

**The Lily Pad Home  
Thesis Oral Paper**

Research For Creative Practice  
Kayla Waddleton  
10/1/21

INTRODUCTION OF MYSELF:

My name is Kayla Waddleton. I am an animation student at PNCA who specializes in pre-production and storyboarding. I experiment with enhancing digital animation with organic materials. What I find to be most enjoyable is visualizing my understanding of my surroundings and mind through the art of the moving image. I spent two years studying animation at the Art Institute of Portland.

I came to the Pacific Northwest College of Arts to push the principles and technical skills I was taught beyond animation fundamentals into visual storytelling. My work hugs the bright and humorous side of life. I was introduced to the world of animation and visual development by Za Vue at the Art Institute of Portland in 2017, and I have never looked back. My work emphasizes diligent and responsible research in the interest of accurate representation of diverse people and cultures.

#### PROJECT:

The *Lily Pad Home* is a 2-minute, 35-second short film that will make a young audience feel the significance of a mother's love and protection in a fantasy setting. I want to mesh my animation technique with the concepts of the maternal bond.

A little amphibious girl named Minnette is being pursued by an unknown artificial life force that cursed her rune. When Minnette retreats into the lily pad river where the artificial life force cannot reach her, the rune activates and turns into a delightful giant lily pad creature. The creature carries Minnette on its lily pad back, protecting her on the journey home. In the end, the curse breaks, and the creature turns back into her original form: Minnette's mother. Mother and daughter are reunited.

The subject of my animation is that maternal love is an incredible power that comes in many forms. In *The Lily Pad Home*, this motherly love for Minnette came in three forms: a rune amulet around Minnette's neck, the lily pad creature, and Aurora, Minnette's mother in her physical form perceived by the audience.

My line of inquiry led me to explore maternal power and visual narrative. I wonder how I can communicate a symbolic bond between mother and daughter or guardian and child while engaging my audience? What is the psychological influence of nature narrative on children? I wanted this film to be a linear story about a mother spiritually and physically protecting her daughter in different situations. This film is meant to encourage the audience to think about technology and the role of our relationships within native nature. The lack of context for the origin of the artificial life force viciously pursuing Minnette in my film was a statement of how invasive and destructive it is to mother nature and the natural order when there is an imbalance of power between the

two. How can I explore mothering through an eco-feminist lens, and think about how to bring this research into an educational form designed for children. My stance on technology vs. nature rapidly transformed throughout this project when taking on eco-feminism, post-human, and post Anthropocene research.

Another part of my line of inquiry is the representation of women. It is a critical part of all of my current, past, and future works, which is why I choose to focus on a mother and daughter bond.

My conceptual and aesthetic areas of inquiry are based on my digital animation skills with my traditional medium techniques. I had to figure out how to communicate feeling and story strictly through performative animated action. What motifs express a strong maternal bond? How do I hint at the clash between synthetic outsider and native nature? My language is primarily visual, and it values movement far more than words. I asked these questions because I wanted to tell a story without a single syllable of dialogue.

I felt that my film was missing natural elements of texture that are harder to create digitally. I discussed possible methods of using traditional media to enhance the nature and appearance of my film with my thesis mentor Rose Bond. Rose suggested creating animated cycles of traditional media on paper like rubbing charcoal on a rough surface multiple times, and then creating footage by capturing the texture under an animation camera. I decided to use this method with watercolor on textured watercolor paper to push the believability of the river's movement and material in my film.

There are specific aesthetic and symbolic choices I chose for my film. First, I chose the rune inside Aurora's head as a primary plot driver, acting as a symbol and vessel for Aurora's maternal relationship with Minnette. At the beginning of the film, when Minnette impacts the water, the rune turns from red to light blue when Minnette is in trouble, it envelopes her in bright light, and she wakes up safe and sound. At the end of the film, it is revealed that the rune contained Minnette's mother's spirit because it is still a physical part of her body. The name "rune" itself means "secret; something hidden," indicating that a runes' context is considered esoteric. In this case, the mother is a secret, hidden from the audience, but her daughter knew she was there the whole time.

Another symbol I chose is Minnette eating the peach in the middle of my film. The peach is essential for communicating the caring bond between Minnette and the lily pad creature. The significance of Minnette being supported by the lily pad creature to retrieve and consume the peach from a tree was a representation of nurturing action.

Peach fruit bears associations of perpetual vitality, long life, and innocence. The act of giving a peach to a friend or a loved one is an expression of caring. A faithful guardian of a child wishes for them to live a full and safe life. This aesthetic choice is an appeal to my adult audience that are guardians to children.

