

Production Journal



Research sources

Using books focused around sound and animation. These would help because they contain a large chunk of information surrounding the space, more than the average internet blog and webpage. They're also easily accessible.

I could use the internet to research. Some specific sources I could use are YouTube videos dedicated to certain subjects, like 'Hans Zimmer on the importance of sound' when I want to research sound. When researching animation I could analyse the vast range of indie animators on the site (theodd1sout, GLITCH.) YouTube is an important source since the biggest range of content is from individuals who are experienced professionals in their fields. For example, GLITCH works with industry professionals like Dana Terrace (a previous series director at Disney). It also has a vast range of interviews with creative professionals like Hans Zimmer, Steven Spielberg + many more.

Some other internet sources could be web pages dedicated around a subject, like audiophil (a website dedicated around audio based information and technology.) Sites like these are important since they're created by knowledgeable people around the base subject.

Key media products

Some key media products that I can research are:

- **Animations**

(One Punch man, One Piece, The Lion King, Flow. Indie work.) - Study their uses of composition, since they can manipulate the camera in any way that they want.

I chose these specific animations for different reasons, each relating to aspects of my project. The Lion King has expert use of composition and colour, and it acts as the biggest inspiration for that area.

One piece and One Punch Man have amazing use of their camera work. Specifically in fights, the way they change and manipulate the camera in quick succession to back up the impact of the fights are something I'd like to analyse.

Flow relates to my work in that it was made in Blender, and Blender plays a big part in my project.

- **Films**

(Forrest Gump, The Godfather,) - See how it's different, or similar to animation in how they compose and apply sound.

Forrest Gump and the Godfather are two films that are highly regarded for their filmography - Forrest Gump having the iconic bench composition used in many parts of the film.

- **Theatre**

(WICKED, Grease, Hamilton.) - To see how they apply composition without the work of a camera.

I chose to look into Theatre because of their limitations. They don't have the luxury to cut from scene to scene, doing the take as many times as they want. They instead only have one relatively small space, with no camera to manipulate. The way musicals use lighting to manipulate the watcher is something I want to look more into.

- **Audio experiences**

(e.g audiobooks - Torchwood / Doctor who, Radio Dramas) - See how they tell a story using ONLY sound, with no visuals.

Audio experiences tell stories without any visuals at all, relying only on sound. These can range from just someone reading a story, to radio dramas that insist on doing more like adding sound effects and multiple voice actors.

- **Silent films**

(Nosferatu, Metropolis.) - To study how they created emotions and feelings by their use of sound.

Silent Films are ‘silent’, meaning they don’t typically have any sound other than some music playing in the background. These movies seem important to look at since the focus will be mostly on the visuals and how the scenes are staged, and those features are essential to my project.

Culture, trends and audience

Social trends:(art, fashion, tastes etc)

- Artistic differences. Lighting in anime compared to western cartoons.
- Tastes in animation to live action (not finding animation as emotionally impacting as live action. , vice-versa)

Audience behaviour

- How people react to sounds.
- How the audience perceives a scene based on camera angles

Culture and values

- Meaning of colours in different regions. (E.G Yellow meaning Bravery in Japan, and Mourning in China.)
- Social struggles - Anxiety, isolation
- Feelings towards locations - Schools can be nostalgic or induce anxiety etc

Industry and technological trends and developments:

- Blender’s free and accessible capabilities.

Findings and analysis of secondary sources

Sound

To gain more insight on sound, I decided to watch *See With Your Ears: Spielberg and Sound Design*. Steven Spielberg is a world renowned director, having worked on many iconic movies like E.T and Raiders of the lost ark. His skills in direction made this source credible to research.

In this, it highlights how he led scenes using sounds as cues before the visuals could show them. The video also shares the sentiment that even though visual and sound are two extremely different things, they are also interconnected.

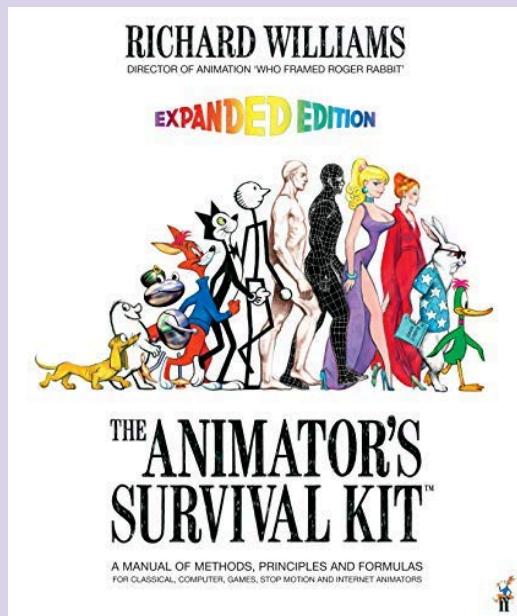
In Distortion of Sound, Hans Zimmer shares a similar sentiment that there needs to be a balance between sound and visuals. He mentions in the video that there were shots that at the time were useless to the head of the studio, but just by adjusting the volume of the music, it brought newfound emotion to those scenes.

([Hans Zimmer on the Importance of Sound 0:23 onwards](#))

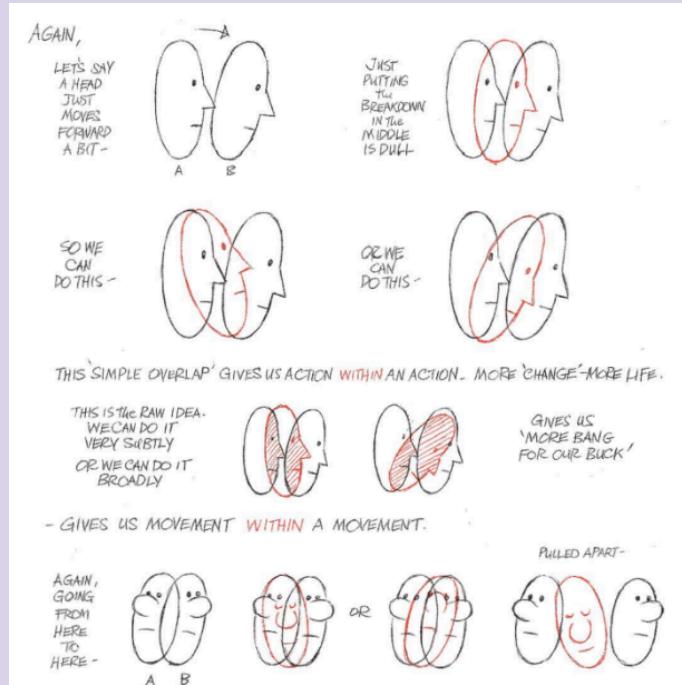
This told me that the mixing of audio can impact if a scene would really impact a viewer in a meaningful way. The story he talks about where he slightly adjusted the audio and brought a whole new emotion to the scene really shows just how important sound and visuals compliment each other.

Failed research

At one point I took a look at the animator's survival kit, hoping to find information to do with perspective, composition, maybe even lighting, but unfortunately couldn't find anything useful about those. The book did provide a solid look at simple animation techniques I might be using, like easing and expressions.



This page was a good insight on the method to animated natural head movement.



Camera work and Composition

Camera work was a subject where I was not knowledgeable on, so I had to search into it.

Composition in its simplest terms is how the 'camera' is positioned, and moved in a scene. In animation, the 'camera' is the viewpoint of the watcher.

One source I researched was from Sudhakaran, detailing how filmmakers manipulate our emotions using camera angles and movement. He gave many different methods of creating emotions, one being the 'camera zoom'. On one end, it can create a sense of ominousness or power, depending on the character's writing. It can also make the scene feel more claustrophobic and cramped, making the watcher feel uneasy.

"Following our characters through a scene can have two effects:

It can make us feel like we're part of the scene, especially if there are multiple characters having an important dialogue.

It can give us a fly on the wall, a voyeuristic feeling, like we're sort of eavesdropping on the scene." (Sudhakaran, 2024)

Rule of thirds:

The 'rule of thirds' is a composition rule, detailing that when splitting the frame into 9 distinct areas, you can lay out the important information effectively. This makes sure that the scene doesn't feel overly cluttered, and that it's easily digestible for viewers.

RULE OF THIRDS



(Kellan Reck, 2024b)

Contrast:

Using contrast in a scene can help create a focal point, an area where the viewer's eye is drawn too. An example of this would be to have a scene entirely in black and white, but have a certain object or character retain their colour.



(Better call Saul,' 2015)

This poster from Better call Saul is a great example of how contrast is effective. The eye is instantly drawn to Saul Goodman's bright red suit that contrasts the rest of him that is completely grayscale. The way the colour red is used is also symbolism on how much blood Saul has on his hands, and how he seems to be embracing it.

Shot types and their purpose:

I researched different types of camera shots and what they were used for. From what I found, each of the fundamental camera shots have different meanings and uses.

- Long and Wide shots to establish a scene**

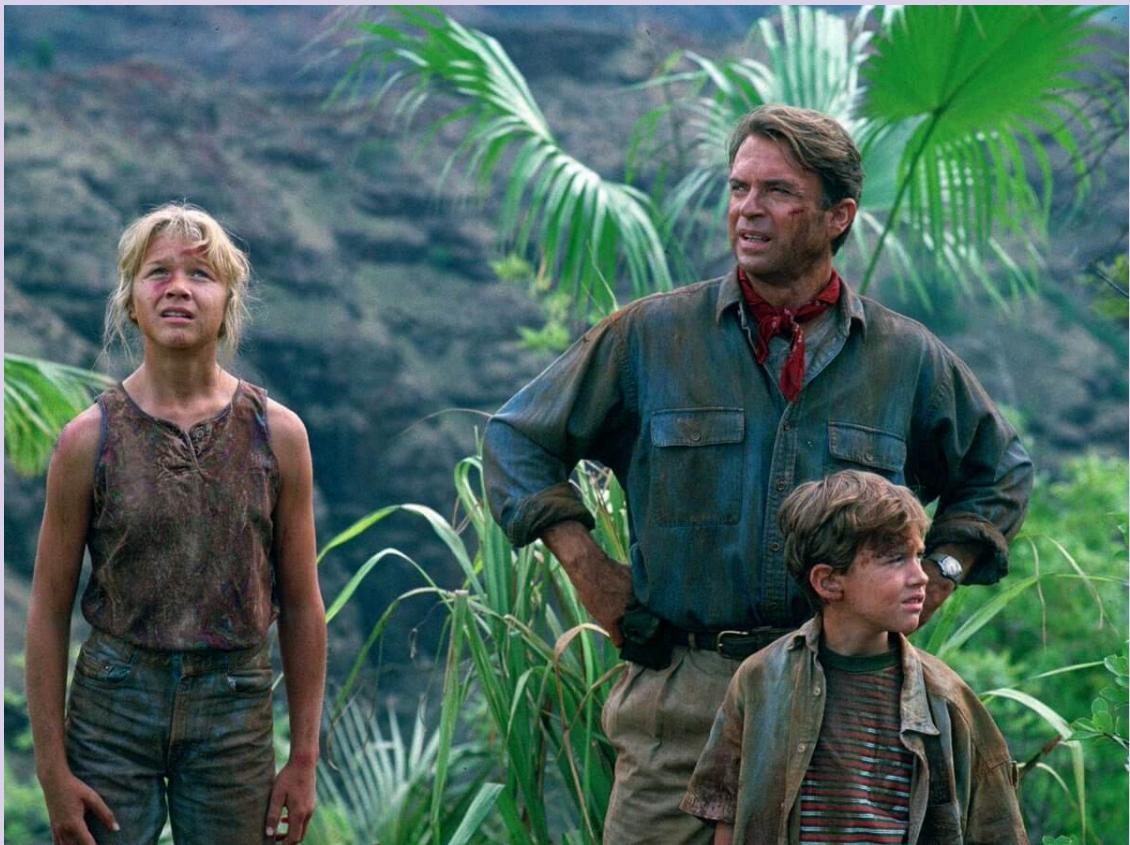
These shots are used to establish the setting the characters are in. Depending on the composition, it can create a sense of scale, weight, and mood.



('Better call Saul,' 2015)

- **Medium shots for Character focus**

These shots capture the character from the waist up to focus on them. These shots are for general interaction.



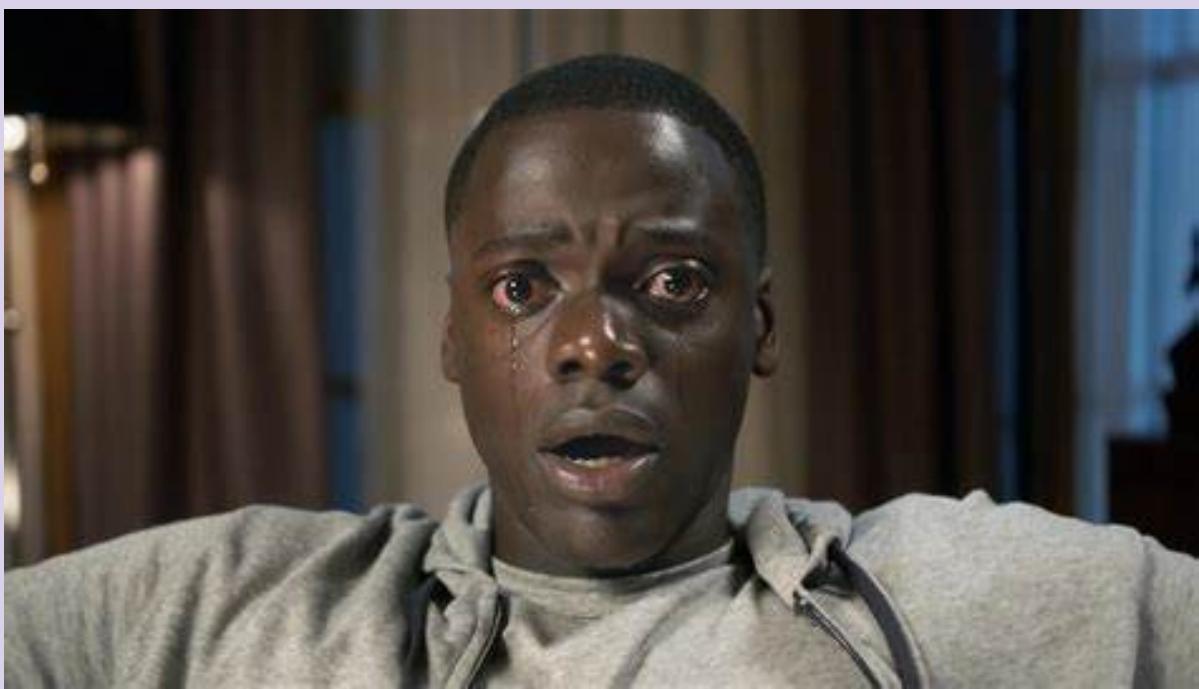
('Jurassic Park,' 1993)



(Sherlock, '2010)

- **Close up shots for emotional exaggeration**

These shots frame the subject tightly, making a scene feel claustrophobic. These shots highlight the character's expression, showing minute details that connect the viewer more to the character.



(Get Out,' 2017)



(Oppenheimer,' 2023)

After looking at the camera shots and examples as well, it's clear why these specific shots are used in the way they are.

Action research and practical experimentation

Action research

ANIMATION

EVANGELION

As part of my action research, I analysed a scene from both live action and animated resources to see what they do the same, and differently in terms of sound and camera positioning to enhance emotion.

I looked at episodes of Evangelion, studying how they use the camera and audio to enhance the experience.

One scene in particular stood out, where the camera is hitched onto Shinji's face as he stumbles across a bridge. The scene starts off with a messy piano score, and as he walks, he leaves faded afterimages. These factors mixed together created a sense of concern when I watched it, unknowing what was about to happen.

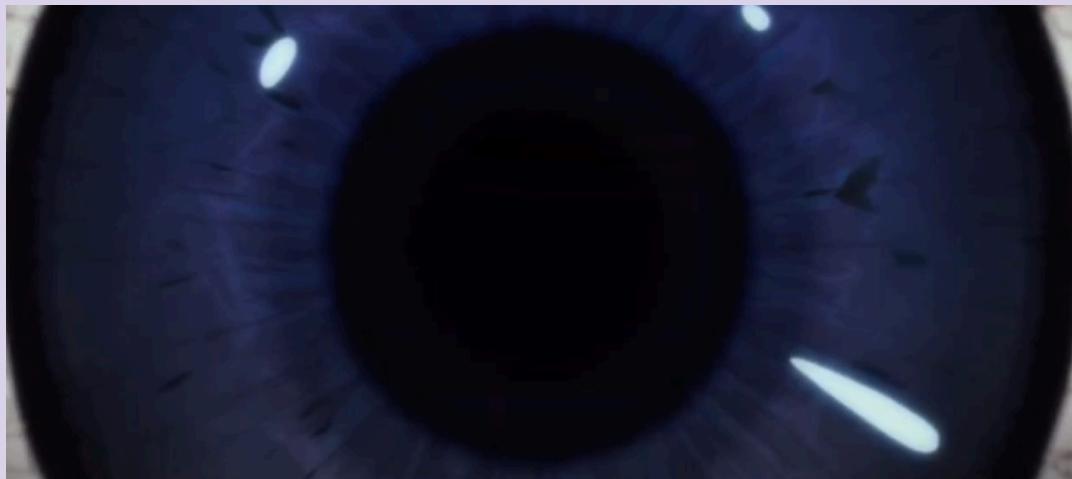
As the scene continued, I heard whispering voices appear at either side of my headphones, and the camera began to vigorously shake while the environment turned a deep red.



