

IP

by Shaun Hancock

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INDEPENDENT PROJECT PROPOSAL

Shaun Euryn Hancock

SHAUN EURYN HANCOCK

EMOTIONS OF CHARACTERS & HOW TO FORM A CONNECTION WITH THE AUDIENCE AND WHY

I want to do a deep dive and study into the general premise and practice of character animation; this includes the overall movement and a heavier focus on the actions themselves rather than the whole, I am going to be looking into the small movements and actions that turn an animated character from moving picture to a living breathing being.

The overall arching goal is to create pieces of animation that can create that connection that makes the characters feel real to the audience on an emotional level.



Goal breakdown

To understand character animation with a focus on emotional movement and how to create an emotional connection with the audience.

To improve my overall animation skills and understanding.

A better understanding of translating real world actions into animations for both people and animals.

Faster animation.

An understanding of performance & timing.

A greater understanding or mastery of the 12 principles of animation.

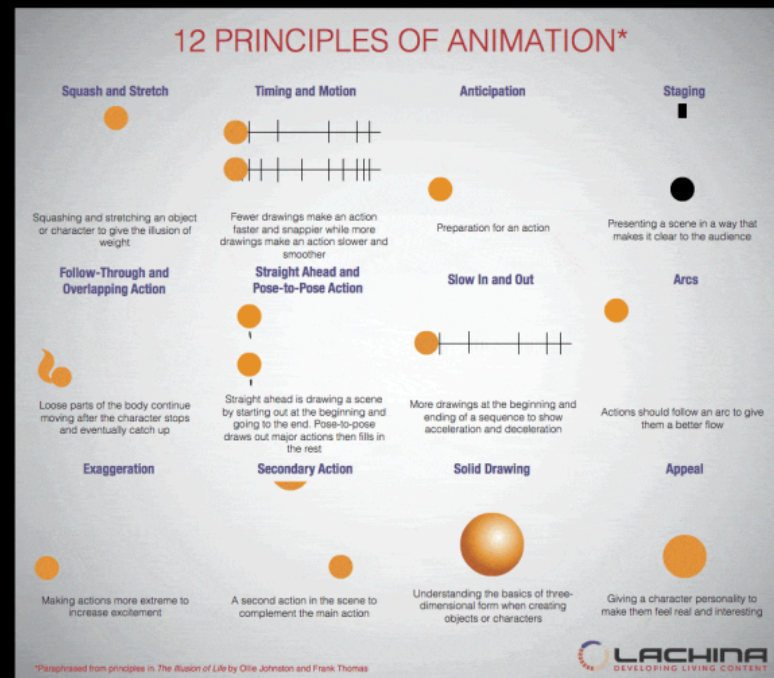
An understanding of facial expressions and emotional movements and how they can provoke a reaction or connection with a viewer.

LOOKING INTO EMOTIONS & MOVEMENT

- Getting facial expressions correct & how I create a facial expression that isn't off putting to a viewer.
- Putting life into them and creating a realistic or cartoon movement and how to make both connect with the audience. How can I make my character connect with a viewer regardless of logic and physics? What do I do to create appeal?

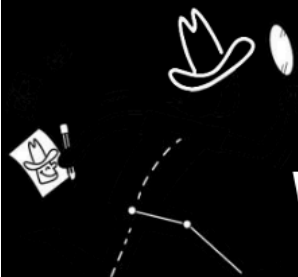


To understand how to animate movement in any way I need to understand the 12 principles of animation & put this into practice. Going into such a general idea of "Character animation" I want to nail down the basics so that I don't trip up later.