Aurora's lily pad creature's form is the second stage of breaking her curse and embodies a defensive guardian. I didn't want to reveal the creature as her biological mother right away. I chose the route of having the audience gradually realize this, because American society tends to unfairly critique and jump to conclusions, imposing white nuclear family maternal expectations onto mothers no matter the media or environment. Once a humanoid character is confirmed as a "mother," she is critiqued by parents who view the media their children watch for however long the mother is on screen. A common trope in stories involving mothers and children is that the mother ultimately sacrifices herself for her child, because she is powerless or not powerful enough due to the absence of the father. I wanted to empower Aurora by giving her a defensive physical form and the rune in her forehead possessing supernatural powers. Her quadruped amphibious creature design is close enough to guess that she is related to Minnette, but far enough away to not be seen as a humanoid that people put preconceived human expectations on. Cognitive research suggests that our need to anthropomorphize, to attribute consciousness to animals and objects, is the brain's way of understanding and contextualizing them.<sup>1</sup>

When I began looking into sources on motherhood I recalled cards from my own mother. Birthday cards, Christmas cards, graduation cards, congratulations cards, and sympathy cards. I used the emotional response to reading these cards in order to carry over a similar pathos into my characters' relationship. Personal experience and our relationships with other humans are often overlooked as sources but are a necessary form of research because our social, spiritual, and political experiences form our frame of mind. The fantasy land's ecosystem was inspired by plants pictured on the cards my mother sent me, combined with my scientific and artistic research on illustrators Loish and Matt Sanz's approach to visually developing plantlife. Physical materials that have sentimental value or contain memory are valuable visual resources. This reminds me of a quote from my idol in animation, Hayo Miyazaki- "You who want to become animators already have a lot of material for the stories you want to tell, the feelings you want to express, and the imaginary worlds you want to bring alive."<sup>2</sup> Telling a story about

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<sup>1</sup> See Vermeule, *Why Do We Care*, 21-22.

<sup>2</sup> Amidi, Amid. "Learn A Valuable Lesson About Storytelling From Hayao Miyazaki." (paragraph 6)

motherhood is vital to me because I have always seen my mother as empowered, but I have rarely seen representations of such in media.

My audience is children as well as parents. My main character, Minnette, despite being a non-human amphibian, is very recognizably a child learning her surroundings like many other children. Children and animals' relationships with cognitive development are why I am taking a creature and nature-fantasy design approach. The fantasy genre invites children to make connections between the fantasy and their own social reality.<sup>3</sup> It can be mediated through humor and allows the audience to play with hypothetical situations. Center for Humans and Nature scholar, Florence Williams, states that visual aspects of nature scenes and interaction with animals increase empathy-related brain activity making it more likely to understand other perspectives as well as compassion for others.<sup>4</sup> Children's literature specialist, Maria Nikolajeva, emphasizes that, "young children's gradual understanding of animacy, including imaginative play with soft toys as well as ascribing human traits to trains and cars, is an important part of their cognitive development."<sup>5</sup> Combining the coveted fantasy genre with a careful understanding of mother nature can open the minds of younger audiences to empathize with my narrative.

Maria Nikolajeva's publication, "Cognitive Criticism," is an experimental research study that explains that our engagement with fiction is possible because, through mirror neurons, our brain can react to fictional events, attitudes, and characters as if they were real.<sup>6</sup> Therefore, when we interact with media, be it literature, games, or short film, the part of our brain responsible for spatial awareness and problem-solving is stimulated. This proves that factual knowledge can be expressed through artistic languages. Since our brains have stored the necessary information like social structure, laws of nature, and human relationships, we can recognize landscapes and environments as concrete settings and relate with characters. My character's behaviors can be recognized and related to through animated performance. Many parents in America can relate to protecting their child from harmful situations and the feeling of relief knowing that your child is safe, like in the ending scene: Minette, reuniting with her mother, Aurora, in her original form.

Fantasy lands or xenotropic environments create cognitive challenges because the laws are unknown; the world's ambiguity stimulates brain activity by keeping my

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<sup>3</sup> Victoria Flanagan, "Children's Fantasy Literature: Why Escaping Reality is Good For Kids" (Paragraph 11)

<sup>4</sup> Florence Williams "The Power of Parks: A Yearlong Exploration."

