

ROOTS

EXPLORATORY PRACTICE PERSONAL PROJECT

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Date: 05.30.2024

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LOG-LINE

A pottery artist, grappling with personal turmoil and unmotivated with their artwork, accidentally shatters a cherished piece they and their family member made together, unleashing a journey of healing and renewal.

SYNOPSIS

A young pottery artist, is struggling to find motivation and creativity while living in the city. One day, she accidentally breaks a cherished pottery piece that was made by her and a family member. This unfortunate event leads to an unexpected journey of self-discovery in an unexplored forest. Through the guidance of nature, she discovers the beauty in the cracks of nature and returns to her apartment with a renewed sense of purpose and inspiration. Using elements of the natural world such as roots, plants, and flowers, she transforms the pottery into something new, finding her artistic voice and she embraces the imperfections that make her unique. The story concludes with her artwork reflecting the beauty and wisdom she has gained from her journey.

TARGET AUDIENCE

Teens & young adults - Young people who are still trying to find out they're niche/who they are.



STATEMENT OF INTENT



In this project, I will to make a solo 1-minute film about connecting with nature and self-discovery. To achieve this, I aim to create a digital film with some elements of experimental animation and possibly stop motion. My target audience is young adults who are at an age where they are discovering themselves. For the pre-production phase of the project, I will brainstorm ideas, develop the storyline, conduct visual research, and make initial sketches. Since the theme of the project is connecting with nature, I will experiment with the environment around me. I will create creatures using real plants and other natural elements, inspired by the Kew Gardens orchid festival, where sculptures made out of real plants were on display, merging nature with my characters and infusing nature with symbolic motifs that resonate with the themes of growth and interconnectedness. I will explore the idea of building a relationship with oneself and using nature as a metaphor for healing. To create the animation, I will use Toon Boom Harmony. I will rig my background characters however I won't rig my main character as I want them to be more expressive. For the backgrounds, I plan to work with paint and watercolor to achieve interesting textures and then transfer the work onto my computer. I will also use mixed media and nature to create interesting textures. In the post-production stage, I will use After Effects to composite my work and add additional layers and visual effects. I will also refine the pacing and timing in After Effects. Throughout the project, I will ask for feedback from peers and tutors to make improvements and refinements. I plan to maintain a spreadsheet to track my progress. Since this is a solo project, I will collaborate with my peers and ask someone to help me with sound. I plan to record sounds from the environment but also want to have someone compose an emotional composition for the ending scene of my film to create immersion and an emotional impact on the audience. I will use Premier Pro software for sound. In order to work on my strengths, I will experiment with different mediums, especially watercolor for my backgrounds, which I am confident in while developing my skills in rigging and 3D modeling in Blender to plan out my environments. My story revolves around a pottery artist who struggles with creative blockages reflected in her frustration and inner turmoil. The artist is overwhelmed by distractions and external pressures. A significant occurrence happens when the main character breaks a cherished piece of pottery she and her deceased family member created. This event unfolds into a journey of self-reflection and transformation. We follow the protagonist's quest for self-discovery amidst nature, noticing the cracks nature possesses and how nature heals despite its losses. The artist begins to mend their pottery, using the elements in nature, such as roots, soil and flowers. The story concludes with the protagonist's art being influenced by the growth they gained from their experience and embracing the imperfections and scars that make them unique.

Looking back to my statement of intent and contrasting it to my critical appraisal, I see the consistencies with my project but also see how my project has changed over time such as planning to rig my background characters which now are hand drawn. While I did some rigging, I don't feel like I have improved much as it states in my statement of intent as my recent work is more focusing on hand drawn animation.



IDEAS

THEME: CONNECTION TO NATURE

MIND-MAP



BACKGROUNDS

ARTHUR PILORGET - PAINTERLY



TECHNIQUE

FREDERIC BACK - THE MAN WHO PAINTED TREES - WATERCOLOR



MICHAEL DUDOK DE WIT - THE MONK AND THE FISH - INDIAN INK



INSPIRATION MOOD-BOARDS

CHARACTER

BEATRICE BLUE - ORGANIC SHAPES



KACEY LYNN BROWN - VISUAL MOTIFS OF GROWTH



ALBABG (INSTA) - EARTHY COLOR PALETTE



MAKUGWAPU (INSTA) - TEXTURE



ULYSSE SALAUN - COMBINING NATURE TO CREATURES



STYLE

_VINSENTA (INSTA)



CHERYL YOUNG



FANTASIA (2000)



Initially I began brain-storming ideas and because spring was emerging, I thought it would be fitting to look at a theme that I both love and resonate with: Renewal, connection with nature and hope.

CONCEPT DEVELOPMENT

TRIP TO KEW GARDENS - ORCHID FESTIVAL



I went to Kew gardens to see the orchid festival which was a main source of inspiration when thinking about my story-line and characters. I was inspired by the sculptures, which were made entirely from plants and various species found in Madagascar, linking nature to other life forms like moths, monkeys, lemurs, and chameleons. This motivated me to consider unique ways to create my own pieces using natural elements around me.