(*Evangelion: 1.0 You are (Not) alone*, 2007)

The voices became louder and the camera became faster in its movements, creating an almost urgent and panicky feeling. This, combined with the zoom in of Shinji's eye flashing in and out, blindingly certainly increased that feeling of panic.

(*Evangelion: 1.0 You are (Not) alone*, 2007)



The way the scene ended with a cut to silence in a different location kept that same emotion for a while.

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This scene combines both visuals and audio that are fast-paced, almost impossible to keep up with. The off center camera that is zoomed in to his face feels claustrophobic. The whispering voices and constant piano slamming oozes unease.



(Evangelion: 1.0 You are (Not) alone, 2007)

I decided to look more into lighting. In the article “How Lighting Affects Mood in Film” by Mack Sennett Studios, they talk about how techniques of lighting can alter a scene. They talk about colour theory, how different colours can create a mood -

Blue can make the scene feel sad. Or, pink can make a scene feel more romantic.” They also mention how warmer lighting (oranges, yellows) can make the scene feel comforting, while cooler lighting (greens and blues) can make the scene feel more suspenseful, or otherwise scary.

They also talk about how the strength of a light can enhance an emotion of a character. Strong lights will create more shadows on the characters face, making sure they’re the center of the scene.

A similar sentiment to this would be the iconic “**Kubrick stare**”. This is when a character is staring dead into the camera, often with their head tilted forward to convey intensity. With the Kubrick stare, one half of the character’s face is darker than the other. The darkness on the face enhances the exaggerated facial expressions, in turn enhancing the creepy intensity.



(The Shining,' 1980)



(Full Metal Jacket,'1987))



(‘A Clockwork Orange,’ 1971)

ONE PUNCH MAN

In contrast, I decided to look into One Punch Man, a series more focused on action. I watched through the series, keeping note of key features in how the action is directed.

 Saitama vs Boros 4K/8K - One Punch Man

From what I have analysed, I can say that the series often uses dynamic camera movement, and exaggerated angles, paired with sound queues to heighten intensity (big actions = louder, or more exaggerated sounds.)

LIVE ACTION

SILENT FILMS

I decided to look into how emotion can be portrayed when sound isn't used from the characters and environment. I chose an iconic silent film ‘Nosferatu’, and picked the iconic shadow scene.

Nosferatu shadow scene

In this scene, we only see the shadow of Count Orlok as he stalks the girl. The way the shadow is used - the clawed hand being visible before anything else, and slowly appearing on the girl is unsettling to watch. This tells me that using lighting effectively can be a great way to create an emotion without the inclusion of sound.

I also looked at the live performance of Hamilton to understand how live theatre uses composition without a camera. The composition is designed around where the actors and lighting are directed to keep the audience's eye on them. I took note on how emotion can be created with spotlights and body position, especially when the actors are dancing in sync. Depending on the music, this can feel epic like 'The Room Where It Happens', or on the other hand like 'It's Quiet Uptown', where it's only two of the actors, surrounded in a dark blue light.



Hamilton (2020). Disney.

It's Quiet Uptown- Hamilton

Hamilton - Room Where it Happens

Practical experimentation

I decided to start off by creating a mood board depicting contrasting lighting (Cold blue vs Warm orange.)

The blue lighting here is mostly used in scenes like the Hamilton example (bottom right) to convey a sense of sadness, while the orange lighting is used in more comfy settings.



Building on the lighting subject, I chose to do some lighting experiments. For this I took inspiration from the Kubrick stare.



I created a simple piece of a man looking at the camera, using one regular-outside lighting, one strong cold blue and one strong warm red. In my opinion, they all have different vibes - The strong red lighting gives me the sense that he is an angry, or spunky person as red gives that 'firey' feeling. The middle 'regular' lighting makes him seem depressed in a way, with the greyish colours of his skin and outfit. The strong blue makes him seem almost lifeless, similar to Jack Nicholson at the end of The Shining.



The Shining (1980). Warner Bros.

I asked some of my peers and friends what they thought about the different lighting styles and how it influenced them.



bronya zaychik 4:32 PM

yes

left light seems like hes lived in the desert his whole life, he's beat the [REDACTED] outta hundreds of [REDACTED] and his life is kinda [REDACTED]

middle light seems like hes that city boy, hes been good his whole life and hes got about 16 degrees in different fields, he makes the big bucks and he has a highrise apartment

right light gives off... interesting vibes, he lives in a temperate climate, but not too cold, his life has been rough, with ups and downs along the way, despite it all, things always crash down for him, karma catches up



CaptainGHOST 4:53 PM

O yes I like the colours the left looks intense and the right looks sort of sorrowful or more serene 🙌



Alto_XD 6:05 PM

Hm, the middle one see much more stern than the other two

He seems like he is about to ask me questions or make a deal, but not trustworthy

The blue one seems calmer but a similar vibe

First one is more like he is watching or witnessing something, but that might just be because the yellow highlights makes it feel like a scene with a character watching fire

But all of them feel sort of untrustworthy, the eyes make him seem like he is looking down on me

BLENDER EXPERIMENTATION:

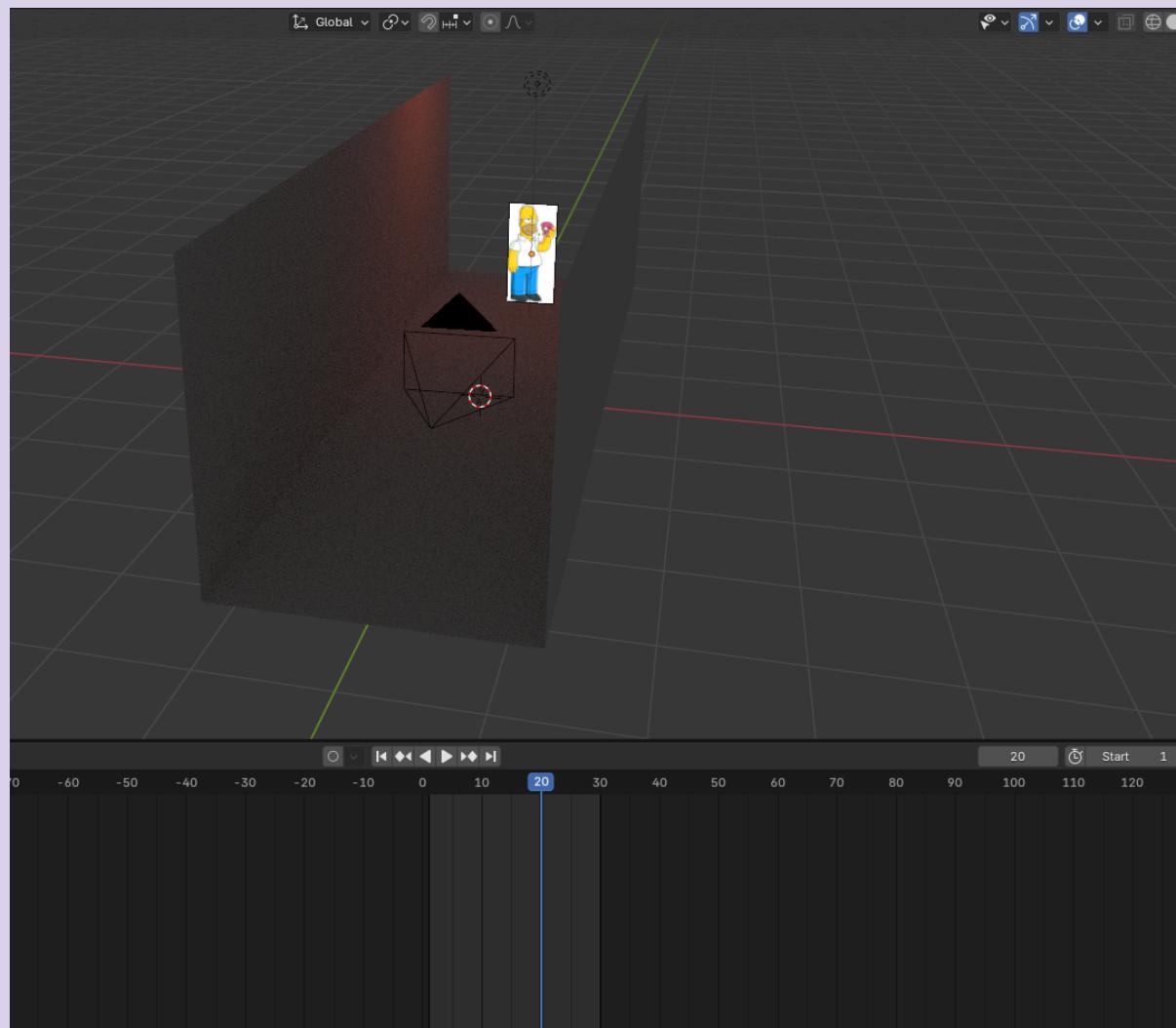
I began experimenting with 2D animation in photoshop, layered upon a 3D photoshop background. This is to get used to creating animations and utilising multiple softwares.
(show examples)

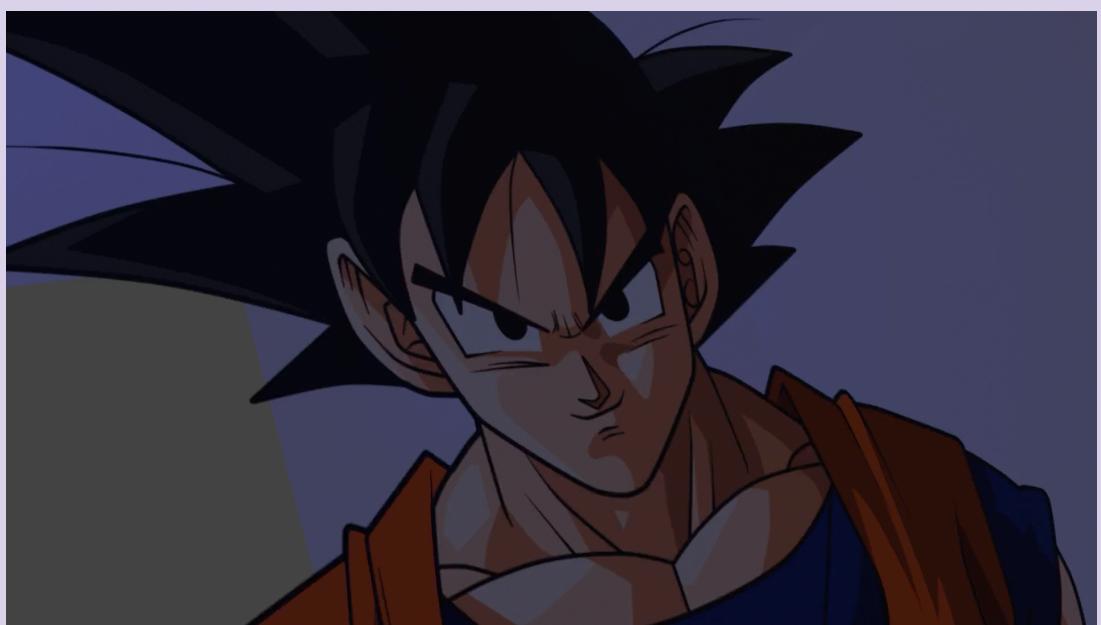
I tested out the 'greasepaint' feature where you can draw 2d images in a 3d plane.

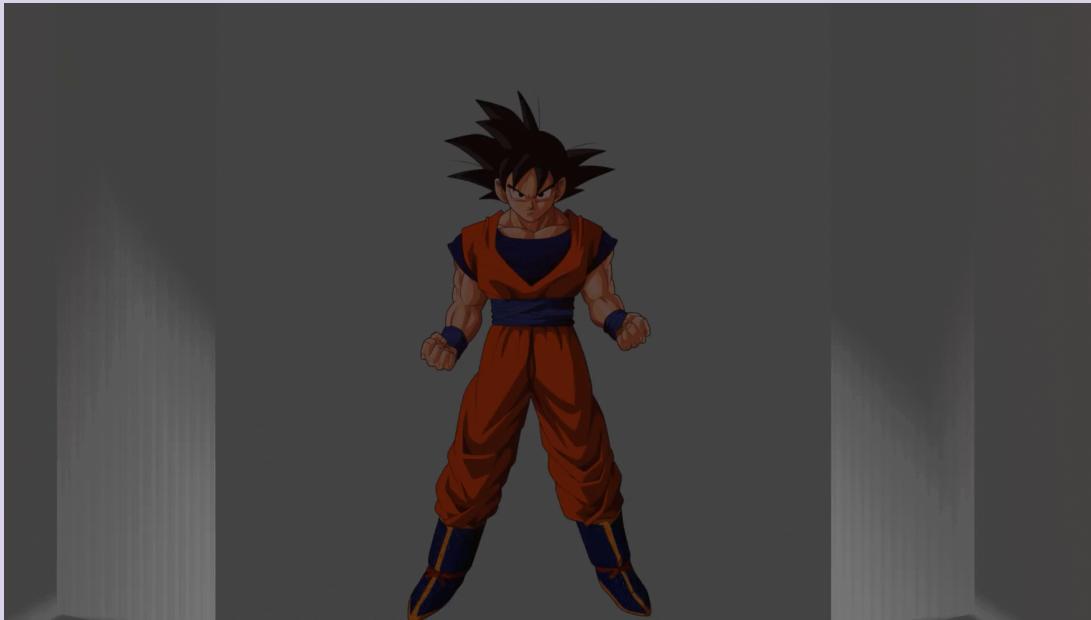


I created a simple animation of the 2D man sliding down a hallway. I think this tool would be useful, not for animating, but for animatics that could act as a base for me to draw over in another animating programme that I am more used to, like Photoshop.

In Blender, I created a simple hallway with a light and a camera that I can control, with a picture of Son Goku to act as a character. I tested out a few lighting and camera angle variations.







These were tests with the Blender camera, seeing how moldable it can be with showing angles .

What have I learned from my action research and practical experimentation?

Through my action research and practical experimentation, I learned that both lighting and composition are equally as important when creating emotion in an animated scene. Even slight changes in a character's composition, or how strong a light is can change how the character is perceived:

Warm lights (oranges, yellows) can make a scene feel calm, like a sunset beach, or dramatic like a blazing fire.

Cold lighting (blues, greens) can make characters look isolated or eerie

Composition

Close-ups can make the scene feel claustrophobic, and is often used to induce anxiety

Wide shots can symbolise loneliness

Angled cameras can make a scene feel unsettling or mysterious

A subtle shift in the application of these methods can change the genre of the same scene.

This experimentation showed me many ways to express storytelling without a narrative. I understand that to create an emotion, I need to make sure the composition, lighting, sound and camera work all work together properly.

How has my research informed my ideas?

The research I conducted has been effective in informing my project's direction. By studying how different types of lighting can affect how people perceive a scene, even down to its

genre, helps me gain ideas on how I can create any genre of scene. Learning that stronger lighting can enhance emotion on a character's face really pushed the idea of maybe using more closeup shots in my final product, utilising the strong lighting. The research I performed on lighting and composition answered one of my sub-questions ("How might I create a mood in a scene without using sound?")

Before my research, I had the notion to place the most emphasis on the sound design rather than the visuals, but I found that the visuals were much more variable than audio to work with. It also seemed like a huge amount of work to research and apply many of the visual and auditory methods in such a small space of time, so I chose to focus more on the visual aspect.

Some further investigation that I need to take on is how to effectively apply audio to scenes, and the ways that audio can hold hands with the visuals. I've partially explored this area in a few places, one of which being the Evangelion scene and how the unsettling whispers getting louder and louder on top of the aimless piano created an overstimulating sense of anxiety. I want to explore more with other moods and emotions, so I will analyse scenes from different genres such as fantasy and sci-fi, and see how they apply audio to portray their environments. I can note down what methods they use, and even attempt to transcribe it.