<sup>5</sup> Maria Nikolajeva, *Cognitive Criticism: Navigating Fiction: Cognitive-Affective Engagement with Place in Children's Literature* (Page 4)

<sup>6</sup> Maria Nikolajeva, *Cognitive Criticism: Navigating Fiction: Cognitive-Affective Engagement with Place in Children's Literature* (Pages 3-5)

audience alert. The reason why I chose to focus on the movement and did not include dialogue was to engage my audience's mind through visuals. The audience has to always be watching, and I, as the storyteller, have to keep the audience involved. No matter the language you speak, body language and action can be understood.

(An example from my film. Creatures behaving as caretakers, children understand what a caretaker and friends are supposed to act? Mothering behavior? Could this be where we have the opportunity to challenge social norms?)

Orchestra music adds an element of emotional aesthetic to characterize the meaning and context of each scene. I am not a composer, nor am I musically skilled, so I collaborated with William Succi, a freelance musician and composer based in Italy. Having a collaborator from another country interpret the auditory emotions of my short film was eye-opening as it allowed me to see how the emotional narrative I am presenting can be interpreted by others despite any language or cultural barriers. Before hiring William Succi on Fiverr.com to be my composer, I tried to shoot my own shot by making the score by myself. I had my very supportive husband listen, and after it was over, he slowly removed his headphones and told me he loved me and my animation work very much, but he said I should probably hire a musician. I then decided it was best to leave it to a professional; sound is its own medium. It was an outstanding opportunity to practice the real-world skill of creative collaboration within animation.

As William Succi is based in Italy, I worked around the difference in time zones by messaging him as soon as possible and as straightforward as possible. Since it was the crack of dawn where William was, and I was long gone to bed here, I had to consider the 15-hour gap of us possibly not communicating.

Collaborating with William Succi was a fantastic experience. I learned how to communicate with professionals of other mediums and that it's okay to be straightforward with what you want as long as you're kind and allow creative liberty within their ability. The first step is to see the composer's specialty and read or ask about the composer's needs. William's specialty is the orchestra, which adds an emotional element to a nature fantasy story. For example, his take on my creature rising out of the water changed the scene by making the creature's appearance even more surprising with misleading, menacing music. I told him the orchestra I envisioned hearing should be narrative-driven with a warm fantasy/nature theme that will pull on your heartstrings. I specified instruments that I wanted in the score, such as the flute, cello, possibly a harp, and drums for the chase scenes. William added a choir to complement the instruments at heartfelt, quieter moments.

The second step I took was to tell William how many seconds I wanted and what the film was about, including where it takes place. Third, articulate roughly how long he had to work on the score to collaborate on a schedule later. Lastly, a sheet describing

hit points when emotions or scenes shift at specific seconds in the film is compiled into one clear PDF. I sent him the animatic with timecodes to match the hit point sheet as well.

*The Lily Pad home* became more than just a challenge to creative problem solving that I didn't foresee. Even the simplest actions and facial expressions took a ton of work to draw each frame of. I had to problem-solve on how to create texture and depth in my work. As panelist John Summerson pointed out, a significant aspect about this film that I needed to evaluate closer was that my narrative approach is distinctly Disney-oriented. Breaking away from some Western traditions (in terms of narrative construction, animation 'rules,' and gender representation) was a revealing task.

The research I was investigating to craft my film began to take on an eco-feminist lens, and I had to decide how to bring this research into an educational form designed for children. My stance on technology vs. nature rapidly transformed throughout this project when taking on eco-feminism, post-human, and post Anthropocene research.

I took a rigorous dive into race-creation within the fantasy genre. Fantasy has its history with cultural appropriation and enhancing racially stereotyped human physical attributes that define a race and their behavior as a collective. I needed to avoid sticking to traditional puritan elven representation and the horror voodoo stigma of classic amphibian bipedal races designed in video games as well as animated media that make them feared or easily fetishized by the male gaze.

I define the work as finished with a straightforward story; you can feel the action when it is completed and followed through. It is near impossible to tell when an animator's work is complete. Like any art form, it could always be better. The animation could always be smoother, the acting of the character could be more exaggerated. I know that this work was complete because the story was told without uttering a single word, when the audience laughs or can feel the hug between Minnette and her mother, Aurora. When someone can feel what they are seeing instead of being told what they are seeing, the piece will resonate with an individual more deeply.

I learned how I could breathe life into a movement in my future works. A simple gesture or look in the eyes gives power and emotion to something that isn't real. I learned that not everyone is going to like my work. I will never snap to grids; people want my mind, not my software.