The linkage to combining creatures with nature, inspired me into making models out of plants, using and then editing them into digital media and rigging them in after effects. Experimenting encouraged me to collect interesting forms from nature and utilizing them to build something new. To improve: my initial idea was to rig a tonne of creatures made from plants however due to time constraints I wasn't able to do it for the hand-in. This experience in rigging my insect made a big impact on my work because it was my first time rigging in after effects and a lot of lessons were learnt during that experience. I will bring forth these new skills into my future projects.

EXPERIMENTS INSPIRED BY KEW GARDENS TRIP



LINK: EXPERIMENT

<https://youtu.be/VIGMjrchsyt?feature=shared>

CONCEPT DEVELOPMENT

My story-line concept branched out into themes on growth and repair. I am fascinated by nature's ability to adapt amidst human's failed responsibility to be more gentler with the environment. Nature is visual proof that so much can be overcome. I came across pictures on Pinterest showing images of broken pots that have been kept intact by roots and plants, further showing mother nature's strength. Reminding me that things that are broken have the greatest chance of change and turn out more beautiful than they did before. The picture of the pots also triggered a memory from my childhood where I broke one of my grandad's pots, my grandad filled it with soil and wild flowers grew in the cracks, making the pot all the more stronger.



BROKEN POTTERY



“WE ARE ALL BROKEN. THAT’S HOW THE LIGHT GETS IN.” – EARNEST HEMINGWAY

ALICE FOX

I looked at Alice Wolf's work, I liked her leaf stitching pieces which remind me of the interconnectedness of nature. I also touched on the Japanese practice Kintsugi which is a philosophy that fits so well with nature mending pottery, by filling gold in cracks of broken china, emphasising the idea of embracing imperfections and respecting the objects history.

I involved the pottery motif to the story as it involves shaping, firing, and glazing raw clay. This transformation from raw material to finished vessel serves as a metaphor for personal growth, resilience, and self-discovery. Just as pottery undergoes several changes to become a beautiful and functional object, the character experiences their own transformative journey.



CONCEPT ART/PROP
DESIGN



KINTSUGI



INITIAL DESIGN

To begin building my ideas I collected wildflowers that were going to be mowed in my garden, taking into consideration the ethics of my project, I only used plants that were already dug up. I doodled characters, using the plants as center piece, this got me thinking about combining nature to my characters as doing this would further show the growth of my characters development in a physical and metaphorical sense.

REFINED DESIGNS INSPIRED BY THUMBNAILED



THUMBNAILS USING REAL PLANTS AS STARTING POINT



I chose to infuse my characters with symbolic imagery and motifs that reflect themes of renewal, growth, and interconnectedness. I included visual symbols such as spirals, circles, vines, and roots to represent the cyclical rhythms of life and the enduring bonds connecting all living things. By sketching my characters and drawing inspiration from the house plants in my room and researching different plant species, I enjoyed developing my plant people's personalities, each inspired by the plants' appearances and qualities.

To improve: I wish I had more time to dive deeper into the research of different plants, that way I could have presented they're special qualities/adaptions, portraying them in a more accurate way.

EXPERIMENTS

<https://youtu.be/CSjQseXxSxs?feature=shared> https://youtu.be/D0zz6twV_HI?feature=shared

The reason for experimenting with leaf stitching was to understand the idea of mending and piecing things back together. This helped me visualise a way the character could have mended her pot.

LEAF STITCHING - INSPIRED BY ALICE WOLF



FLOWER POUNDING

Like sun printing, flower printing leaves behind a remnant of the plants existence, acting as a time capsule and a glimpse into the past. Flower pounding will aid me in creating pretty textures in my nature environment scenes.

To improve: experiment more with different plants as all plants have different pigments and colors. I will use my new knowledge for future projects, for background overlays and texture.



Ongoing background test - experimenting with flower pounding and screen printing textures

Combining my interest in science and art I experimented with sun printing which is a printing technique using chemicals Potassium ferricyanide and Ferric ammonium citrate and the sun to create shapes left behind by objects covering paper from the sun. I used plants to leave behind traces of they're shapes behind, this will be useful in creating interesting textures in my films backgrounds.

To improve: could have experimented more with different types of plants instead of being limited to plants found at home. This is a technique I will definatly use to create interesting textures in my backgrounds in future projects especially in nature scenes.

SUN PRINTING



CHARACTER DESIGN DEVELOPMENT



I enjoyed the process of designing my characters and exploring shapes and various plant types. To breakdown my characters I simplified them into geometric shapes. This has changed the way I approach character design as it helps visualize the overall feel of the character but also help me plan out colors and experiment with looks more efficiently. Looking back on my work I see my character designs as an extension of myself, by incorporating my love for nature, themes of growth, I really felt like I grew with this project.