Appeal + Anticipation + Secondary action + Exaggeration

10/22/2025

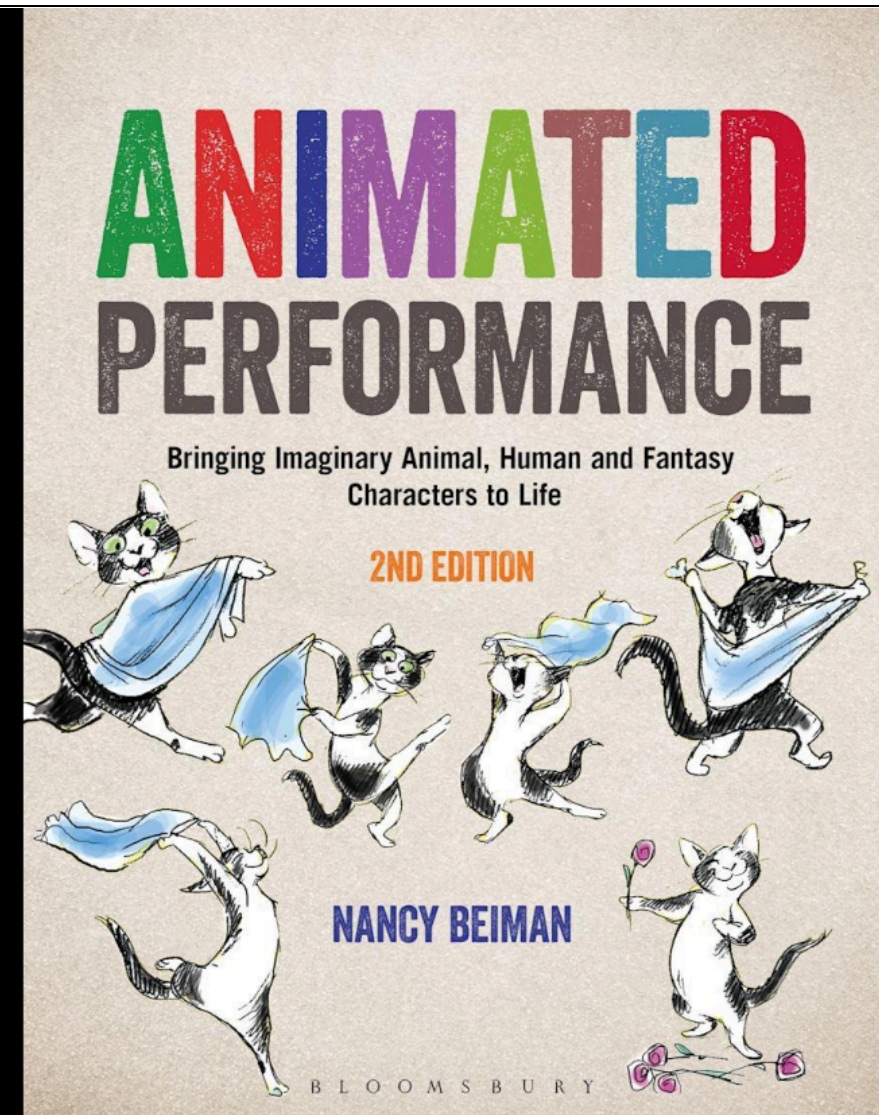
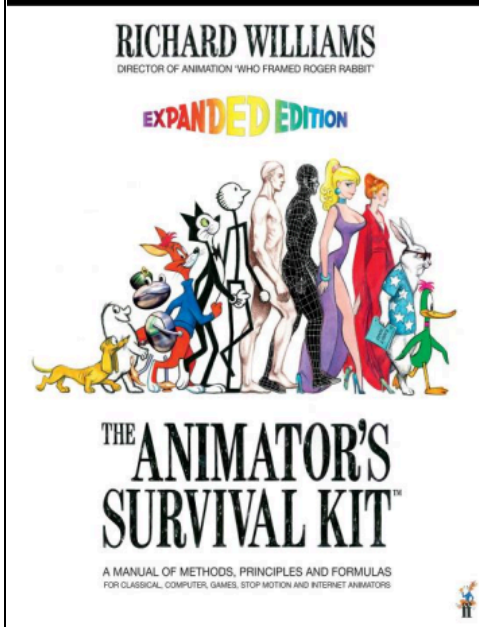


WHAT ARE MY AIMS FOR THIS & HOW CAN I JUSTIFY THIS AS WELL AS MY FOCUS

- To gain an advanced understanding of character animation, which will be useful in my goal of becoming as an animator.
- I prefer creating little short animations with lots of character rather than long pieces since I get more time to add more impact and details to it, so I want to focus on adding those details to bring my character to life so that they can be conceived as real and breathing creatures. It's what I'm most interested and invested in doing.
- I want to aim for a final of ending with the full skill set and understanding of character animations and how to make what I am animating connect to the audience.