For my future direction:

I wish to share *The Lily Pad Home* internationally. I plan on submitting it to Chicago's Children's films, Northwest film festival, Marin County Film Festival, and Anima Mundi in Brazil. I want to see how far I can take this film outside of my own viewing and the Pacific Northwest College of Arts academia bubble. Introducing my film to multiple public and private platforms will generate accurate responses from my audience that I can learn from. Sharing this film internationally is an avenue for me to expand as an artist.

In the future, I want to be a part of a team. I want to be a part of something that has developed around people and their experiences. This project has opened my eyes to new avenues of work and taught me how the filmmaking process works with collaborators like my musical score composer William Succi. Applying my skills to this project, I learned many new things that both filled in holes and broadened my scope of knowledge. For example: combining real-world grit and texture to push the material and emotional believability of a scene as well as how to accurately estimate timelines for work depending on the type of scenes and movements used.

I personally and professionally want to move towards making abstract approaches to longer narratives. By mixing organic materials and vector imagery, I can take a deep dive into feminist science fiction, eco-feminism, and our spiritual responses to our social, political, and physical surroundings or lack thereof. With fantasy and sci-fi, I can forge the spaces for that cinematic discourse with animation.



## Thesis Bibliography

### Books:

- Bové, Lorelay, et al., editors. *Lovely: Ladies of Animation: The Art of Lorelay Bové, Mingjue Helen Chen, Claire Keane, Lisa Keene, Brittney Lee, & Victoria Ying*. First edition, Design Studio Press, 2014.

*Lovely: Ladies of Animation* Featuring the first published personal works by Lorelay Bové, Lisa Keene, and Claire Keane, along with the pieces of previously published Mingjue Helen Chen, Brittney Lee, and Victoria Ying. The history of art in animation has had many female heroes; this elite group continues the tradition and builds upon it.

- Andersen, Sarah. *Adulthood Is a Myth: A “Sarah’s Scribbles” Collection*. Andrews McMeel Publishing, 2016.

*Adulthood is a Myth* is a slice-of-life comic book documenting the awkwardness and horrors of young modern life. From dreaming all day to getting back home into your pajamas to wondering when this so-called adulthood begins. A visual representation of young adulthood.

- Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. Second Anchor Books Edition, Anchor Books, 2019.

*Bird by Bird* is an instructional book by San Francisco novel author Anne Lamott on handling writing and life step by step, from setting up the plot to finding your voice. Anne Lamott takes a very refreshing, patient, and realistic approach to writing devices instead of a systematically academic approach to writing.

- Collington, Mark. *Animation in Context: A Practical Guide to Theory and Making*. Fairchild Books, 2016.

An Illustrated Introduction to cultural theory, contextual research, and critical analysis. Making empowers animators with the confidence and enthusiasm to engage with theory as a fun, integral and applied part of the creative process.

- **Poehler, Amy, et al., editors. *The Art of Disney Pixar Inside Out*. Chronicle Books, 2015.**

*The Art of Inside Out* gives an exclusive look into the artistic exploration that made this animated film. Featuring concept art—including sketches, collages, color scripts, and much more—and opening with a foreword by actress Amy Poehler and introduction by the film's writer and director Pete Docter, this is a behind-the-scenes experience of making the film.

- **Wells, Paul. *Understanding Animation*. Taylor and Francis, 2013. *Open WorldCat*,  
<http://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=1562841>.**

Scholar book addressing the history and understanding of animation theory. Wells examines animation as a widespread yet neglected art form and compares the medium to cinematic models, and traces the evolution of animation. He uses examples from multiple animators and studios to support his arguments. The work covers everything from technique to issues in representation.

- **Williams, Richard. *The Animator's Survival Kit*. Faber, 2001.**

A how-to guide on learning essential principles of animation.

- Glimn-Lacy, Janice, and Peter B. Kaufman. "Water Lily Family (Nymphaeaceae)." *Botany Illustrated: Introduction to Plants, Major Groups, Flowering Plant Families* (2006): 79-79.
- Baarle, Lois van, and Simon Morse. *The Art of Loish: A Look behind the Scenes*. 3dtotal Publishing, 2019.

*The Art of Loish*. Loish's book is a straightforward behind the scenes of her work with step by step tutorials regarding tools and workflow alongside describing her artistic background and journey from amateur to a pro concept artist minus the convoluted animation industry politics and standards.

What gives Loish's work soul is her ability to visualize organic life as story and composition, making her work look alive despite high fantasy themes. The fantasy genre and organic elements of my work are visual aspects connected directly with my work on formulating pre-production of my thesis short film, *The Lily Pad Home*.

