical slits cut into the sides, set upon a small base in the centre. A band of images is fixed to the inside of the drum. When you spin the drum on its base and look through the slits, the images inside appear to be moving. The predecessor of the zoetrope is the phenakistoscope.

Sources:

Frank Thomas, Ollie Johnston, *The Illusion of Life: Disney Animation*. Disney Editions, 1995.

Richard Williams, *The Animator's Survival Kit*. Faber and Faber, 2002.

Marcel Jean for the NFB
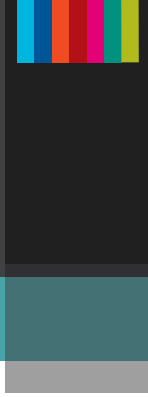http://www3.nfb.ca/animation/objanim/en/techniques/paper-cut-outs.php

Focus on Animation (NFB, compiled sources)
http://www3.nfb.ca/animation/objanim/en/index.php

Vaishali Satwase, Buzzle.com
http://www.buzzle.com/articles/basic-types-of-animation.html

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A PEER ASSESSMENT RUBRIC

Date:

Project Title:

My Name:

My Team Member's Name:

Please place a checkmark in the appropriate column to indicate how your team member performed during the creation of your Stop-Motion Animation Project.

	HE/SHE DID THIS VERY WELL. 3 POINTS	HE/SHE DID THIS ADEQUATELY. 2 POINTS	HE/SHE COULD HAVE DONE THIS BETTER. 1 POINTS
1. My team member was helpful when brainstorming ideas for project.			
2. My team member was helpful when storyboarding ideas.			
3. My team member had good suggestions when creating and building our characters.			
4. My team member was creative when making our set/background.			
5. My team member was helpful when shooting our movie.			
6. My team member was respectful of others' contributions.			
7. My team member worked well with everyone.			
8. My team member took responsibility for what was expected of us.			
9. My team member was committed to ensuring our team do a good job.			
10. My team member made working on this project fun.			
		TOTAL	**/30**

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PRESENTATION CHECKLIST FOR ANIMATION TEAMS

PRESENTING TEAM EVALUATION CRITERIA	
1. The members of the team introduced themselves.	
2. The team introduced the title of their work.	
3. The team explained why they chose their topic and theme.	
4. The team showed their production.	
5. The team answered questions and promoted class discussion about their project.	
	TOTAL /5