Chapter 3

I love it when a plan comes together

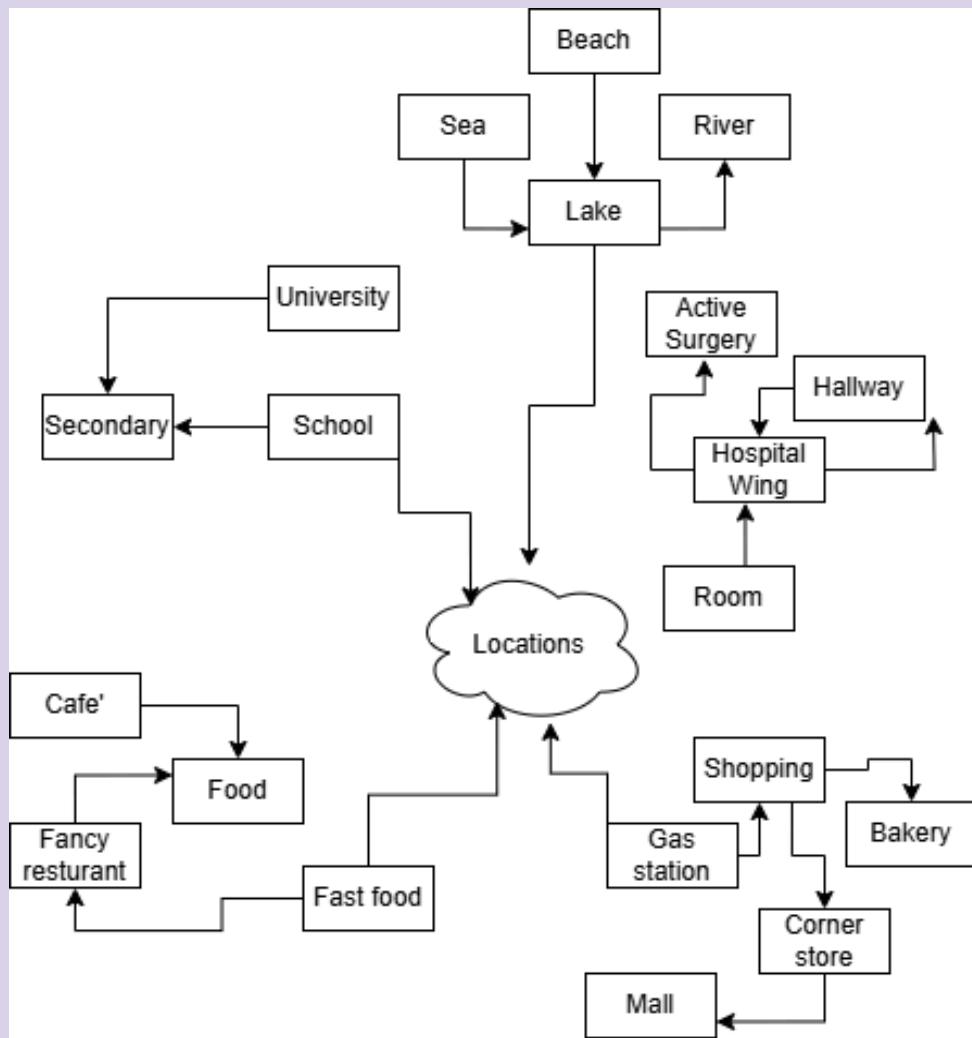
3. Be able to use skills, knowledge and understanding in the completion of a creative media project.	3.1 Apply practical skills, knowledge and understanding to complete a creative media project within an agreed timeframe.
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Pre-production

Before doing anything, I had to decide on the main reason I was creating these scenes. I know that I'm creating them to experiment how different compositions, lighting, and audio can affect the overall experience of a scene, and create moods and emotion.

I could create a scene that has the same series of events, and make alternate versions of that scene to give it an altered sense of emotion and mood. I could even aim to create the different variations as entirely different genres.

I wanted a location that isn't subject to one genre. (No intergalactic spaceships, no viking ships or large demonic lairs.) I wanted a scene that can be applied to almost everything, so I came up with a mind map of different generic locations.



Out of these choices, I chose to go with a school setting. This is one that is familiar to most people as opposed to fancy restaurants or an active surgery room. School is also the place where emotions are at their most unstable, so it's a perfect setting for an emotion / mood based project.

CONSIDERING FURTHER INSIGHT ON INITIAL QUESTION:

While thinking about these ideas, I was given advice from my tutor to consider the goal of my project, as my question seemed to be very broad. I started thinking about different ways I

can narrow my scope down:

“How can sound and composition affect mood and emotion in an animation?”

-From this, I took parts of the question and focused on them.

- “How can altering only sound affect the perception of an animated scene?”
- “How can sound and visuals portray anxiety in an animated scene?”
- “How can different lighting methods and composition change the mood in an animated scene?”
- “How does sound work together with visuals to create an emotion in an animated scene?”

Out of these, I decided to focus on “how different lighting methods and composition can change the mood in an animated scene”. To do this I’ll stick to what I initially wanted to create from my question, which was to create a set of animated videos using the same scenario (e.g a group of people walking in a library), but with each of those I can apply different composition and lighting methods to the scene to successfully create a different emotion / mood.

Further research:

While working on this section of the project, I noticed in a show that I was watching had a good example of this question.

“The Melancholy of Haruhi Suzumiya” is a show focused around supernatural events. In season 2, there is a set of episodes called ‘Endless Eight’ where for 8 episodes straight, it repeats the exact same series of events, only with different composition, sound design and lighting in the scenes.



(Same moment from episode 1)



(Same moment from episode 3)



(Same moment from part 7)

All of these moments have different lighting and compositions. Although the dialogue is the same, the voice acting is completely redone.

As the episodes go on, the lighting becomes much warmer, until it nears a dark orange / red colour palette. In the capture from episode 7, the camera angles become more zoomed in on the characters faces compared to the previous parts. I think this is to enhance the unease factor in the time loop, slowly building the viewers expectations of the climax up.

Every episode ends with a scene that portrays the main character's panic as he witnesses the cause of the time loop about to happen, and not knowing how to stop it.



(Capture from episode 3)



(Capture from episode 5)



(Captures from episode 7)

The composition, lighting and sound design of these scenes follow a similar pattern to the last. As the episodes go on, the lighting becomes harsher (stronger emphasis on the lighting), and the compositions seem to become more exaggerated.

In the first screenshot, it shows him looking fearful from a regular front-on angle, and the lighting is neutral.

In the screenshot from episode 5, it shows her walking away. The camera angle is relatively the same, but the lighting is much stronger on her. The warm colours give this moment an

uneasy feeling when paired with the sound. Though there is calming piano music playing, the voice actors' dialogue expressing his fears about the situation contrasts with each other.

The captures from episode 7 include both harsh lighting and composition. The camera is all zoomed in on his face, clearly showing his fear of the situation. The colour palette changes into a greyscale, with only harsh RGB colours showing - mimicking that of TV static. The drastic switch of colours, compared with the screaming sound in the background and the dialogue, fully embraces the sense of anxiety this scene sets out to portray

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I highlight this example as out of all of the episodes, this one portrays anxiety and panic the best. There's nothing that contrasts each other - each aspect (composition, sound, lighting) are all designed to be panic-inducing. (the close up camera, loud screeching noises with the voice acting being louder)

PLAN

For my production, I plan to create three distinct pieces of animation, each following the same series of events but having different methods of lighting and composition.

Before starting, I will create rough storyboards detailing the series of events that I want to explore on Photoshop. I will create variations of the same storyboard, each varying only differently in the setting or series of events until I decide which one would be the most logical to choose (e.g. being able to complete it by the deadline, having enough in it to be a short scene)

The scene will be very short, being maybe ~5 seconds in length. I will create these scenes by utilising Blender for the backgrounds, and Photoshop to create an animatic on top of it. I will use both Photoshop and Blender to create the lighting for the scene (Blender to light the backgrounds, Photoshop to light the characters.) I decided to use Blender because it has an easy to move camera that can be used to show angles that'd take a long time to draw on Photoshop., which gives me more time to draw the characters and lighting instead.

GUIDANCE DOCUMENT (working)

- This animation will be ~5 seconds long.
- The Fps for the 2D animated character can vary since they will be animatic, and won't be animating too much. The camera will move in 60fps.
- The school setting in Blender will be a fully rendered environment. This means it must have completed models and textures. The lighting in the background will depend on the emotion that wants to be portrayed (e.g. cold blue lighting for loneliness, or hot red lighting for intensity.)

- The school setting will be based in a secondary school, in a class of no particular subject, and not a university, college or primary place.
- The characters present in the scene will be wearing a school uniform (blazer, tie, formal shirt and trousers for the men, skirts for the girls.)
- The 2D characters drawn in photoshop will be grayscale in their base colours (e.g white for the skin, greys for the clothing and dark grey / black for hair.) When lighting is applied, the lights will be applied with colour to match the Blender background.
- In scenes where the camera is static, the 2D layer will be applied in adobe premiere pro. When the camera moves, the image will be placed into Blender to save time on the editing process.
- For the audio, it will change depending on the mood. In all scenes however it won't have any background music, as I want the visuals and lighting to be the primary focus. There may be voice acting with the main character, and some background chatter of the classroom. The tone and mixing of the audio can be altered depending on the mood (e.g adding reverb or echo onto the chatter in scenes meant to be eerie or to convey panic.)
- Audio can be taken from websites that have free to use sounds (pixabay, freesound.org.), or created. Sounds that are going to be edited should be done in Audacity.
- At the end, the final products will be edited through adobe premiere pro - adding the sound, visuals, and refinements.

Once the animations and sound have been added to premiere and rendered out, I will go back and analyse them. I will note what I think I succeeded at, and also what I think I need to redo to get a better effect. I can then go back and improve on them as a stretch goal.

Storyboarding:

Feedback.

Provide more for "Project context"

Consider POV camera

Spiderverse

Align Middle
quoter
and italicize

Consider narrative POV

Dutch
Angle

Explain who the
author are
/ why are they
Important

"Coraline
A visual companion"
Stephen Jozwiak

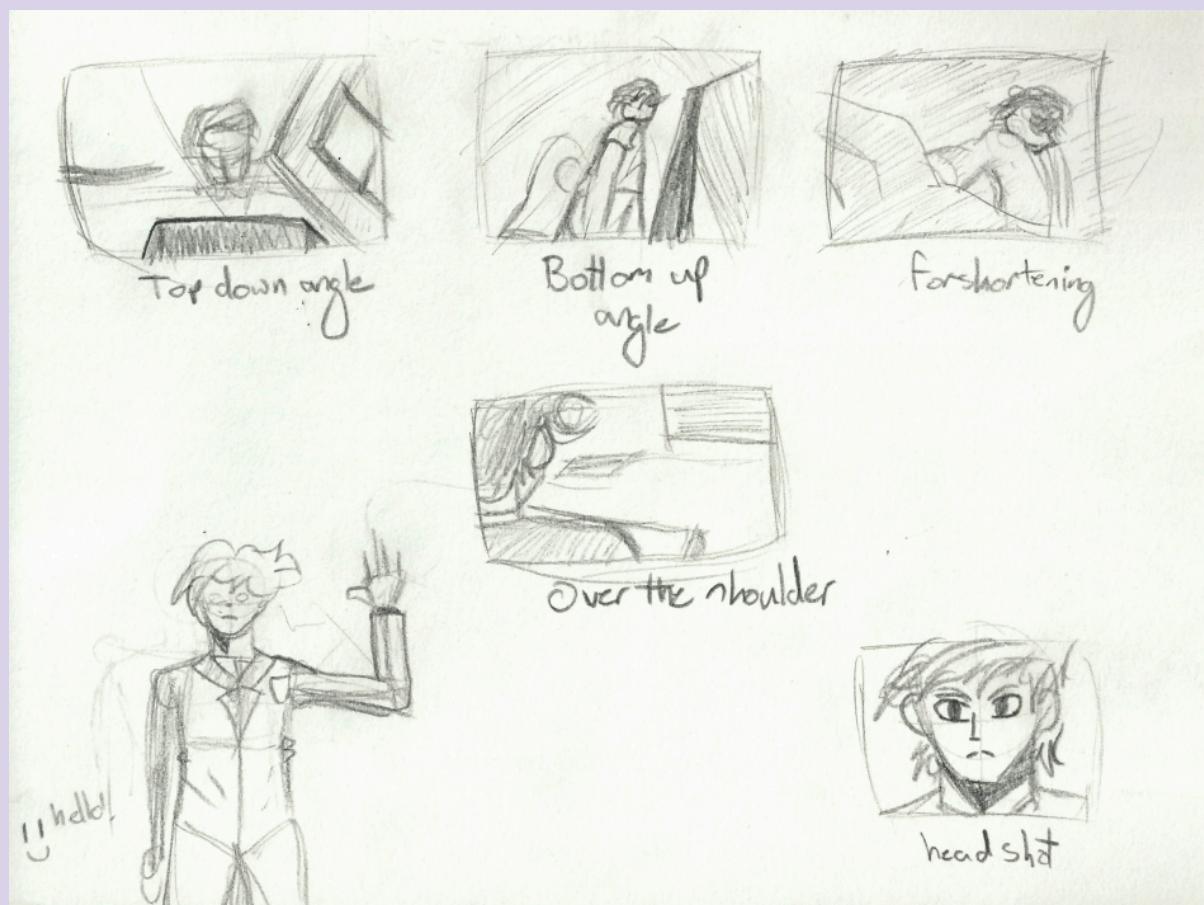


Find stuff more
familiar to me

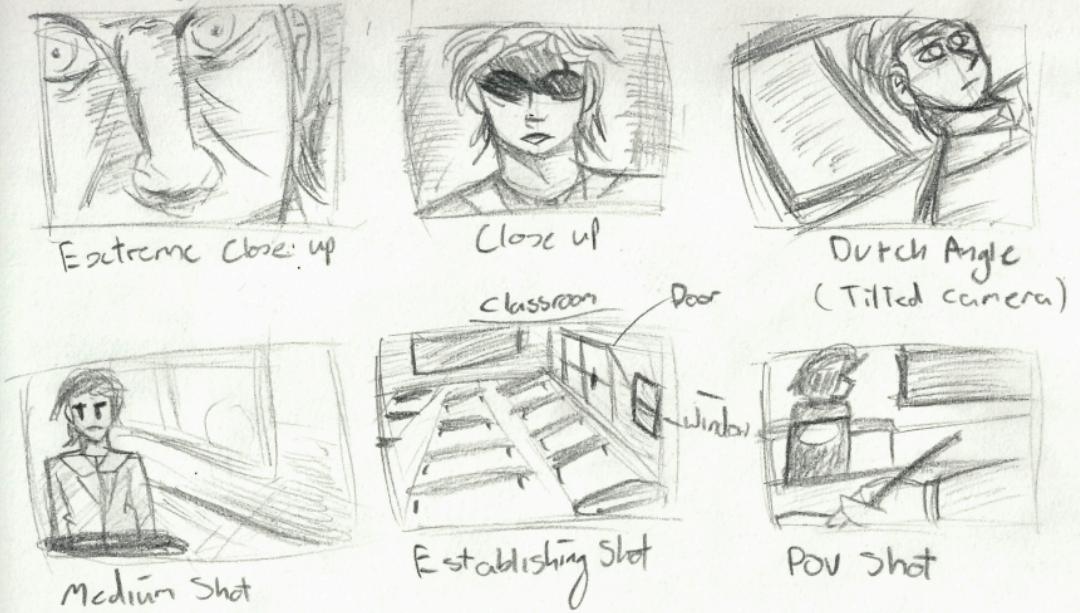
The Land before Time

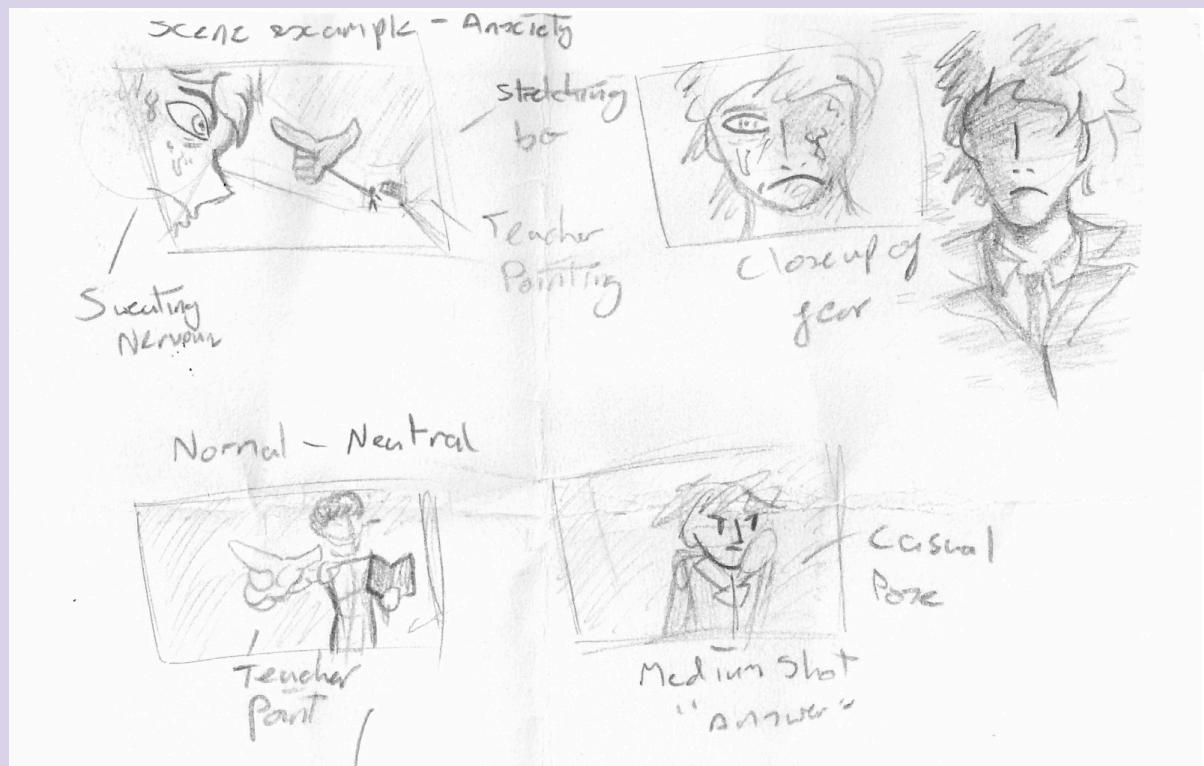
Tim Burton

(Notes for what I can research further)