- **B. Levy, David, *Your Career in Animation: how to survive and thrive*, Allworth Press, 2021**

A second edition book Written by an expert in the field guiding students transitioning into a career in animation. Learn how to:

- Get the most out of your animation education
- Build a portfolio, reel, and resume
- Keep your skills marketable for years to come
- Network effectively
- Learn from on-the-job criticism
- Cope with unemployment
- Start your own studio or build an indie brand online
- Pitch and sell a show of your own

- **Ladowska, Asia, *Sketch with Asia: Manga Inspired Art and Tutorials by Asia Ladowska*, 3dtotal Publishing Ltd. Foregate Worcester, United Kingdom, 2019.**

#### Articles and interviews:

- **Maria Nikolaja, *Cognitive Criticism: Navigating Fiction: Cognitive-Affective Engagement with Place in Children's Literature* 2016**

- **Lamprecht, I., et al. "A tropical water lily with strong thermogenic behavior—thermometric and thermographic investigations on *Victoria cruziana*." *Thermochimica acta* 382.1-2 (2002): 199-210.**

Analysis of the growth and scientific Behavior of the giant Queen Victoria water lily. Research for character design purposes.

- **Companion Animals and Child/Adolescent Development: A Systematic Review of the Evidence** <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5369070/>

This paper provides an evidence review for the potential associations between pet ownership and emotional, behavioral, cognitive, educational, and social developmental outcomes. The study found evidence for an association between pet ownership and a wide range of emotional health benefits from childhood pet ownership, particularly for self-esteem and loneliness.

- **Schweig, Sarah V. "Why Do Kids Love Animals So Much?" *The Dodo*,** <https://www.thedodo.com/close-to-home/why-kids-love-animals-so-much>

Interviews with parents and expert Barbra J. King on children's behavior and empathy development with animals.

- **Amidi, Amid. "Learn A Valuable Lesson About Storytelling From Hayao Miyazaki." *Cartoon Brew*, 5 Jan. 2017,** <http://www.cartoonbrew.com/animators/hayao-miyazaki-explains-develop-idea-film-147319.html>.

A one-on-one interview with Hayao Miyazaki one of Japan's most revered animators discussing the origin of everything-The Idea.

- **Florence Williams in the January 2016 issue of National Geographic. "The Power of Parks: A Yearlong Exploration."**

Describing how the brain responds to nature and how it can reduce stress, and create space to learn and experience empathy for surroundings. Skill development for fostering social-emotional well-being.

- <https://www.cfchildren.org/blog/2016/02/how-environment-can-foster-social-emotional-well-being/>
- **Vidya Ramachandran “Everything You Should Know Before Sticking A Bindi On Your Head.” *Junkee*, 10 Jan. 2017,** <https://junkee.com/everything-know-sticking-bindi-head/93321>.

An article on Indian cultural appropriation.

- **Grays, Jaja. “The Blurred Lines of Cultural Appropriation.” *Capstones*, Dec. 2016,** [https://academicworks.cuny.edu/gj\\_etds/181](https://academicworks.cuny.edu/gj_etds/181).

Video of: "The Blurred Lines of Cultural Appropriation, I demonstrate the countless ways celebrities have appropriated different cultures whether at high-end fashion shows or live music performances. Cultural appropriation refers to a privileged culture borrowing or stealing from a marginalized culture-- stripping elements of the culture to use it as a prop or for profit. I also discuss how to avoid cultural appropriation and engage in respectful cultural appreciation." (Jaja Grays)

- **Reed, Ruth. "Changing conceptions of the maternal instinct." *The Journal of Abnormal Psychology and Social Psychology* 18.1 (1923): 78.** <https://psycnet.apa.org/record/2005-13860-005>

Study on the transforming psychological maternal instinct.

### **Movies:**

- Studio Ghibli (2009). *The Art of Ponyo*. Viz Media. ISBN 978-1-4215-3064-2.
- Studio Ghibli Castle in the sky
- Miyazaki, H. (1997). *Princess Mononoke*. Fathom Events.
- Disney Pixar's Soul

### **Short Films:**

- ***Tiny Nomad* by Toniko Pantoja** <https://vimeo.com/93537717>

A scorpion-slaying mouse passes out in the desert and finds himself revisiting his childhood days through a mirage. Our tiny nomad slowly remembers his origins, and what had shaped him the way he is now.

- ***In Her Boots* by Kathrin Steinbacher**

<https://www.thenewcurrent.co.uk/in-her-boots>

A bizarre hike through unstable terrain, which visualizes how it feels to be in Hedi's shoes.