BOOKS

- The Animator's Survival Kit by Richard Williams
- Animated Performance By Nancy Beiman



The Animator's Survival Kit by Richard Williams

This book is very slandered for animators, and I've used snippets from this book before and want to use it more as well as read/use all of it that I can in my study.

While I will be focusing on 3D animation and this is mainly geared towards 2D it still has a lot of application with 3D work.

It provides a good base line to work towards with basic animation methods and a good reference of what to work towards.

Animated Performance By Nancy Beiman

Since I will be focusing on the connection to the audience, I thought of looking into more of the actions of my character and how I can do that and came across this book. It has a heavier focus on the performance of animated characters and how to look at them in terms of animation and use the fact they are animated/not real to add a bit extra into them that humans can't express.

"The acting challenges for animated characters differ from those faced by human actors since they may not even be human. The movement of a human body is restricted by natural constraints, while an animated character has no such limitations." - Animated Performance.

CREATING SHORTS AND WHY I WANT TO COMPILE AND CREATE THESE THROUGH THIS PROJECT

I want to get to the level of being able to know the proper difference and all the reasons why something in my chosen field is bad down to fine details, and the only way to do that is constant practice, creating lots of little videos would help immensely in this project as proof of constant work towards my final viva but also practical skills & portfolio work.

This means I'll be able to build up a bulk of references for myself that'll allow me to better see my progress throughout the whole project as well which can serve as proof of my progress which can be used later in my work.

BLOCKING OUT MY TIME

October- February :

Character focused study: How are characters animated for the mainstream (The Simpsons & other animated shows) and the expressions of real-life actors in TV shows such as The Big Bang Theory.

Recreating segments, I find with the most emotional expression into animated shorts for my studies.

Creating more shorts in the form of different animation methods of interviews to further myself and widen my skills for future prospects.

Study on emotional display, looking into what invokes different emotions and how best to express that into a character through animation. This focuses on real life examples as well as animated.

Finding new study materials and building up a reference sheet of facial expressions and body movements to add to my portfolio.

Study on stage actors, pantomimes and their appeal to people with their look and performance. Using this as reference for more animation projects to translate the emotions in 2D & 3D.

Start work on final project

MARCH - MAY

Lay out final viva and work current studies, refresh on any older studies and compile all into one book/site for future reference. Outline final goals and achievable workload for the final viva.

Continue any needed studies and find potential new ones related to final viva, match them up to current workload and any areas I am lacking in to fill up my workload with useful work.

Double check with aims to patch any holes I may or may not have.

Continue work on final project and re-evaluate workload and what is achievable with current time left and consult with if this is going as planned. Finish early April or get the basic work done so there is room for any error to be fixed in time for deadline and re-writes that are needed.

BIBLIOGRAPHY

- [1] "AnimProps," animprops.com. <https://animprops.com/>
- [2] Youtube, 2025. <https://youtu.be/yGB0F1ykEFU?si=bFOhcgwivijpCsA0> (accessed Oct. 21, 2025).
- [3] ScreenSkills, "Animator in the animation industry," ScreenSkills. <https://www.screenskills.com/job-profiles/browse/animation/production/animator-animation/>
- [4] N. Beiman, Animated performance. Lausanne ; Worthing Ava, 2010.
- [5] R. Williams, The animator's survival kit. London: Faber And Faber, 2001.
- [6] C. Totten, "12 Principles for Game Animation - Chris Totten - Medium," Medium, Nov. 30, 2021. [https://totter87.medium.com/12-principles-for-game-animation-a9137ef44345\[1\]](https://totter87.medium.com/12-principles-for-game-animation-a9137ef44345[1])
- [7] ScreenSkills, "Careers in animation," ScreenSkills, 2024. <https://www.screenskills.com/job-profiles/browse/animation/>