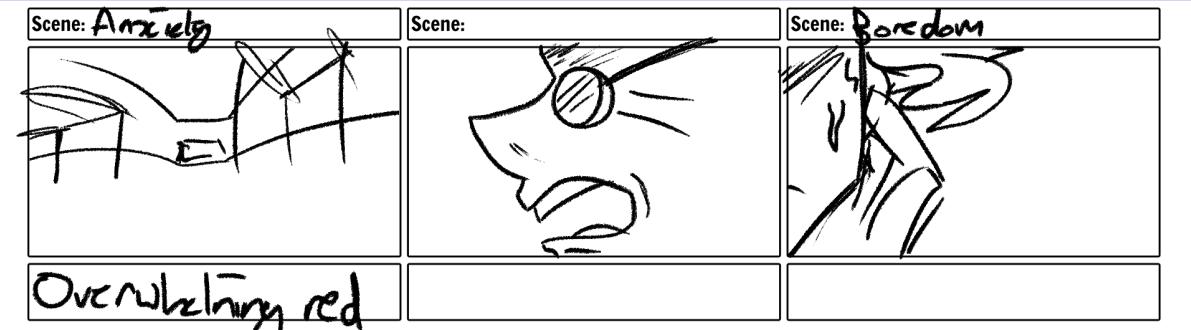


Shot types for scene:

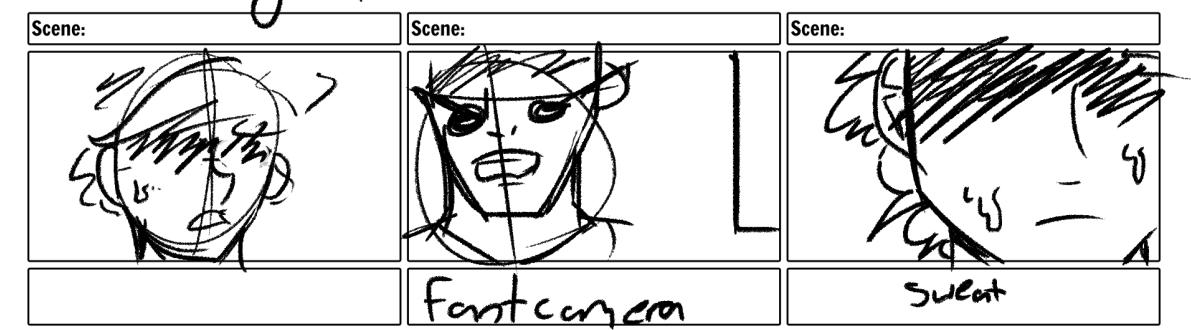




These are different types of camera shots I can use, as well as lighting types.



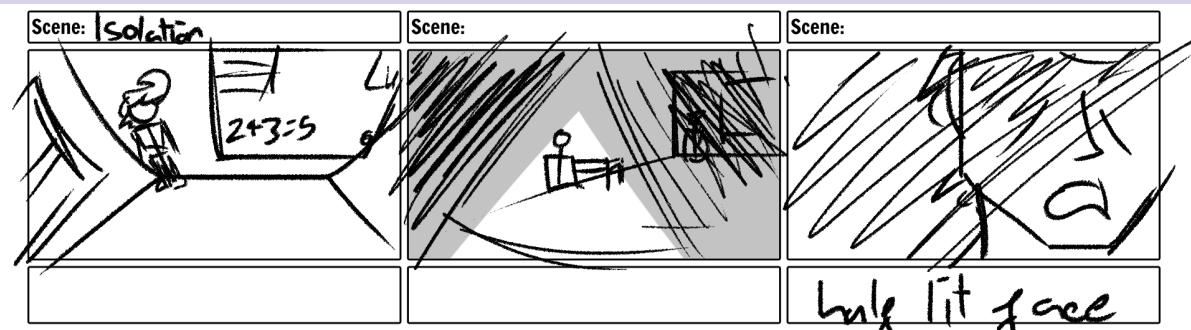
Overwhelming red



Fant concern

sweat

Create your own at Storyboard That



half lit face



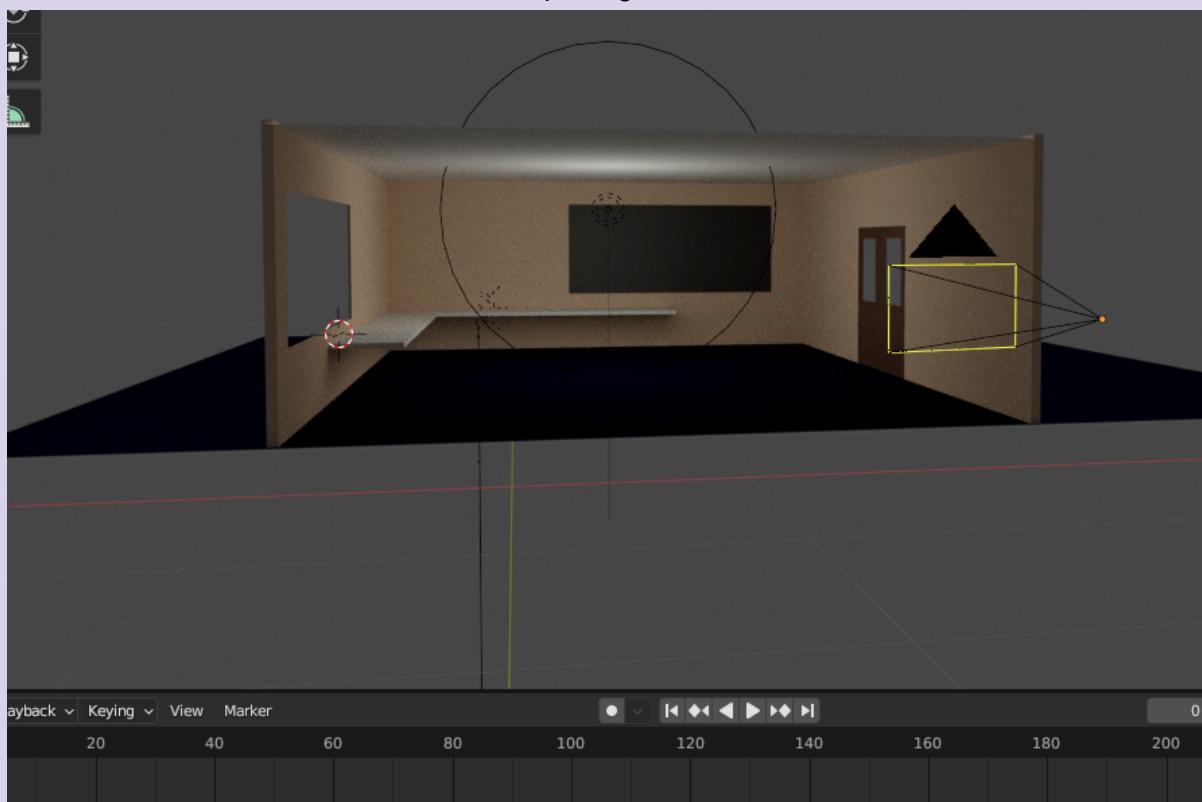
Create your own at Storyboard That



The complete storyboards I will use in my final outcome.

Production

For the background creation process, I started off with creating a very simple version of the classroom I wanted to create since it'll help me gather the scale of what I need to build.

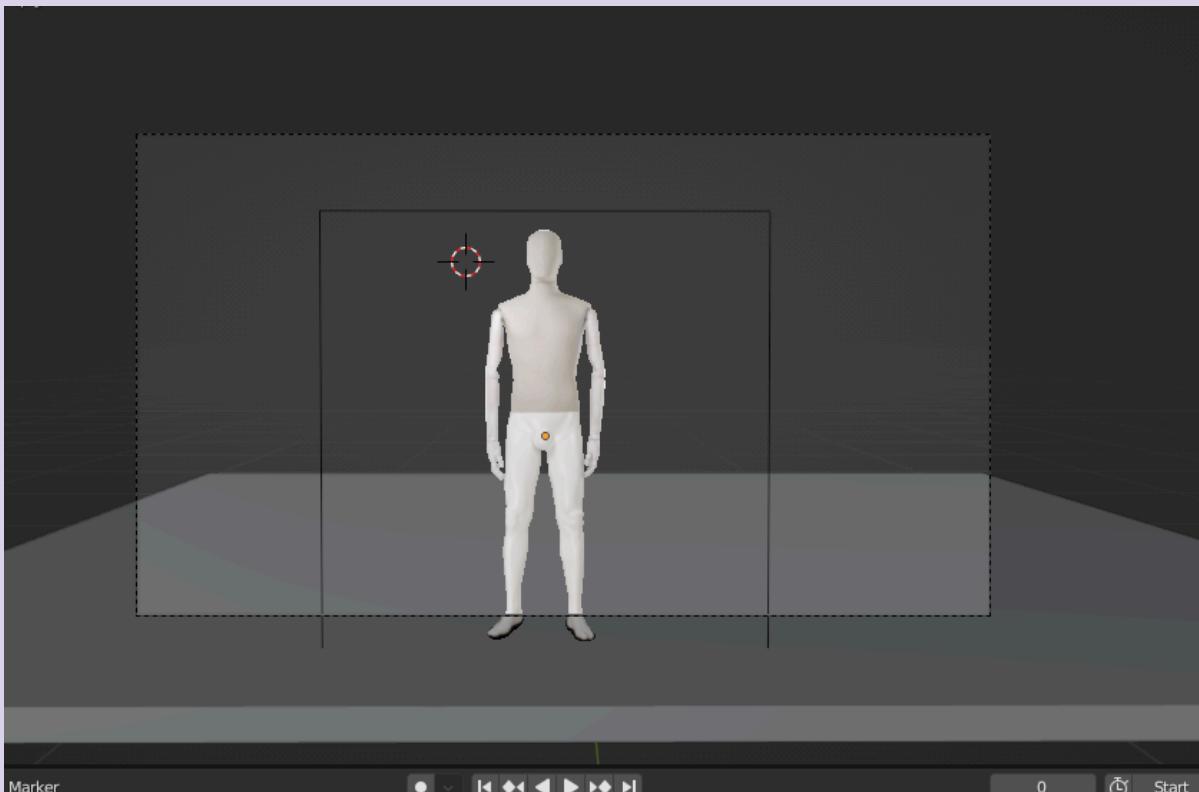


I added the main areas - a simple desk area, a blackboard, a door and a big window which are the essential parts shown in the storyboards.

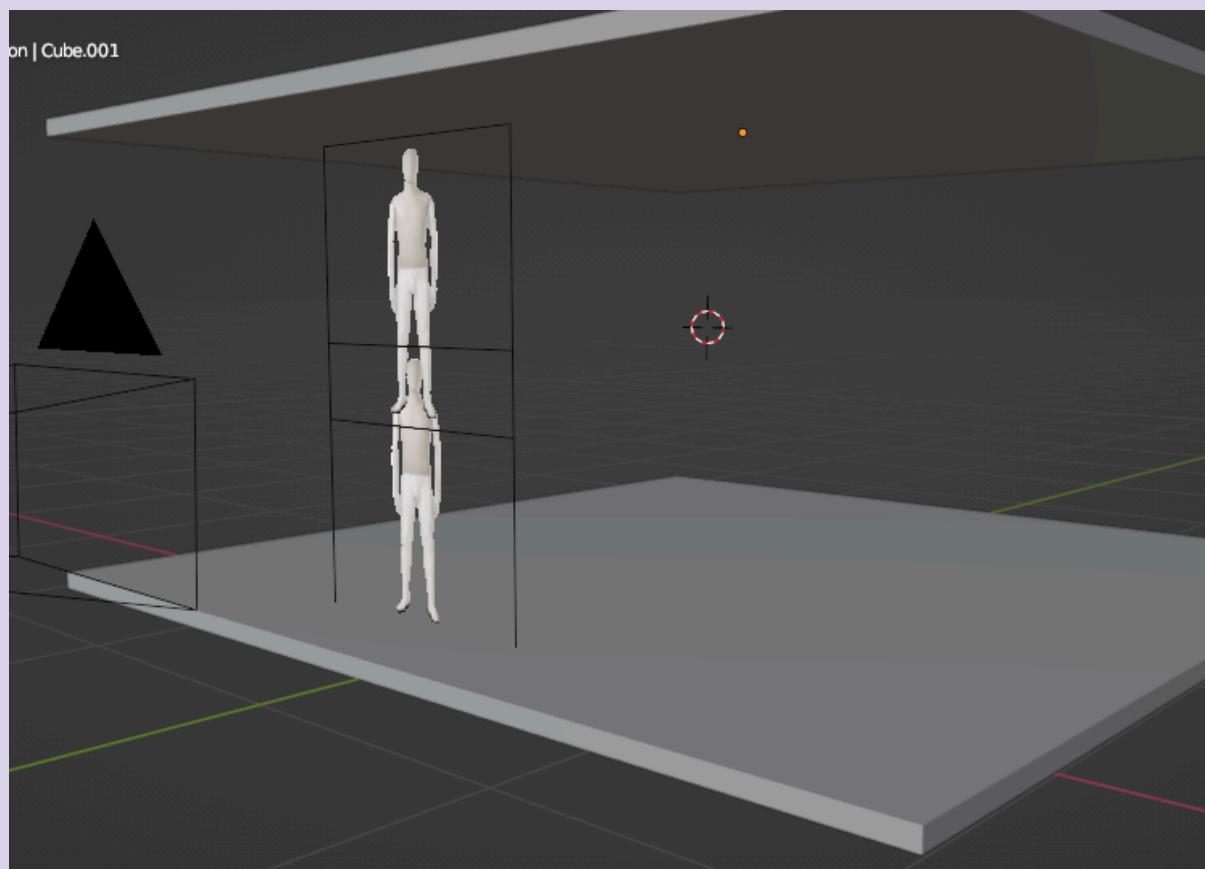
0001-0020.mp4



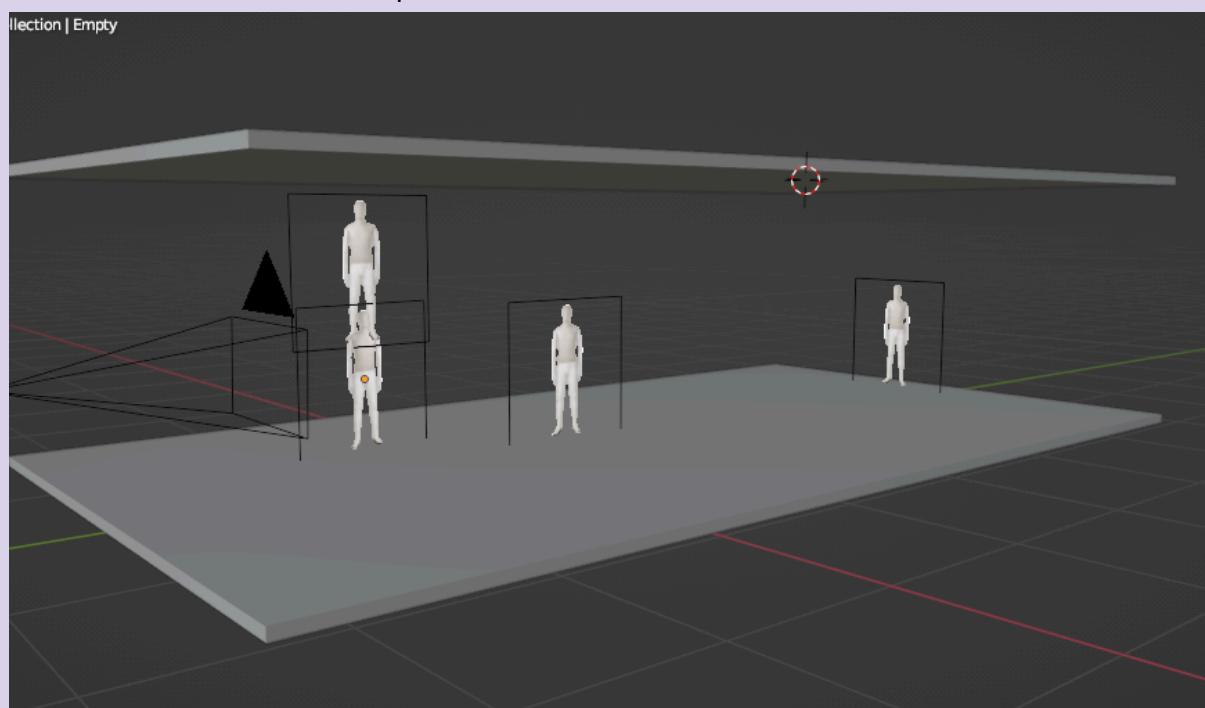
Before moving on to make the final room, I added in an image of a mannequin.