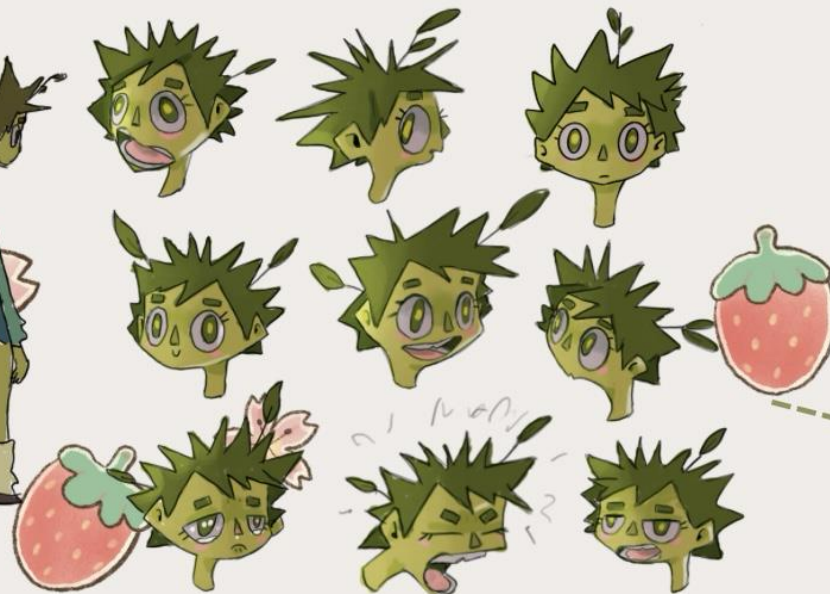
SILHOUETTES



TURN AROUND



EXPRESSION SHEETS



WATERCOLOR EXPERIMENTS



MY MAIN CHARACTER

My main character was inspired by the plants: pear cactus and agrave. This is effective for the story because these plants are not commonly known to grow flowers, yet they can. They also thrive in harsh conditions, which conveys resilience and strength.

CHARACTER DESIGN



Refined character designs: wanted to design an outfit for my main character that reflects her insecurities. Her dungarees have flowers on them, symbolizing the flowers she is unable to grow, highlighting how different she is from the other characters. These flowers foreshadow events in the final act of the story, where similar colored flowers appear all over her body. Through this project, I've delved deeply into the meaning behind my characters, considering who they are and how they would react in various situations. Understanding their personalities makes it easier to create relatable characters and make informed decisions about their interactions with their environment. Additionally, experimented with a multitude of character designs. Those that didn't make it to the forefront were recycled and used as background characters, enriching the world with a diverse cast.

COLOR THEORY



For both character and backgrounds I wanted to have a earthy muted color theme which created a peaceful, inviting down to earth vibe. Muted neutral colors are known for they're versatility and also for they're deep connection to nature that imitate trees, rocks, mud and sand. To distinguish between character and background I gave my characters accent colors that were more saturated to help give contrast and keep the animation dynamic and easy to read.



BACKGROUND DESIGN

CHARACTERS APARTMENT CONCEPT ART

INSPIRATION - STAINED GLASS GREEN HOUSE

CHARACTERS APPARTMENT



When thinking about my character's environment I wanted to think about what plants need, an important necessity is light. I wanted to make sure my character resembled a plant so I gave the space large windows, the stained glass imitating greenhouse windows

Additionally gave my backgrounds texture, overlaying bark, textured paper to make it feel more earthy and natural.