FINAL GRADE

GENERAL COMMENTS

58/100

BA (HONS) ANIMATION & VFX – 2025/6		
ACCA6020 - INDEPENDENT PROJECT / #1 / PROJECT PROPOSAL (10%)		
Student: SHAUN HANCOCK		MARK: 58%
INTRO / AIMS & OBJECTIVES (500 WORDS)		
- Project title; - Outline and targeting of specific area of study / project outline to be investigated; - Aims and identifiable SMART objectives; - Justification for project scope and approach; - Statements on the potential deliverables and rationale for success; - Project specification details (e.g.	20%	55

shots, running time, pipeline plan).		
RESEARCH & REFERENCES (500 WORDS)		
· Relation and comparative links to Literature Review; · Ethics and values considered in work undertaken in the past ~ and in this new endeavour; · Depth of research findings and case studies (e.g. animators, film knowledge, VFX methods); · Research methods and information sourcing and quotes (beyond online webpages alone); · Visual influences and contributing factors, in undertaking the project, in covering the references, techniques, anticipated process, etc.	30%	63
PROPOSAL PITCH & IMPACT (ORIGINAL IMAGERY)		
· A single – or short series – of initial designs or conceptual art; · To act as a visual hook or promotional piece for this first pitch / proposal; · Portraying a key moment or scene or action ~ from the intended narrative / sequence; · Demonstrating a keen sense of framing, colour scheme, character shaping , etc; · Other pre-production elements may be considered, but these will need to feature more prominently in the subsequent	40%	55

INTERIM presentation (to develop for later section and reviews of the portfolio).		
LAYOUT & PROFESSIONAL SKILLS		
· SPAG (Spelling, punctuation & grammar); · Literacy and structure; · Descriptive / analytical insights; · Clarity and presentation; · Referencing, bibliography and appendices; · Adherence to word count.	10%	60
TOTAL	100%	58%
FEEDBACK / COMMENTS:		
· An ambitious and thought-provoking area to work upon, in this last main body of practical work. We are presented with the reasoning and rationale to the project, that are worthy and considered, yet, only notional levels of defining and targeting to help, as a proposal~pitch. · They are there, but needed more heightened depths of analysis and probing, and that this may be the general feedback to take from the assessment; involving yourself in <i>appeal+performance</i> = <i>character+emotion</i> - are all valid aspects - but would benefit from more in terms of direction and rounding the specific factors involved. · Good to see the set of references, that included iconic texts on the topics and approaches (e.g. Beiman, Williams), together		

with an example of the type of persona and style (via the imagery on the rig). A good 2:1 within this criterion, that acknowledges the work done (already) on familiarising yourself with known practitioners and educators.

- To start to break down more relevant scenes or scenarios, and establish methods for ascertaining the strongest indicators or realism or believability and persuasion?
- As a presentation to secure more engagement and project scope, you could see the staff (hypothetically) as clients or commissioning editors. That we're already invested in what is being outlined, but would need further evidence of what will be delivered after Easter, in 2026.
- A mid-2:2 for any section or area is considered *good* (see University's marking guidance in assignments) but to have secured more marks or a higher banding, there needed to be more on screen, with more original material or imagery. The notes on the assessment sheet refer to a '*visual hook*' and / or intended *moment*, from the intended sequence / narrative / animation. These elements were lacking on the day, and need further attention in the near term, to ensure you develop a cohesive methodology and plan of attack, as we near the January Interim' checkpoint.
- The presentation was structured well and the delivery was all good / strong.
- All the administration and academic features (e.g. reference listings and ethical considerations) were charted / represented. All good practice. Aim for more visually impressive qualities in the display or arrangement – for both the INTERIM and FINAL presentations – that would add more conviction and impact.



PAGE 1
PAGE 2
PAGE 3
PAGE 4
PAGE 5
PAGE 6
PAGE 7
PAGE 8
PAGE 9
PAGE 10
PAGE 11