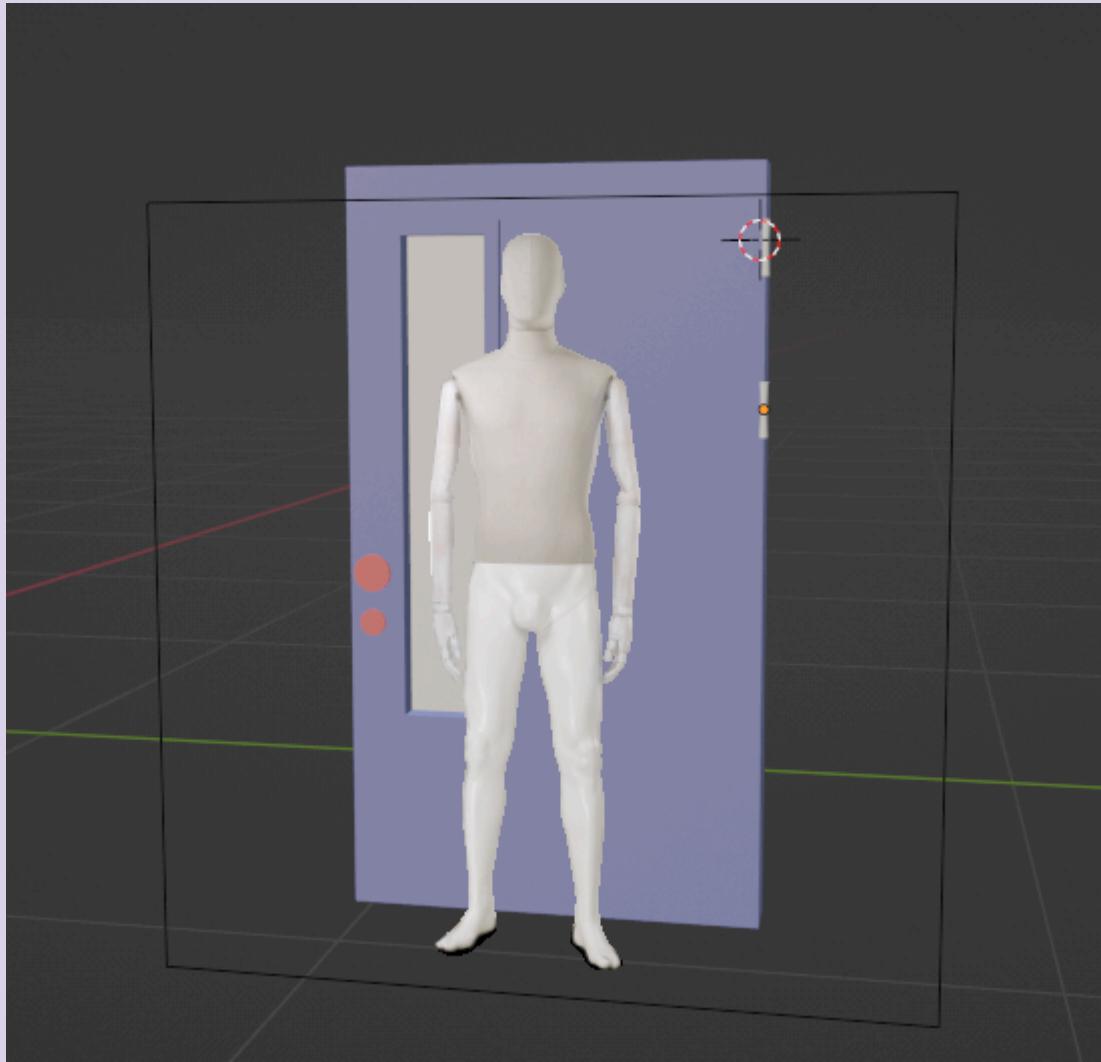


This mannequin will be used for accurate scaling of the objects as well as the room.

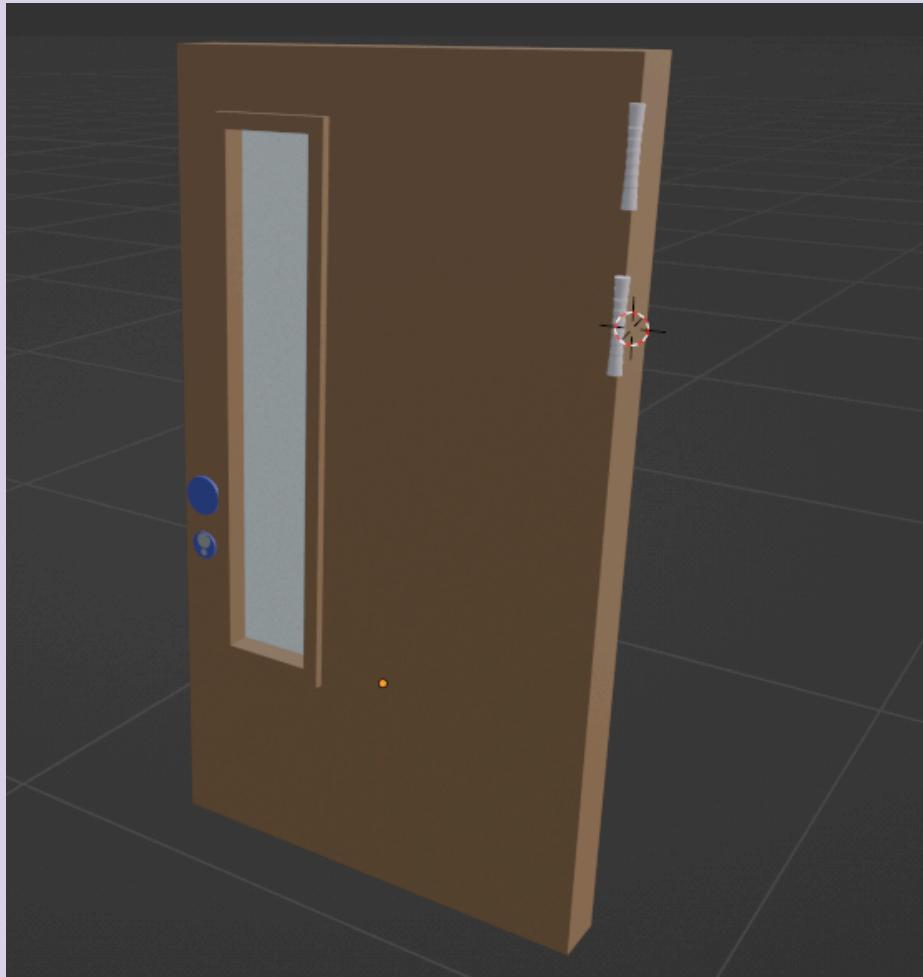


The roof is 2 and a bit mannequins tall.



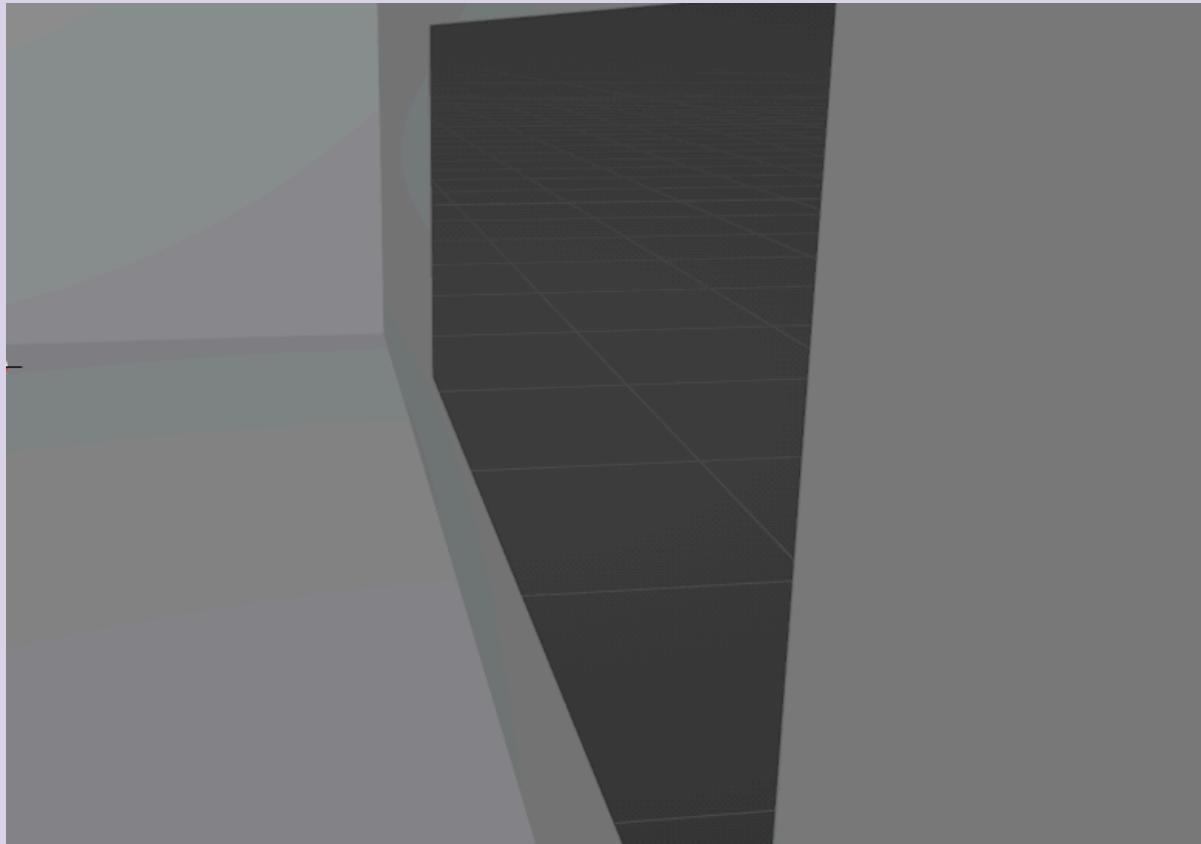


Untextured door base model. Note that when I use saturated colours, it's to mark out where certain different objects will be (red for the handle, blue for the door, white for the window). This is just so that things don't become hard to find when texturing.



Here's the door with updated and accurate colours, still untextured. I feel like I want to add textures nearer the end of the scene since I can focus more on building the assets first.

When it came to having to create a doorway, I considered finding better options of making the walls. In the previous example where I made the scope room, I found trouble in making the walls and floors align without spending a long time fiddling with snapping (which ended up not working for me, at all)

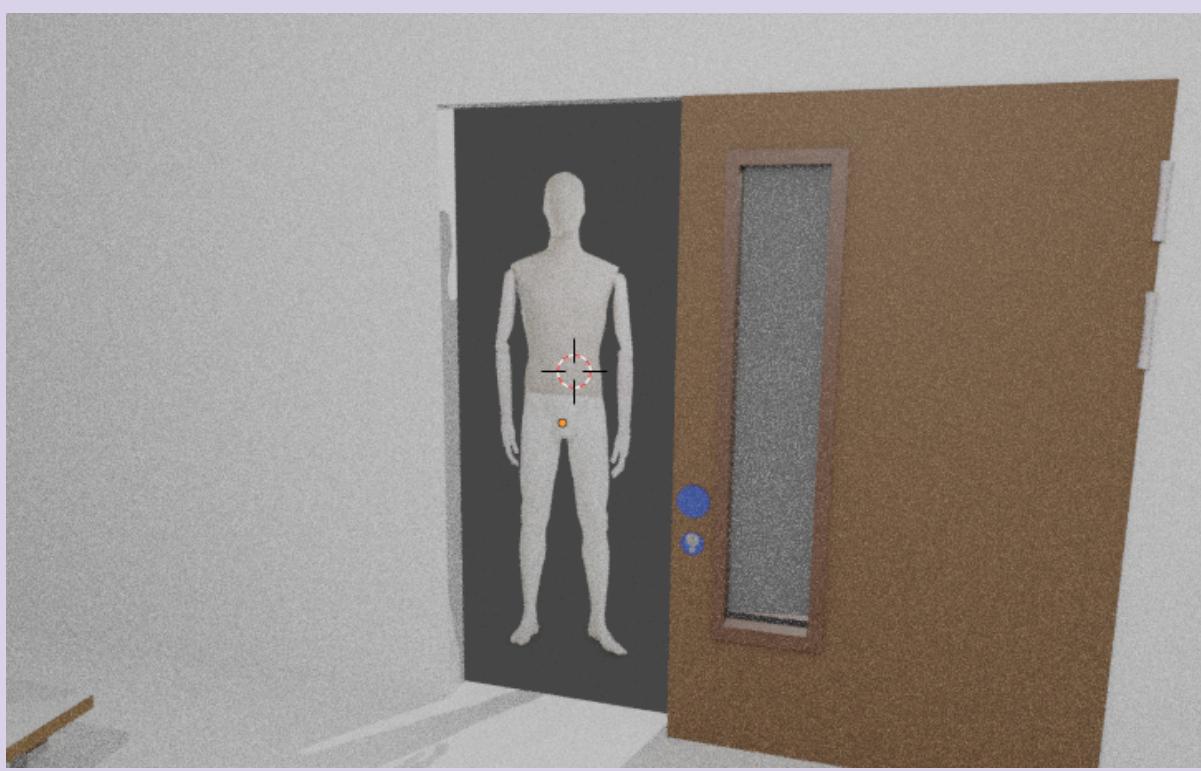
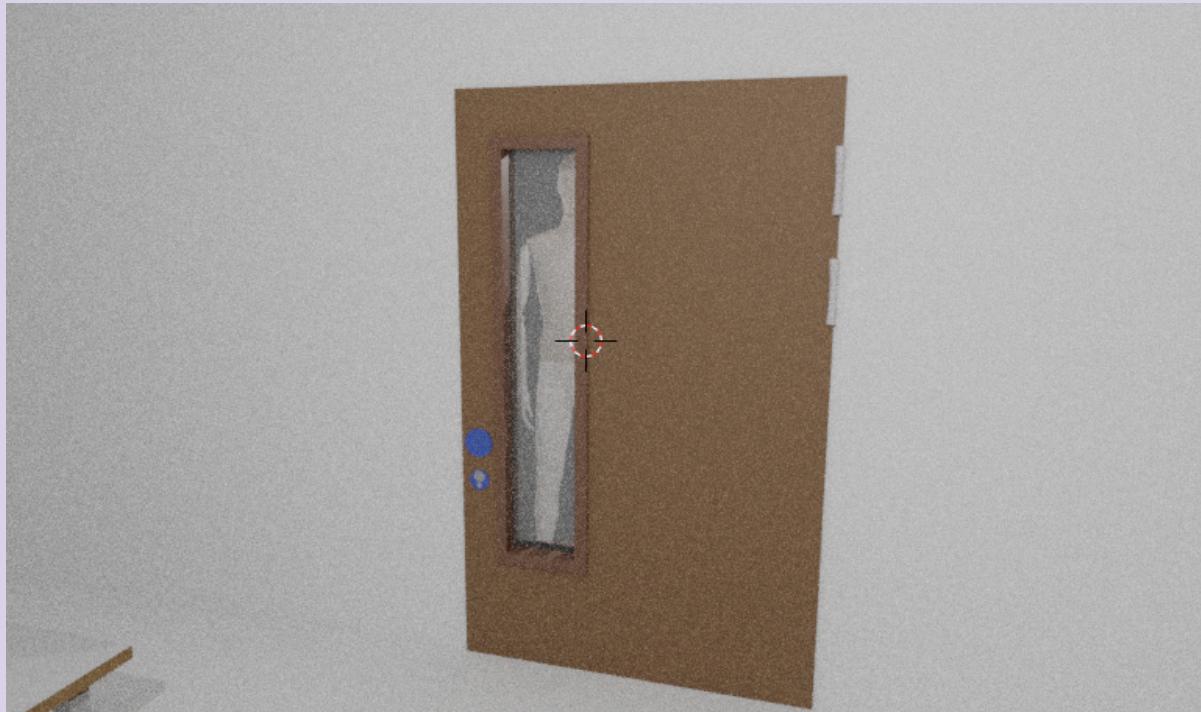


I could take the easier route and simply extrude up the edges, but it becomes difficult if I want to add doorways or windows, since the only way to add depth - and not make it entirely flat - is to tinker with adding cubes.

I watched a video made by [The CG Essentials](#), detailing different methods on how to create walls in Blender. I took a mini detour to try some of them out.