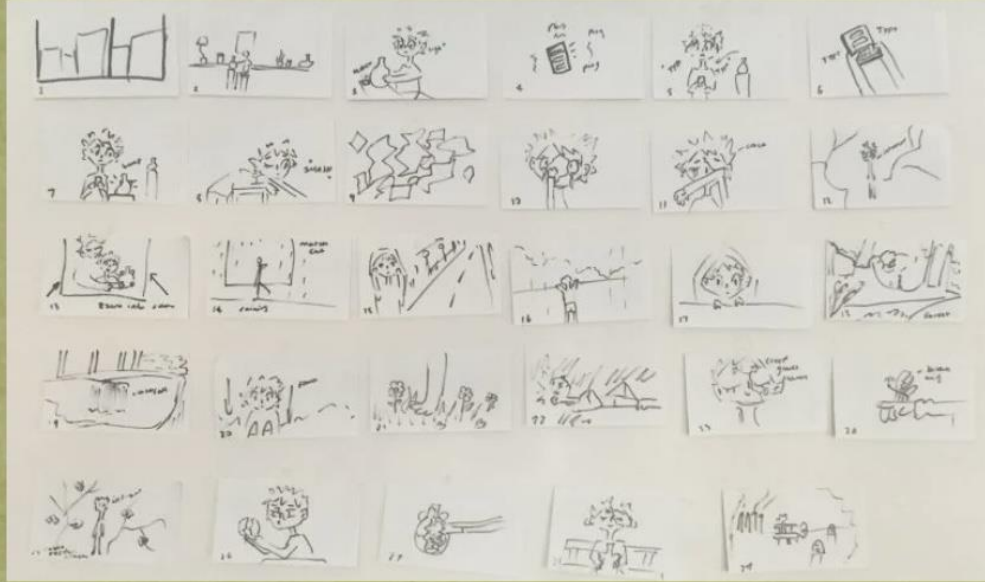
BLENDER



I had a lot of fun designing my character's living space, striving to make it feel as lived-in as possible. When designing the apartment, I utilized a 3D model to better understand perspective and the placement of all the clutter, a technique I had previously used in the Frankenstein project that proved to be very helpful. Additionally, I incorporated foreshadowing into the apartment's windows, where cracks in the stained glass where flowers have bloomed, adding depth and intrigue to the scene. Each new location I created taught me valuable skills. The forest scenes, for example, helped me master the portrayal of swaying foliage, while the city scenes challenged me to improve my walk cycle animations and depict busy environments with multiple characters. Each background presented a unique learning opportunity, making the design process both educational and enjoyable.

Challenge: It was extremely challenging to design four locations in such a small amount of time, I feel like I spent a lot of time perfecting my backgrounds that I didn't have much time with others. To improve: ask people to help volunteer with backgrounds as I only had sound and animation helpers. Visually I think I did a great job, but juggling the animation, backgrounds, sound etc is a struggle. It may have been because I was anxious of asking for more help. I gave out help more than I could have received. I also made the background very complex. In my third year, because I'm working in a team I will note to simplify designs, to manage workflow better.

STORY-BOARD



Thumbnails of a old story-board I did that I created with post it notes. Drawing it out on paper and sticking it to the wall helped provide a new way of viewing my story and also allowed me to arrange it with ease.

LINK: ANIMATIC 1 <https://youtu.be/U42UapyQMOM?feature=shared>
2 <https://youtu.be/6KwGMkciom8?feature=shared>

Throughout my project I have been seeking advice by showing my tutors and peers my animatic, by doing so I have learnt a lot about storytelling and strongly believe my skills in storytelling has greatly improved, reflecting and recording the feedback I am given each week. The animatic operated as a blueprint, helping me figure out the timings for the shots and also arrange my thoughts through clips. Using storyboard pro to experiment with movement shots has helped me improve my skills on the software and get used to the tools. I have both animatic 1 and 2 contrasting the improvements I made after feedback

STORY CIRCLE

Story Circle



1. Establish the protagonist
2. Protagonist feel unfulfilled with her work
3. Protagonist smashes a cherished piece of pottery while being distracted on her phone - face cracks
4. Search - the protagonist leaves the urban jungle and finds a undiscovered forest
5. Finds the imperfections in nature
6. Pays the price by letting go of self hatred
7. Returns back to her apartment with a new found purpose
8. Changes into her better self by doing the work she wants to create

This story writing technique helped me come up with the story that flowed and was cyclical in structure. Learning how to write in this way gave me confidence as it made my story structure more cohesive and engaging. The steps of the story circle allowed me to create a strong character arc which is a big element in my work.





FEEDBACK

M Mariana Cadima Mendes Leal
To: Jessica Boyle
Mon 27/05/2024 13:42

Hi Jess,

You've done so much work! It's really starting to come together!

If you want to take it to the next level I would recommend looking at the shot with the jar breaking. I love how you are building up the stress level that then leads to the introspective sequence in her mind. The only thing I might try to look at is when the jar breaks, it stops before breaking so the action doesn't feel like one but rather two separate movements. I think it could really help to revise some of those frames. I would also hold a little longer there and on the picture frame straight after, before it cracks. I know it can feel like it's taking too long when you've been watching and working on it so much. But from an outside perspective you can take your time there.

Lovely progress! Keep going, you can do this!

CE Chris Eales
To: Jessica Boyle
Hello Jessica,

Thank you for sending over your PDF for the **Exploratory Practice: Personal Project Brief**. Here are some notes for you to consider:

1. Overall this is a good start to character design and you are showing a good amount of exploration. Your animation tests suggest, however, that the current designs are a little complex to animate within the scale of this project.

The work you reference in you PDF appears to be work are to work produced by larger studios or production Teams and potentially beyond the scope of the brief. So, additionally, I suggest you compare this to the work made by smaller production teams and individual filmmakers, which is usually from the realms of independent animation and student film. I've compiled a few examples below, which I hope are relevant to your visual approach.