- **Threads:** <https://youtu.be/T457UDaleBU>

In a universe where people are seeking connections with others, a woman and a small child are brought together as mother and daughter. Inside the bubble of the mother's protection, the child learns about love and trust, and ultimately how to form her own attachments.

### **Animation Video Tutorials:**

**“Learn this trick before animating water.”**

- <https://youtu.be/MeQLbPW1S2Q>

“”

### **Avoiding stereotypes FANTASY:**

Avoiding Racist Tropes in Fantasy

<https://writing.stackexchange.com/questions/47445/avoiding-racist-tropes-in-fantasy>

### **Inspirational personal material**

- Birthday, holiday, congratulations, condolence, all cards sent to me from my mother.
- Private stones/runes and smooth metals were gifted to me by my mother.

### **Advice:**

<https://www.smartartisthub.com/blog/how-to-better-talk-about-your-art>

## Kayla Waddleton\_ THESIS CRITIQUE SEMINAR\_ PROPOSAL\_From Semester 1

A little amphibious girl named Minnette is being pursued by an unknown artificial life force that cursed her amulet. When Minnette retreats into the lily pad river where the life force cannot reach her, the amulet activates and turns into a delightful giant lily pad creature. The creature carries Minnette on its lily pad back, protecting her on the journey home. In the end, the curse breaks, and the creature turns back into her original form, Minnette's mother. Mother and daughter are reunited.

For my thesis, I am proposing a linear 2 to 3-minute short film that will make a young audience feel the significance of a mother's love and protection through the genre of fantasy. This project is essential because I often think people don't realize their mother's love for their children for granted. I want to mesh my animation technique with the impact of being loved. It is true love that will always stay with you no matter where you go. Maternal love is an incredible power that comes in infinite forms.

I will be reinforcing the idea of mother nature by having the narrative unfold in a lush, river forest setting that directly affects the themes of the short film: fantasy, adventure, nature, and maternity. The characters will not be out of place since the California Newts species inspire their designs in my portraying environment. There will be no dialogue. My mission is to communicate a story through strictly motion and visuals. Animation is a powerful visual communication tool that can manipulate narratives however I see fit and contribute to the film's other-worldliness.

My ongoing research on children and animals' relationships with cognitive development is why I am taking a creature and nature-fantasy design approach. Center for Humans and Nature scholar Florence Williams states that visual aspects of nature scenes and interaction with animals increase empathy-related brain activity making it more likely to understand other perspectives and compassion for others. Combining the coveted fantasy genre with a careful understanding of mother nature can open the minds of younger audiences to empathize with my narrative.

I will be referencing cards sent to me by my mother to analyze my mother's love language for the theme of maternity in this film. Behind the collecting methodology of my cards are a sense of tradition and heartfelt comfort. "You who want to become animators already have a lot of material for the stories you want to tell, the feelings you want to express, and the imaginary worlds you want to bring alive."-Hayo Miyazaki.

### **Methods And Materials:**

Most of the materials for this project will be digital. On top of digital animation, I will use the texture overlay technique suggested to me by my animation Professor, Rose Bond. This technique adds texture and physical animation quality to my water and plant reflections.

I will be using tools from the Adobe Suite. In Adobe After Effects: asset animation, adjustments, lighting, final compositing. Adobe Animate: 2D animation dominant for all scenes for the short film. Adobe Photoshop and Clip Studio Paint for painting layouts, color stories, storyboard thumbnails, and environmental studies. I will use Adobe Bridge for portfolio and workspace organization. Adobe Audition will be for compositing sound and music files for the film. Premiere Pro- combining footage and music/sound effects.

### **For SEMESTER 1**

1. Screenwriting
2. Visual development
3. Character turnarounds
4. Classical Music: Composed by my musician, I hired William Succi.
5. Animatic
6. Animated Scene example
7. Updated Production Schedule

During the summer break, I will create the background layouts for each shot after applying the panel's feedback. Reserving the rest of the layouts during the summer post-proposal means I'll already have the feedback I need, so irreplaceable detailed work doesn't get cut. I will be using my storyboards as references for the layouts I need. This way, I will only focus on animating and compositing since all of the environmental problems are solved when the second semester comes around. I will be animating over the summer as well.

### **For SEMESTER 2:**

1. Animating each scene
2. Compositing/File testing
3. Animation cleanup
4. Compositing in after effects. Lighting, camera, combining animation with background layers
5. Final sound FX
6. Final editing in premiere pro.