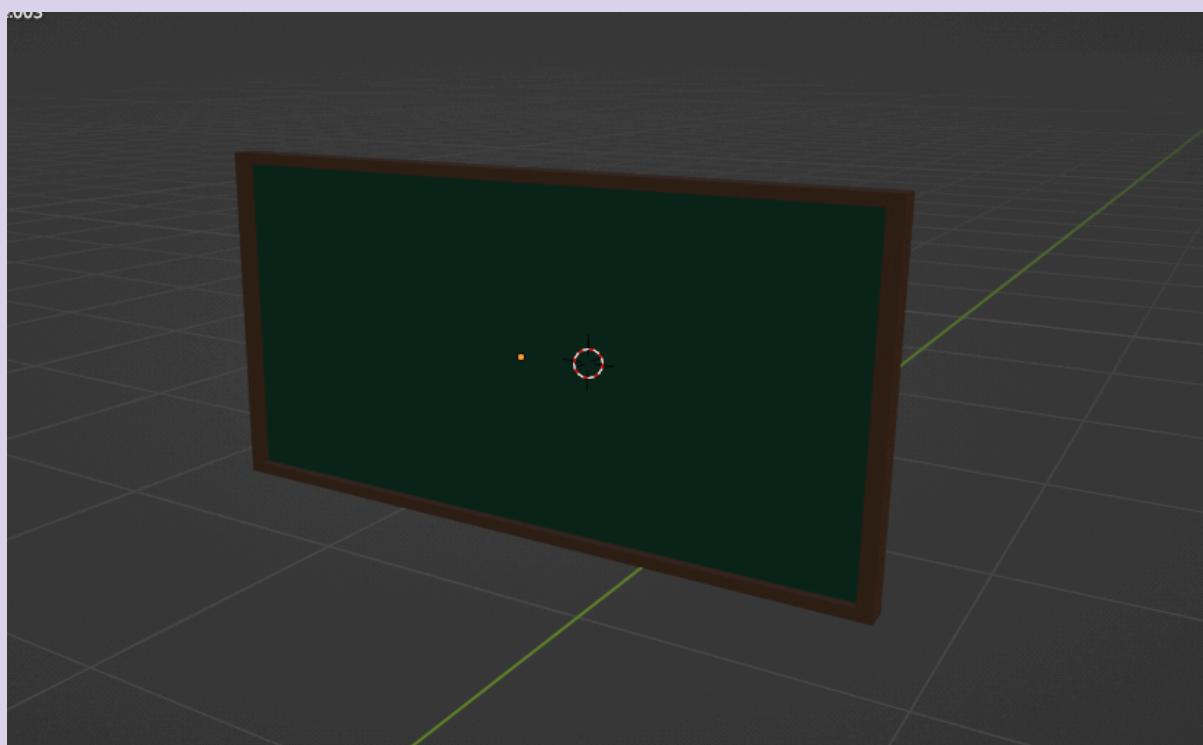
Most of the methods like method 1 and 2 are easy, but don't allow me to create windows. I decided

I decided that method 4 was the best one to use, since it was the only one that didn't use the thickness modifier (other than the downloadable plugin). Even though it takes slightly longer, it allows quicker and easier holes, with walls that are actually thick.

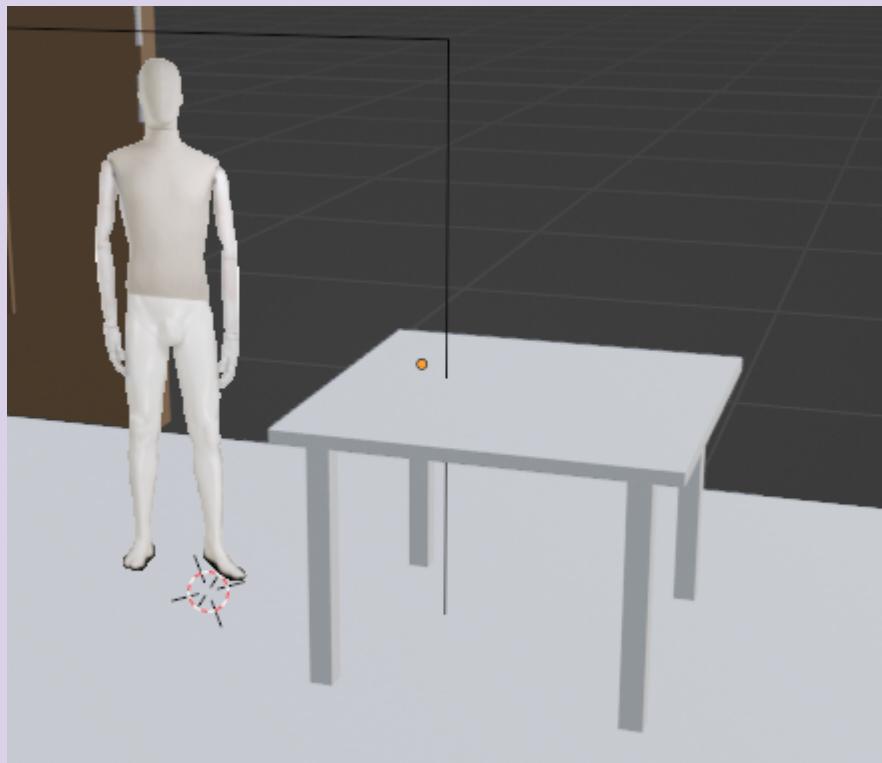


Here's the door with a new hole - it's way thicker, and actually looks like a doorway now.

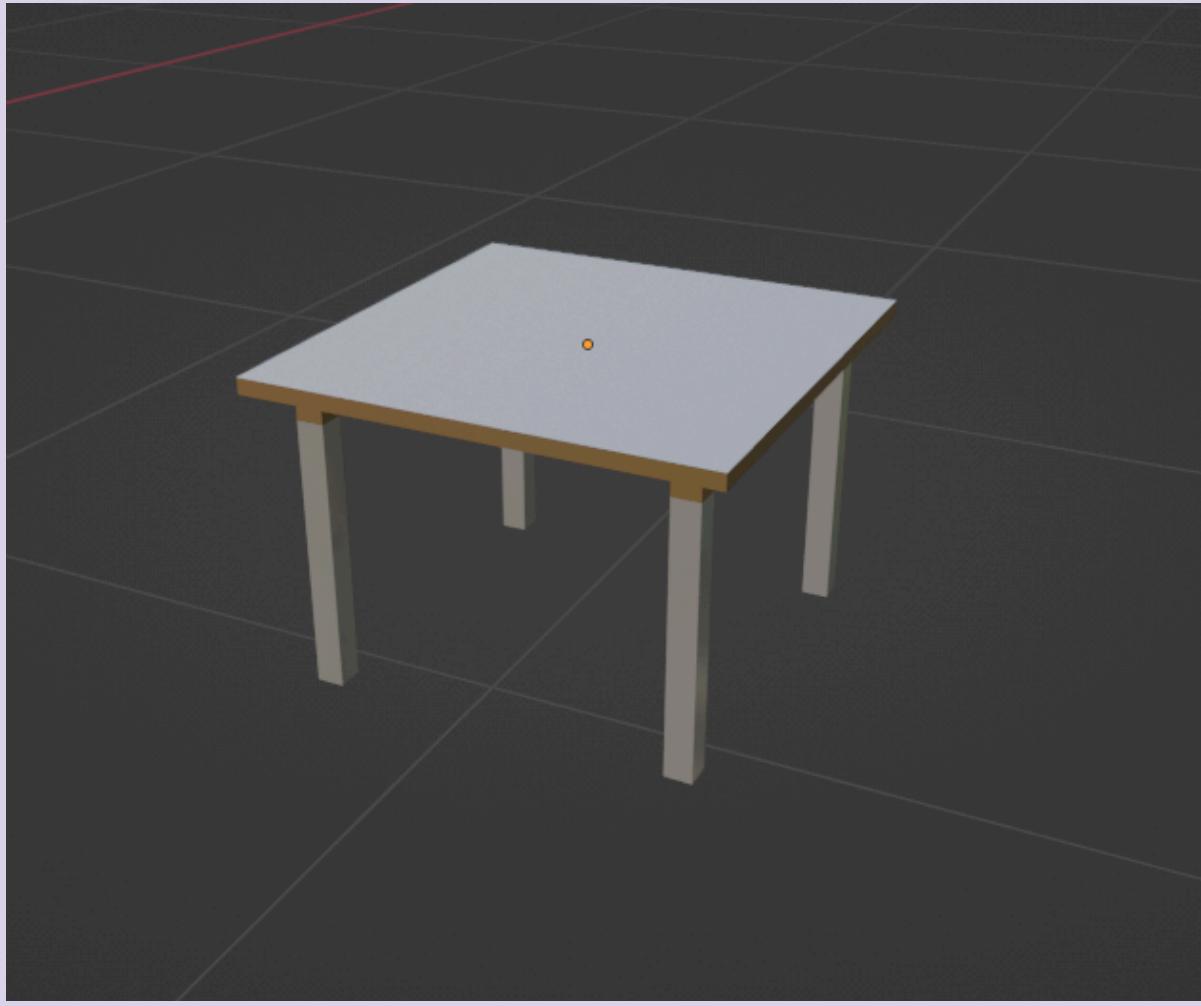
After creating the walls I went on to make the assets for the room.



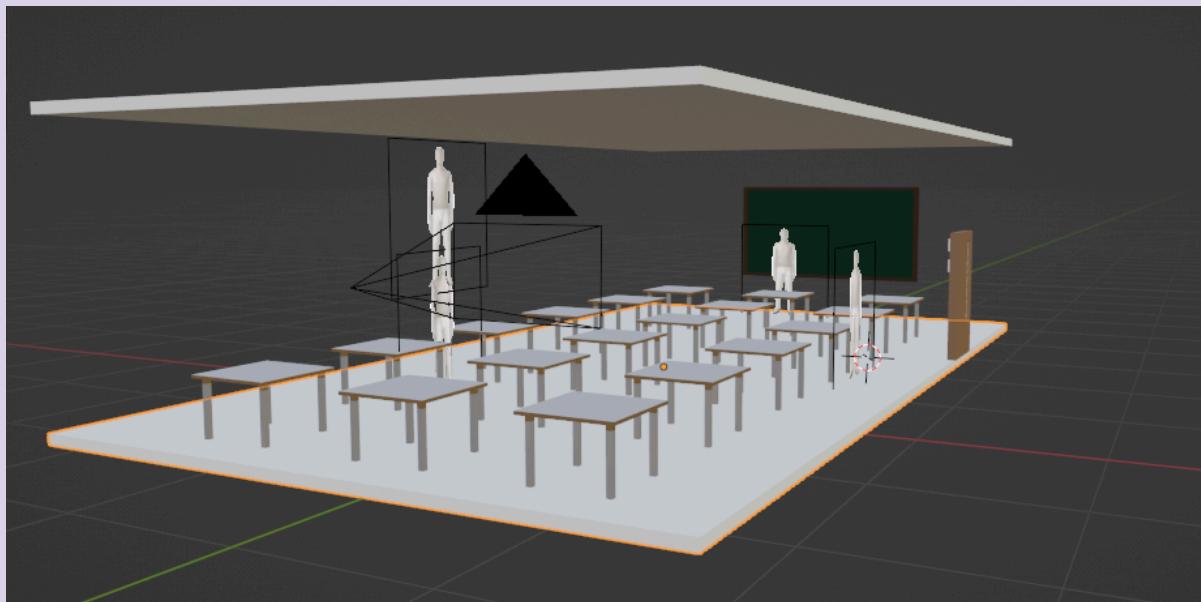
Untextured blackboard model. I plan to add a drawn decal with random equations and doodles on this.



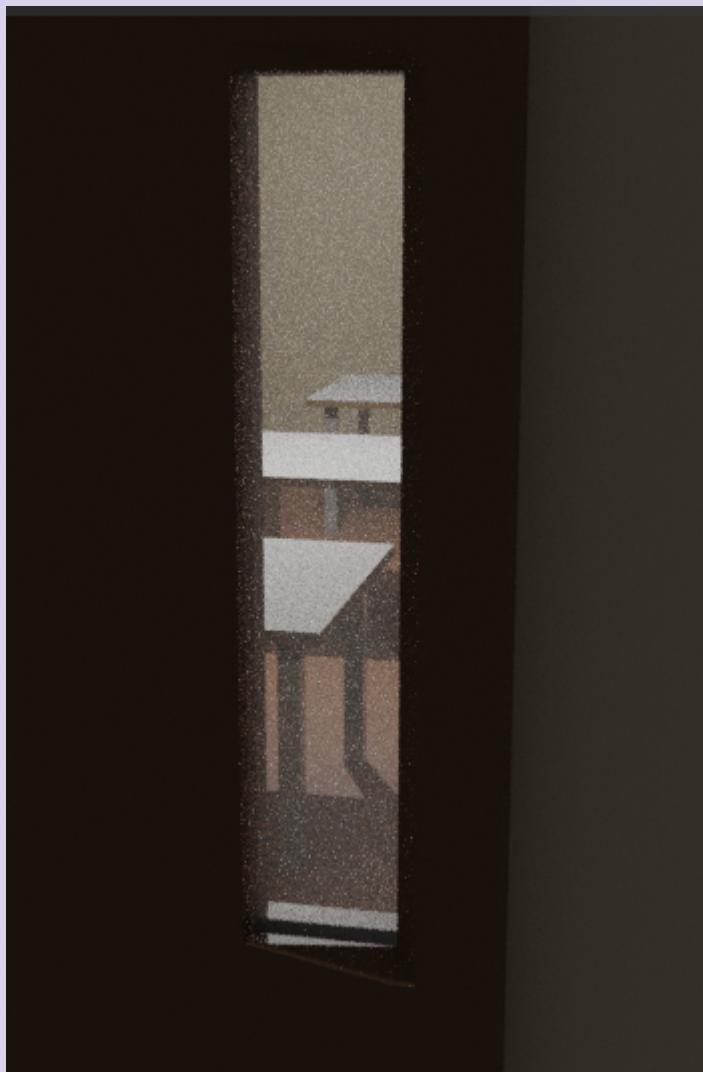
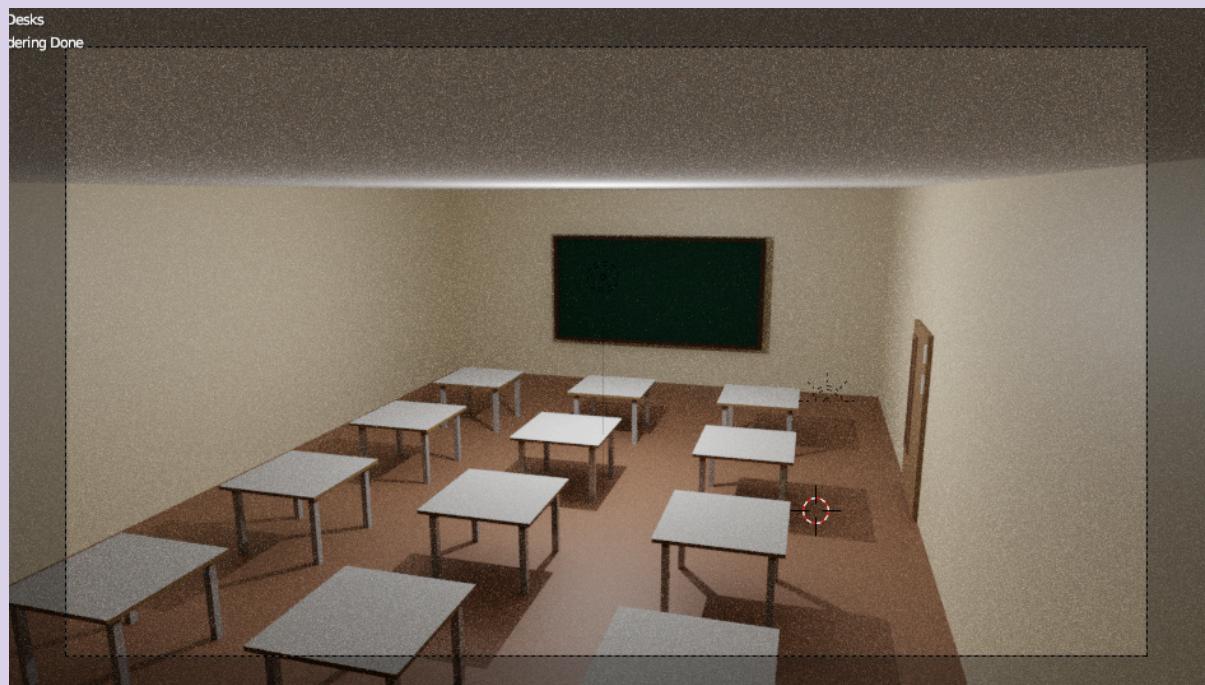
Simple desk blockout, accurate scale. I do think that making the chairs will be the hardest part of the classroom, since they use a bunch of shapes (like curves and semicircles) that I've never used before. I decided to leave making the complex objects last.