Su Lynn feedback

Establishing shot - foreshadow - have the photos of family - pan to city with dying pot on windowsill

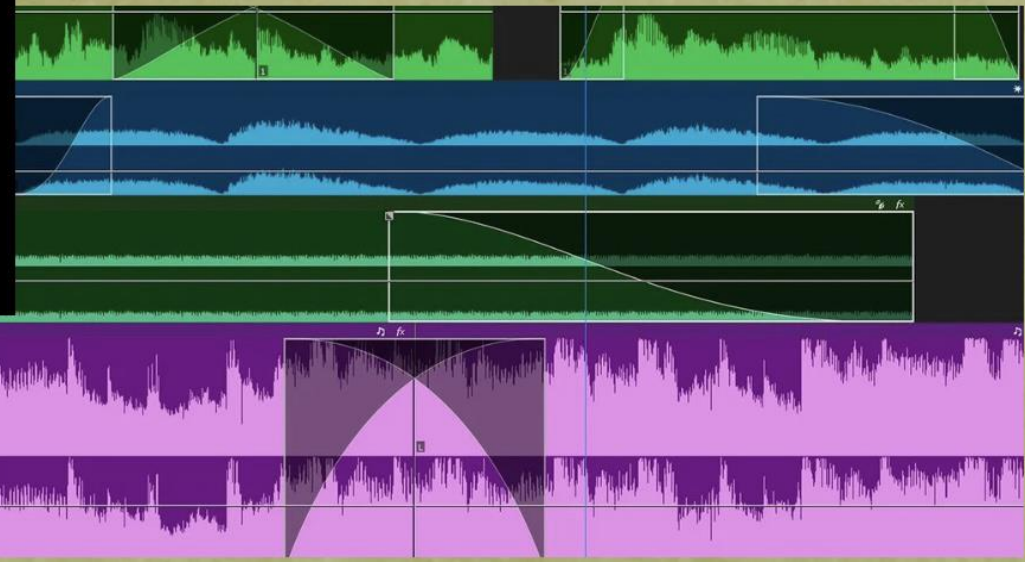
Change turmoil shot - transition - shot of the face cracking - but along the screen - cracks open and we are moved into characters emotion - similar shot to make it flow (position of face) but body contorts

Get rid of character looking at photo - just cut the photo frame

When mending face - montage - don't have the black cracks - only growing - use it after mending the vase - grows up - transitions into the character holding the new vase - growing up

End shot - pan up into the trees - growing up

Chris gave feedback and told me to simplify my design which looking back I should have done that as my characters are pretty complex, next time I will simplify in the interest of economy. However I really do love challenging myself and makes me more eager to make my character animation even better!



I wasn't able to go to the Interim as I was unwell, which was very unfortunate as I wanted to see my peers progress and learn from others. Instead I thankfully had amazing peers and teachers who I talked to in person and online that gave me thorough feedback. I got feedback attending tutorials, sharing work with my friends and contacting people who are also studying art but outside of UAL.

Wed 17/04/2024 15:03

By seeking feedback from a bunch of people I was able to pick out patterns and things I never noticed in my work, stitching my film in a way that responds to each persons criticism. By not going to the interim, I will think about punctuality for next year as I understand the importance of receiving feedback and also giving others feedback to better our work.

SOUND REFLECTION

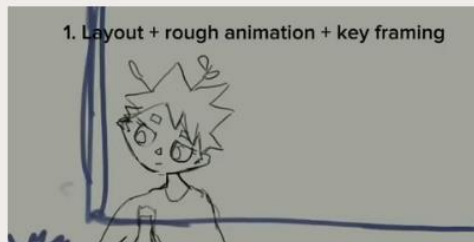
Despite not having much experience with sound I created sounds for my film and learning to edit in premier pro. While I was out I'd record sounds of nature and citys to capture the feelings of both locations in my film creating a archive of sounds to use, I think this is effective and will be recording sounds that I find interesting in my environment over summer possibly to help with our third year film. For the music track at the end Bankole Braithwaite helped me compose it, getting to experience my first time working with a sound design student at UAL.



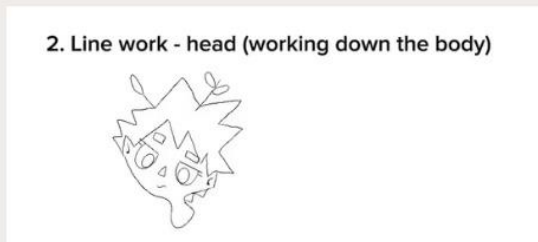
ANIMATION PROCESS <https://youtu.be/YZUTgHUPYCs?feature=shared>



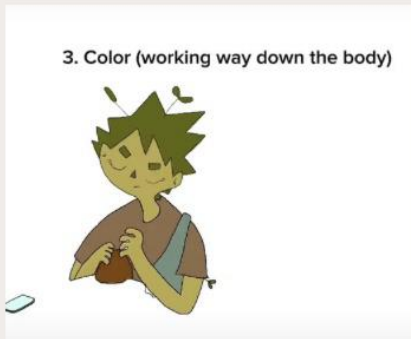
1. Reference videos of me "acting"



2. Rough animation in procreate



3. Clean up in Toon Boom Harmony



4. Flat colouring in Toon Boom Harmony



5. start with head down to feet



6. compositing and lighting in after effects + backgrounds in procreate

EXPERIMENT LINK

https://youtu.be/lqxFM_SOTJw?feature=shared



Painting on glass was a technique I tried for the first time this project. I used acrylic on glass and used glycerin to make the paint stay wet which allowed me to manipulate the paint. I enjoyed layering and removing paint creating a morphing effect making it feel alive. I will use this new skill in future projects to overlay over digital. Morphing between boundaries of digital and traditional animation.