Basic colours for the desk. I filled up the empty room with these desks. (I got rid of the walls for a better view)

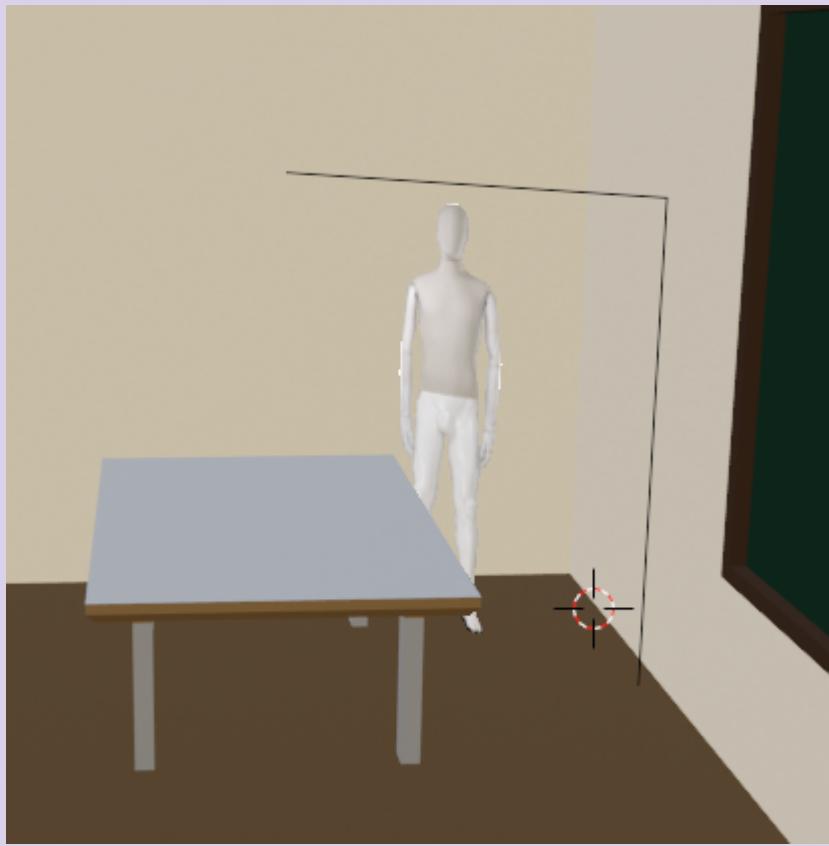
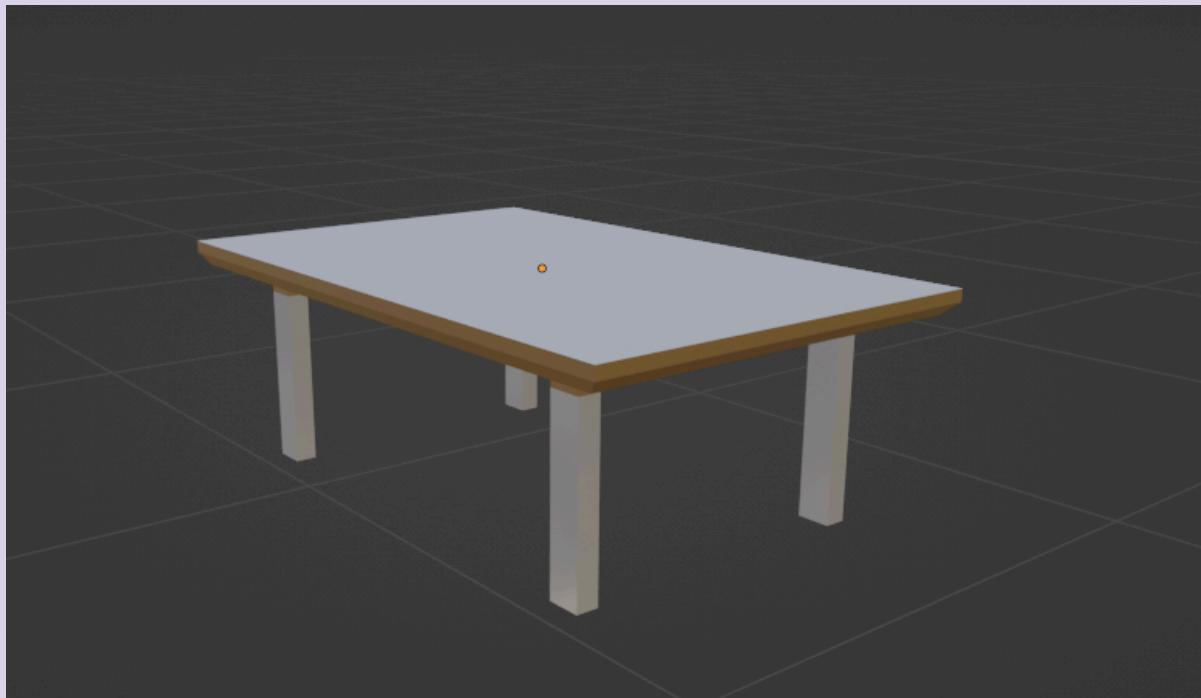


Unfinished render of the room so far:

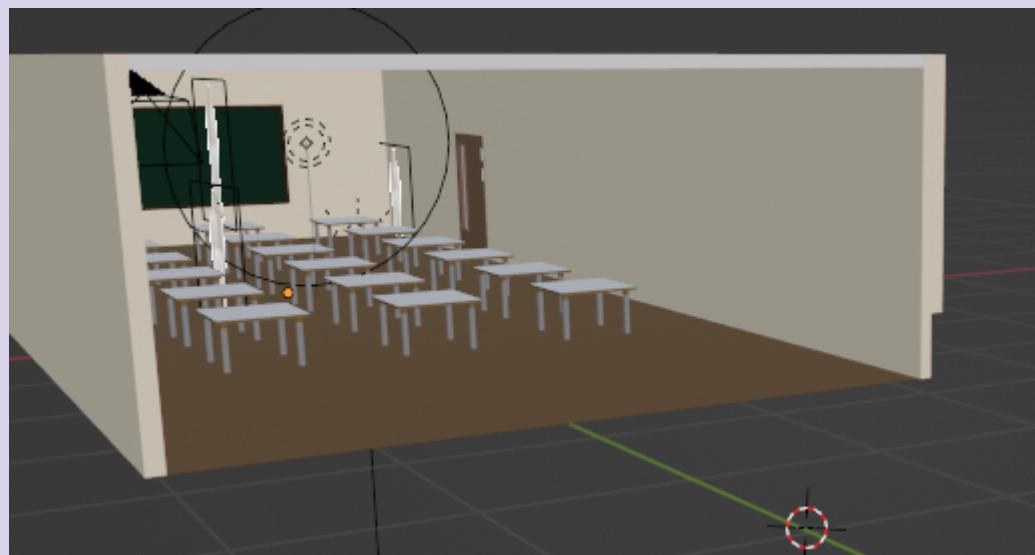


I made translucent glass for added detail.

Slightly larger desk for the teacher.



I wanted to make the room larger to add more items (like lockers and cupboards,) and make the room feel less cramped. But this only highlighted one of my biggest issues with Blender - If you make a mistake, it's very hard to fix it. I tried removing the walls at the back of the classroom, but couldn't do that without leaving many gaps.

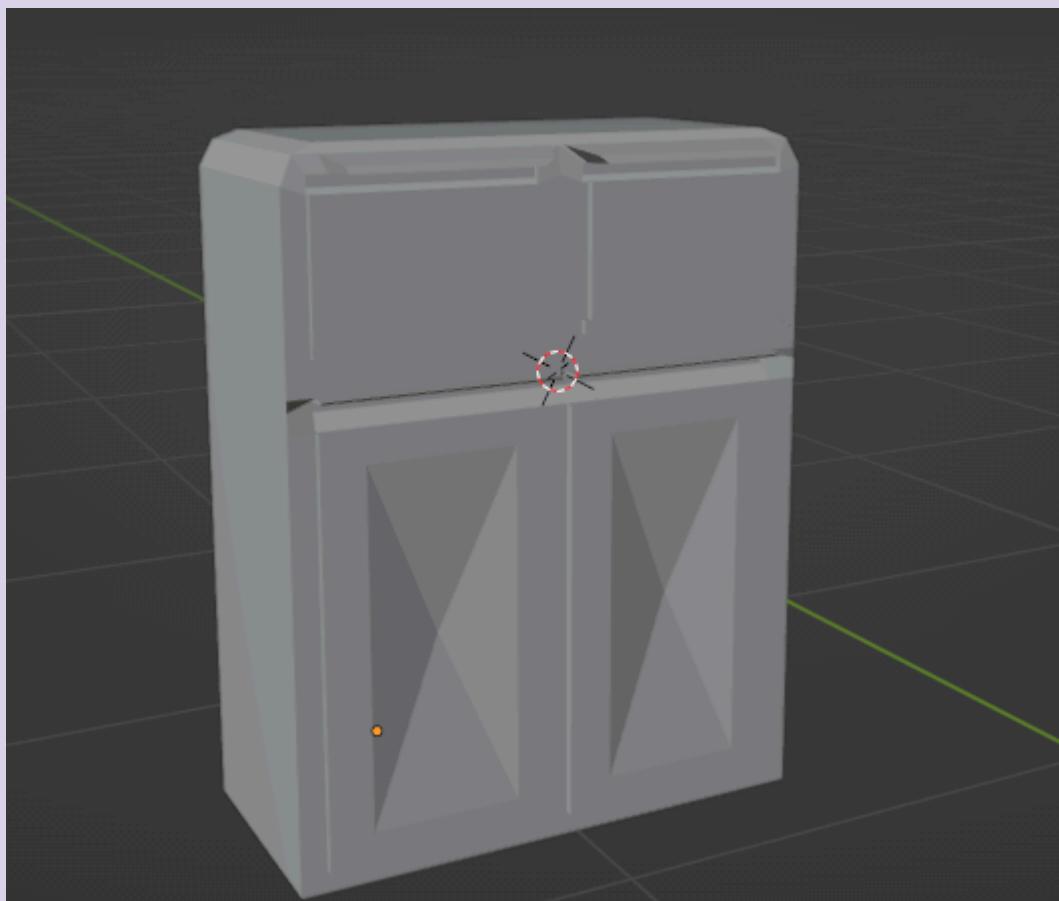


I attempted, and succeeded at filling the gaps, but this process left the room with many messy faces, and hollow spaces.





I thought to leave it alone for now, since it's not a main priority and these errors likely won't show up during the animation process.



Simple looking drawers and lockers. Upon reflection, I think this looks more like a power supply box rather than some lockers. I think starting from scratch would be a good option.

This time around I used a more typical looking locker as a reference image:



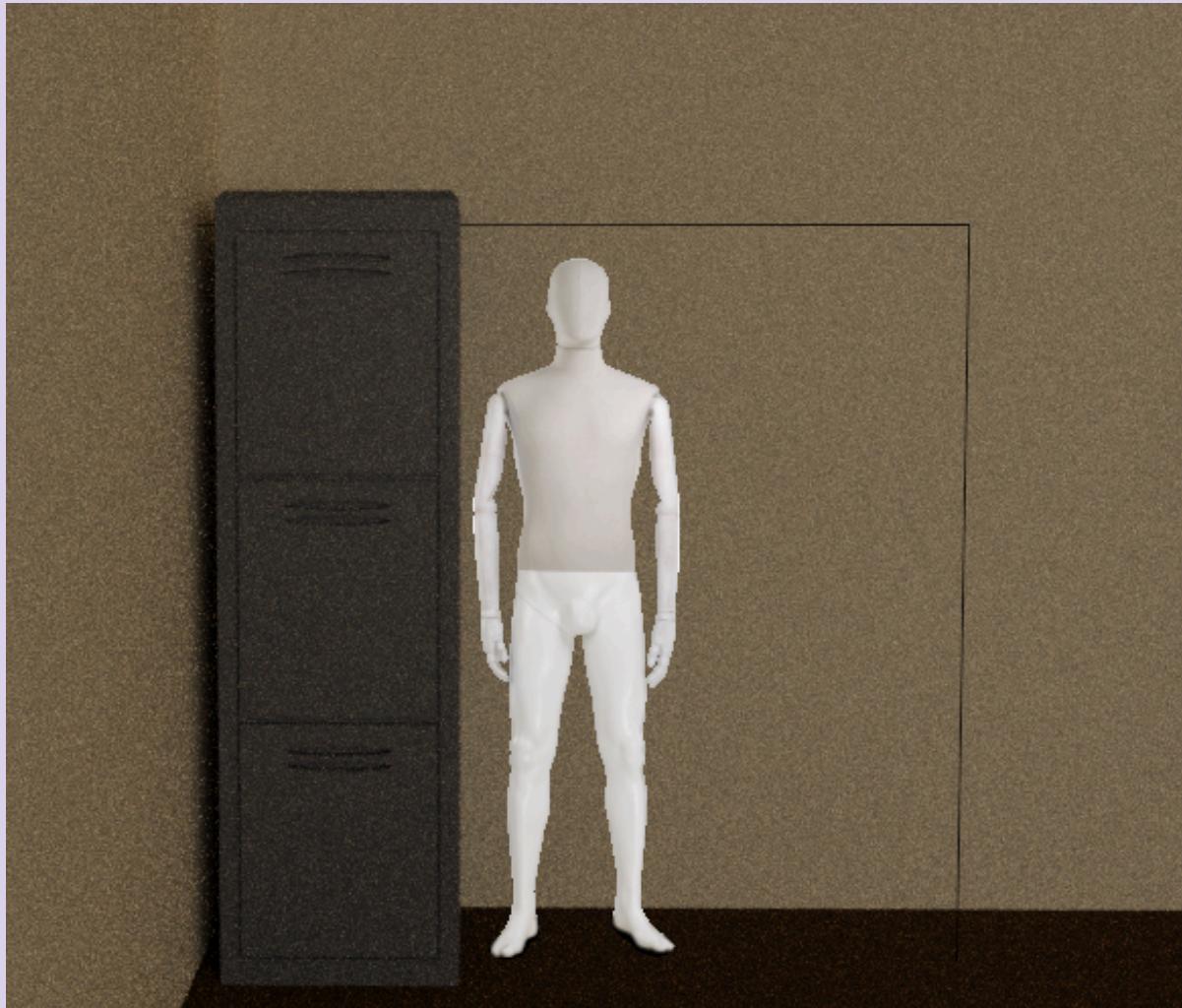
I managed to create the basic shape for these lockers, but I was struggling with creating the little parts on the door that stick out.



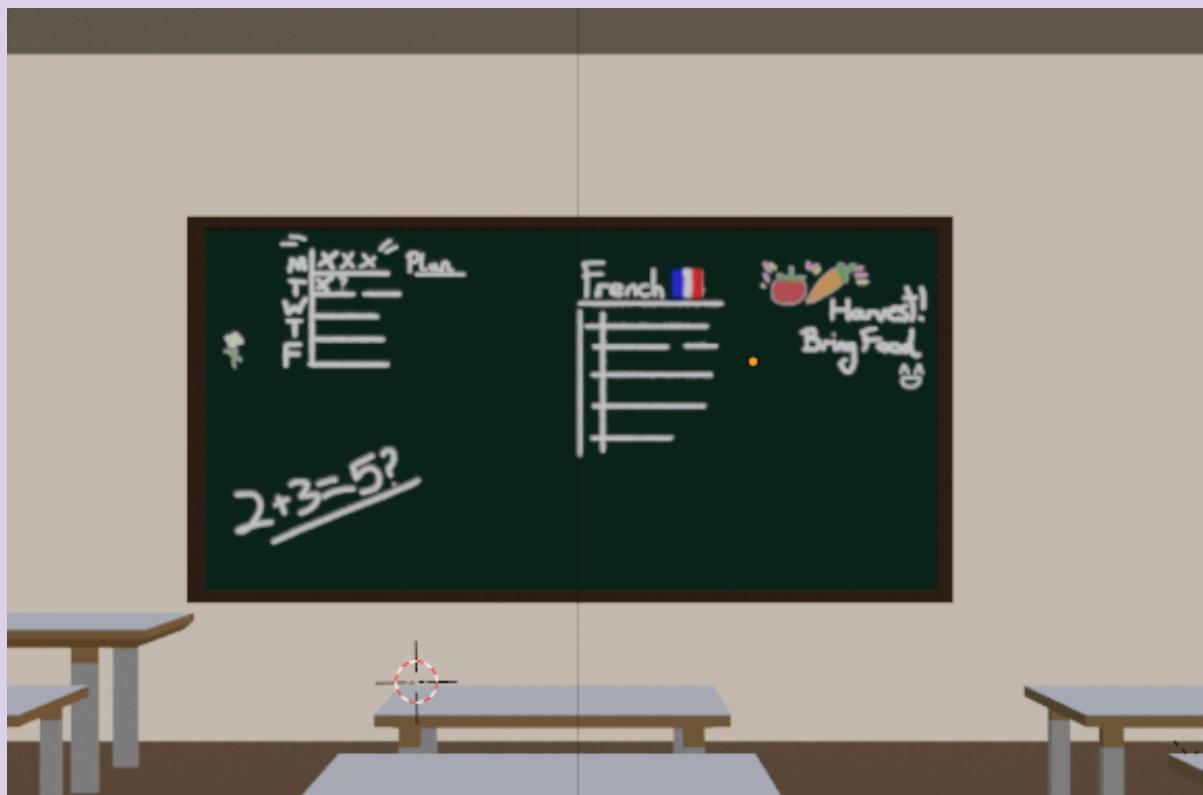
I took to YouTube for answers and found a very simple method.

[Blender easy lockers Tutorial](#) shows how the bool tool can be used to create little holes, and I used this for the parts on the locker. In my opinion it makes it look so much better.