PAINTING ON GLASS ANIMATION SET UP



SHOT IN THE FILM

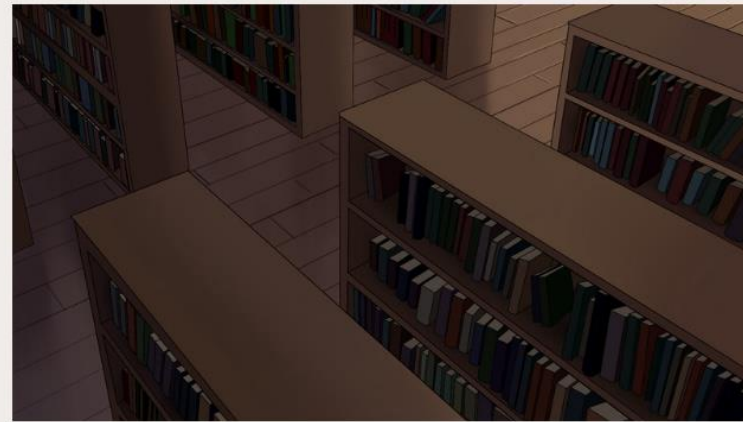
During my project I think I have improved a lot with animation. It was due to me developing new skills but also organising my shots to make them more digestible and easier to work through. This project I have found my new flow of working which has made me more efficient. I will develop my animations while also using this model I've developed, changing it as I learn new skills. I believe I understand the industry standard more and I am aiming to get to that level, I feel like I've gotten closer to that level during this project as my process has improved.

PROJECT ASSISTANT WORK



ALICIA ABBOT - HELPED WITH BACKGROUNDS

Over the course of this project I helped as a FMP Year 3 assistant with backgrounds and coloring in the film 'Inkbound', it has given me the opportunity to step out my usual style of working and be more open to adapting. Moreover I worked on Alicia's project, assisting with backgrounds. After both experiences and working with amazingly talented diverse people I have improved as an artist and also have received feedback and tips from the third years, building connections as well as meeting them in person to discuss animation. Without my contributions to their projects I wouldn't have the knowledge I have now. Being able to see they're thought processes from how they organised they're shots to how they lay out color scripts, there are things the third years did that I will keep note of for next year.



**INKBOUND: NGOC,
TRINITY, KITTY -
HELPED WITH
BACKGROUNDS
AND COLORING**



This background is ongoing



TIMETABLE FOR YR2 CA INTERIM SHOW ON WEDNESDAY 26TH JUNE

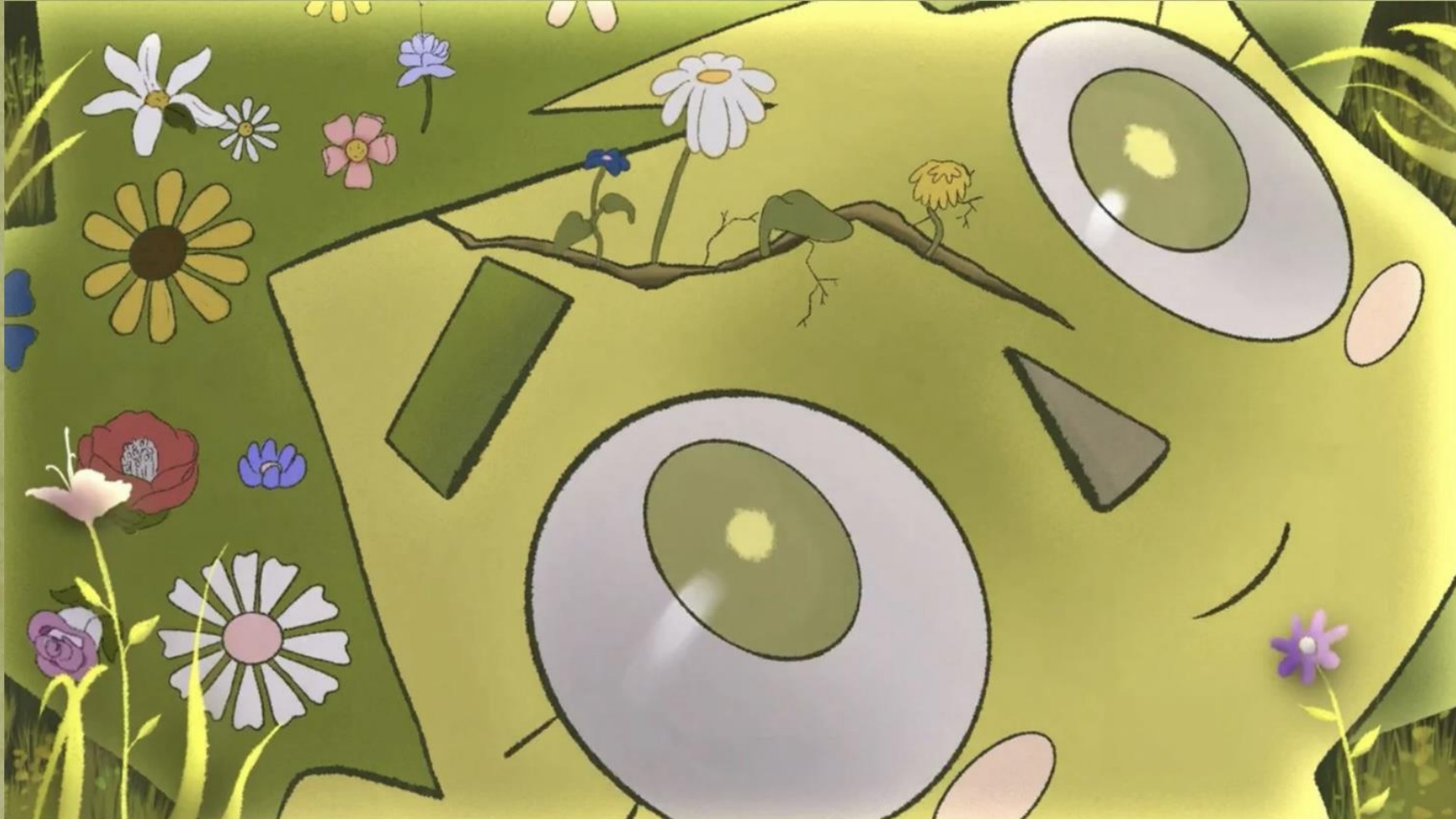
TIMETABLE FOR YR2 CA INTERIM SHOW 26 JUNE

| | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|--------------|---|--|--|---|---|---|--|
| June 1 - 2 | | | | | | Background third years background city pt 2 rough animation | city p2 clean up animation animate characters in background background looking at forest rough/clean up animation (breif) |
| June 3 - 9 | Forest backgrounds for montage rough/cleanup of character walking make layers for moving plants | clearing scene background clearing scene rough/clean rough kneeling down | <ul style="list-style-type: none">• clean up kneeling down• hand touching grass/ laying on grass background• rough animation hand touching/laying on grass | <ul style="list-style-type: none">• hand touching grass/laying on grass clean up• moving plants/grass• return to appartment scene• rough/cleanup | <ul style="list-style-type: none">• fixing vase montage• sewing scene roughs | Bfixing vase clean up sewing scene clean up growing montage rough keep old backgrounds | growing montage clean up bench scene credits |
| June 10 - 16 | composite everything fix pacing with soud/music | FINISH 11 JUNE | | | | | |



(ONGOING) OUTCOME

<https://youtu.be/pldA32Grsmk?feature=shared> Ongoing from 36secs – 1:21secs



Despite not finishing my film in time for the deadline I am very happy with how it's turned out so far and have learnt a lot from the experience. Developing skills in after effects, improving my lighting, camera movements and transitions. I've also improved a lot with environmental design, teaching myself perspective, color and composition. I could of improved by adding dialogue to my scenes to help enhance my acting animation skills and if I had more time I would have experimented more with materials such as looking deeper into sunprinting and other techniques to achieve textures. The complete on time I should have finished pre production earlier which is a lesson I've learnt for next year **Final will be put on MyBlog:**



FINAL THOUGHTS

My project aimed to communicate the importance of the connection with nature and also to express that nothing is truly broken. I wanted to spread this message to the audience that nothing is permanent. I believe in seeing the positive side of things that are damaged and making something new from what seems broken. I felt all the stages of what my character was going through by experiencing them first-hand while making this film. Growing as an artist alongside my character was a very unique experience. "Roots" is a very personal story. During the making of this film, my Grandma was in the hospital, and we weren't sure whether she was going to get better. Thankfully, she is now at home recovering. I like to think that the spirits of this film helped her heal. Looking back on my journey, a key step I took was inspired by broken pots in my grandad's garden that were intertwined with roots and tangled up plants. This inspired the themes of growth and renewal that are consistent throughout my film. The processes I used included paperless animation and paint-on-glass animation, combining both digital and traditional methods of working. This combination imitates the merge of nature and technology, representing the physical and intangible elements reminiscent of mother nature. I incorporated experiments I learned along the way to create organic textures, using real plants that were ethically sourced in order to minimize harm to the environment. This involved using plants that were already dug up or were going to be thrown out.

My narrative structure was carefully crafted to illustrate the character's growth. The story arc reflects the themes of brokenness and renewal as I depict how the character overcomes burnout and guilt. The crack on her face symbolizes something she had lost, signifying a new direction and path in life. At her lowest point, she is open to significant change and embraces nature, symbolized by growing flowers through the cracks. The change in appearance ultimately represents her change in perspective. Observing the imperfections of nature and the fleeting nature of life, she learns to accept that it's what you make out of your pain that is worth it in the end. Integrating the central theme into my narrative, with the character morphing and changing through her creative work, also reflects my growth in the project. I delved into storytelling, particularly researching story circles, which I found to be an effective technique that enabled me to consider my main character and plot from their emotional state. The title "Roots" has a multilayered meaning. I view my family as an integral part of my life, so "roots" hold the significance of reconnecting with one's cultural heritage. My character values family and aims to carry on their legacy by becoming a pottery maker. Additionally, "roots" symbolize growth and nourishment. While my protagonist loves her craft, she feels burnt out by following in her family's footsteps. By immersing herself in her interests, such as being in nature, she can cultivate her creative roots, creating something that reflects her while honoring her family's lineage. These subtle techniques effectively convey symbolism, which I aim to continue using in my future films.

During this creative journey, I faced numerous technical challenges as I was new to After Effects and didn't even know how to keyframe properly. However, throughout the project, I taught myself the basics and learned much more than I expected, improving my lighting and camera skills. To enhance my skills, I sought guidance from Mariana's AFX toolkit, where I acquired valuable knowledge that I integrated into my final film. Receiving feedback from tutors and peers was crucial as it helped me improve my learning and the overall outcome. The feedback covered various aspects, from pacing to character acting animations, and was consistently constructive. I also received constructive criticism regarding music and sound, prompting me to reach out to skilled individuals in those areas and learn from their techniques. The storyline received positive feedback, with everyone interpreting it differently but understanding the underlying message. Some even had emotional reactions, which was important as it showed how the story resonated with people.

The main challenge I faced was completing the animation on time. Even though I love the animation I've done so far, I haven't finished it by the deadline. However, I'm determined to complete it for the screening and for myself. The intricate details in the story and the need to design multiple locations, as well as the complex background design, made it difficult to finish on time. While I had a timetable and stuck to it there were exceptional circumstances that took me longer to structure everything around it in production. I plan to take my time with this story because it's narrative means a lot to me. To improve next time, I will seek more assistance, especially with background drawing and set more realistic goals, perhaps simplifying my designs. I also experimented a lot that took up a load of my time as well as my painting on glass animation shot. I will update my progress on MyBlog once I believe it is finished, but, just like any piece of art, nothing is ever truly finished. Despite having good organisation skills and using checklists and reflecting on my progress, I underestimated the amount of time needed for each shot and some needed longer to execute. I was able to complete my work at key stages in a timely manner in pre-production, next time I will give myself more realistic goals when in production by weighing the complexity of my shots.

Other areas for improvement include adding dialogue to my scenes and ensuring consistency in the line work in both my clean-up and background, as some lines appeared a little scratchy in certain areas. If I could revisit the project, I would have started animating much earlier and spent more time cleaning up my frames. Roots has influenced my future goals and projects by encouraging me to try out new things. Learning new software from scratch, motivated me to explore other software, such as TVpaint and Clip Studio, that I can learn over the summer. I will also touch on style frames more as seen from the third years it helps you visualize the shots more vividly. The themes I've explored in this project, particularly the emotional aspects, have sparked my interest in further exploration in the future.

My final thoughts are that I am satisfied with my project overall and am excited to work on it more after writing this!!! The project has made a significant impact on my artistic journey, with improvements in storytelling, character design, and environmental design. This project is the seed of many new beginnings.

LINKS

- **ALL REFLECTIONS DURING BLOCK 2** <https://jessfrog333.myblog.arts.ac.uk/reflections-block-2/>
- **MYBLOG** <https://jessfrog333.myblog.arts.ac.uk/exploratory-practice-personal-project/>
- **ANIMATIC** <https://youtu.be/6KwGMkciom8?feature=shared>
- **TEST MATERIAL PLAYLIST (ALL)** <https://youtube.com/playlist?list=PLSKUwceI5ZJlG0f98giZY7yIoaMN-H-Fv&feature=shared>
- **SHOTS PLAYLIST** <https://youtube.com/playlist?list=PLSKUwceI5ZJlLuI5EzL7d7-aUXhgdcPPh&feature=shared>
- **ONGOING OUTCOME** <https://youtu.be/pIdA32Grsmk?feature=shared>

HELPERS

- **ROUGH ANIMATION - DORIAN DESILVA**
- **ROUGH ANIMATION - ALICIA ABBOT**
- **COMPOSITING - ALEXANDRA BOYLE**
- **MUSIC - BANKOLE BRAITHWAITE**



**THANK YOU
VERY MUCH!**