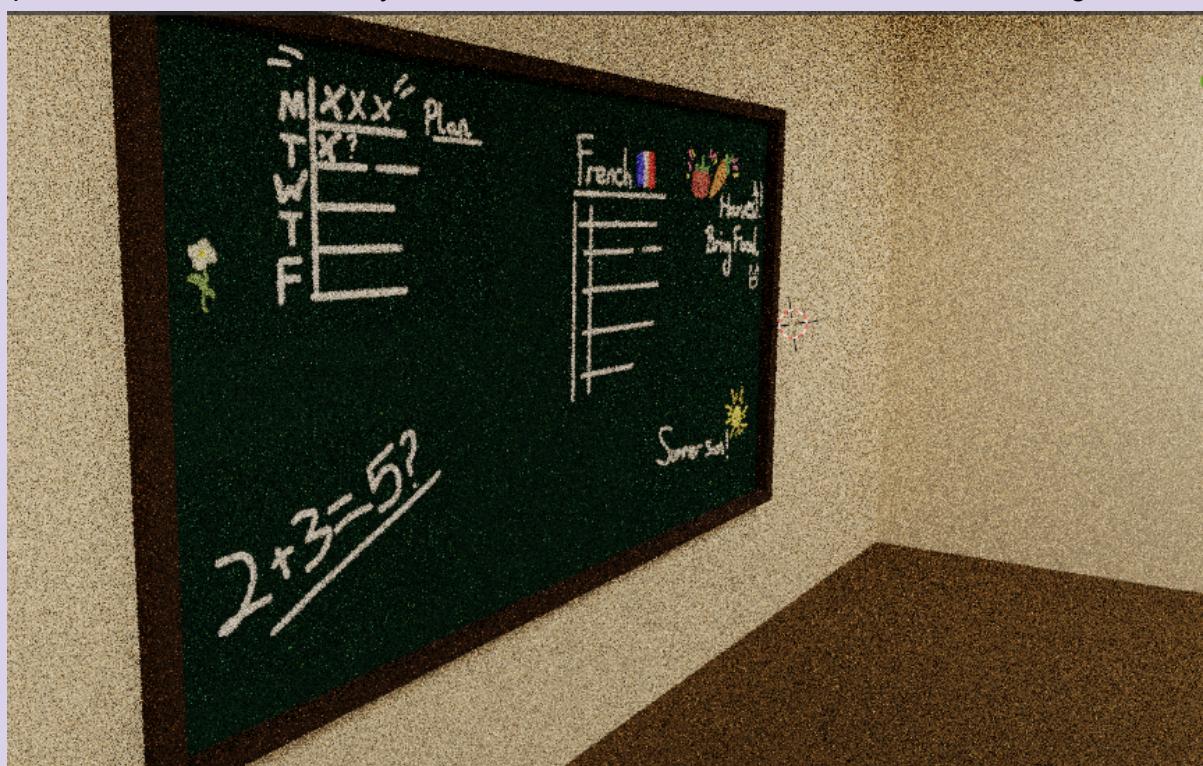




I took a quick break from 3D modelling, drafting up some decals to place on the blackboard in PhotoShop.



These decals are just random things you could see on a blackboard (reminders, upcoming lessons, tally of the days.) These are just to bring some life to the classroom. The “ $2+3=5$ ” question is related to the storyboards, where the student thinks the answer is wrong.



$2 \times 3 = 5?$

M	X X X	Plan
T	X ?	
W		
T		
F		



French





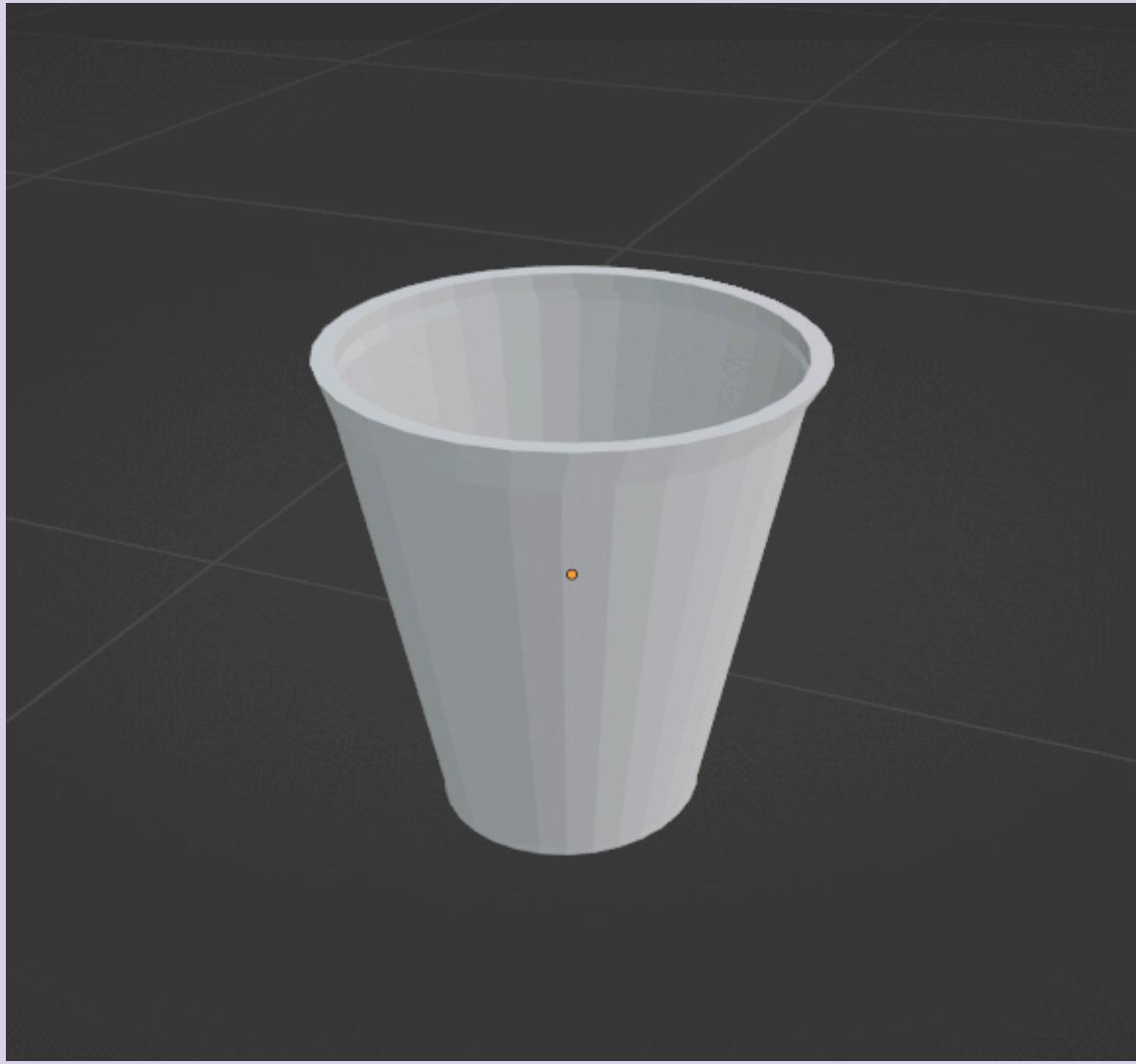
Harvest!
Bring Food



Summer Soon!



Simple rubbish bin model.

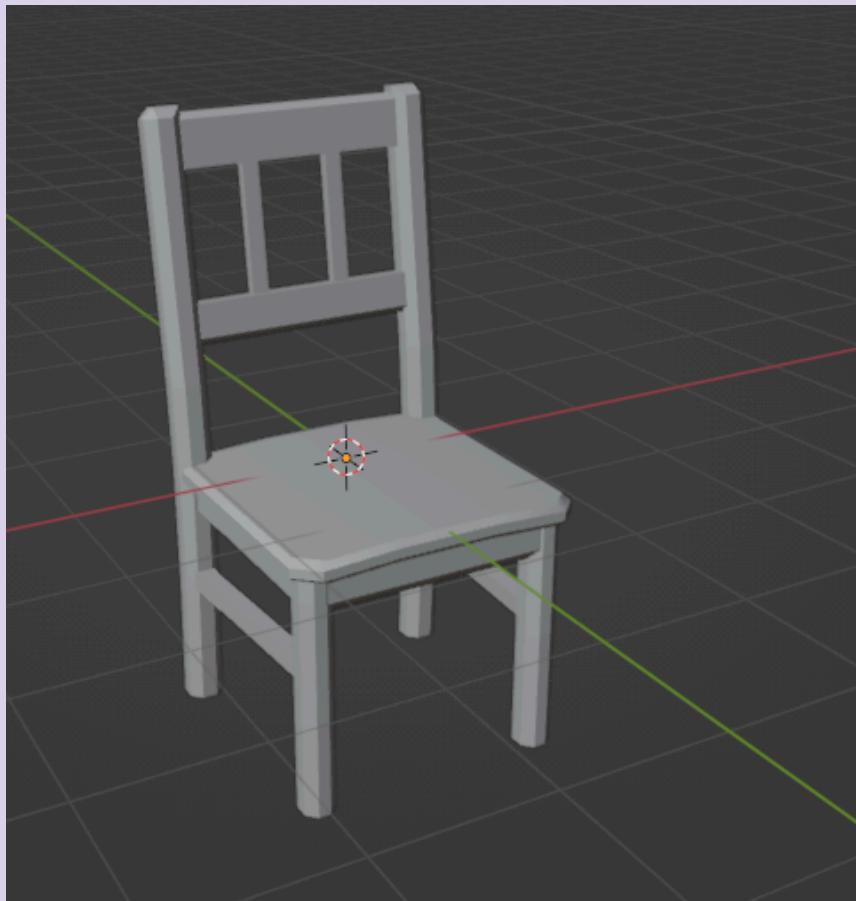


In the classroom, I created holes in the wall where the windows are going to be.



I also added a window looking into the hall for more added depth.

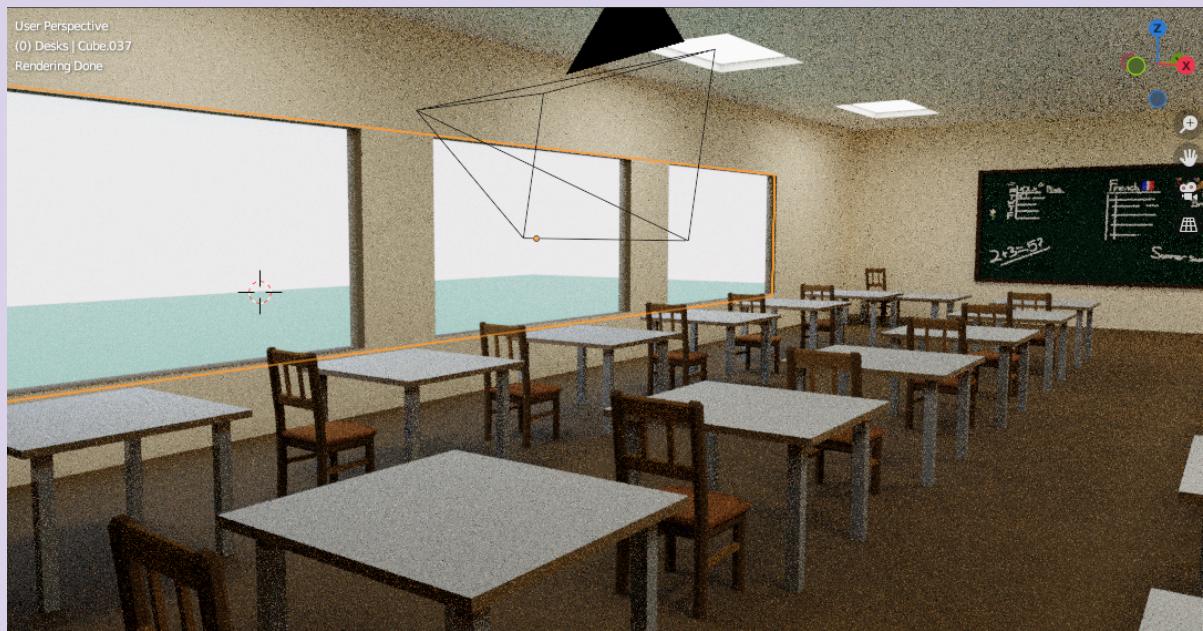
I made a simple chair model for the desks.



I thought that the scene looked a bit odd because of the windows. When nothing is behind them, it'll show as a solid colour. I added a sky texture to the background and played around with their settings.

PREETHAM

The preetham sky setting is easy to use, and is easy to change. Although it's catered to people that want a customised sky, the same as Hosek / Wilkie.



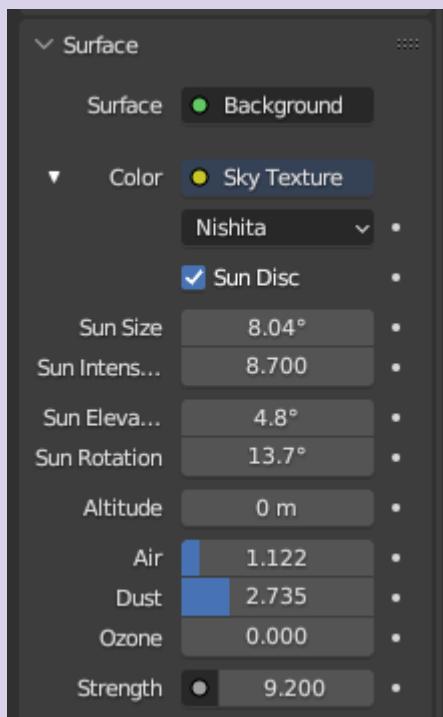
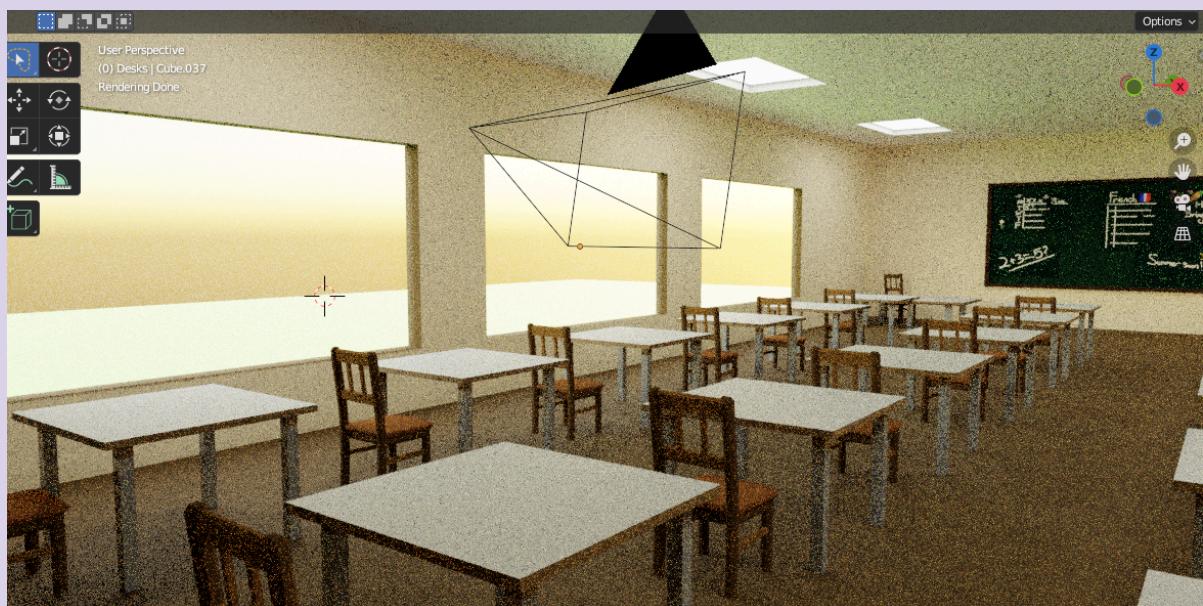
HOSEK / WILKIE

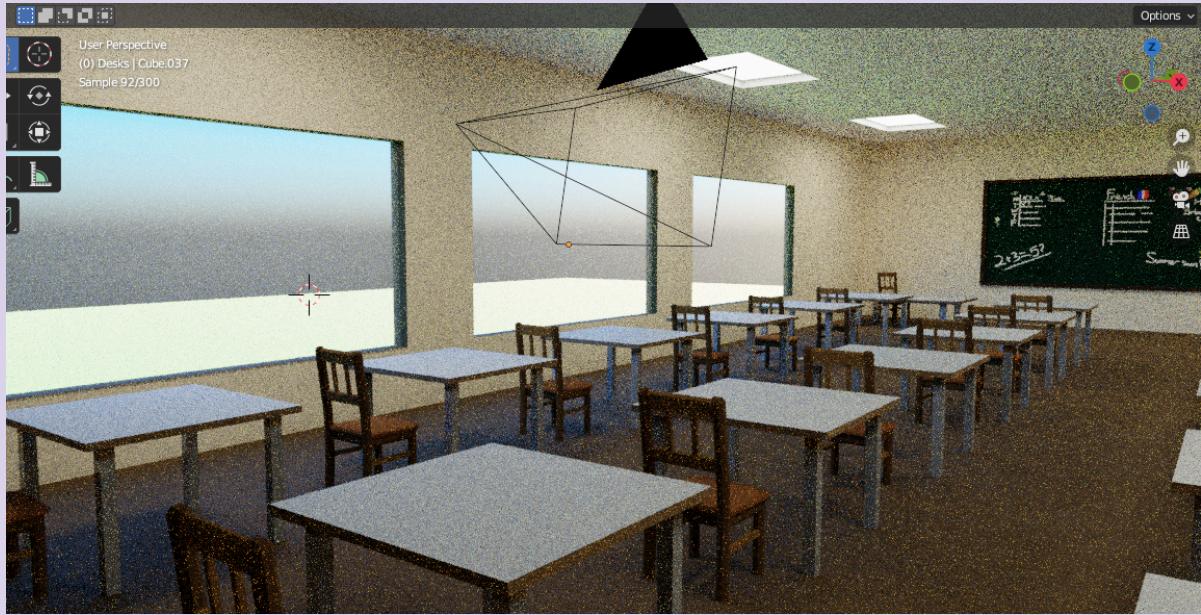
In my eyes, these two skies are almost the same, Hosek is just slightly brighter and has less shadows.



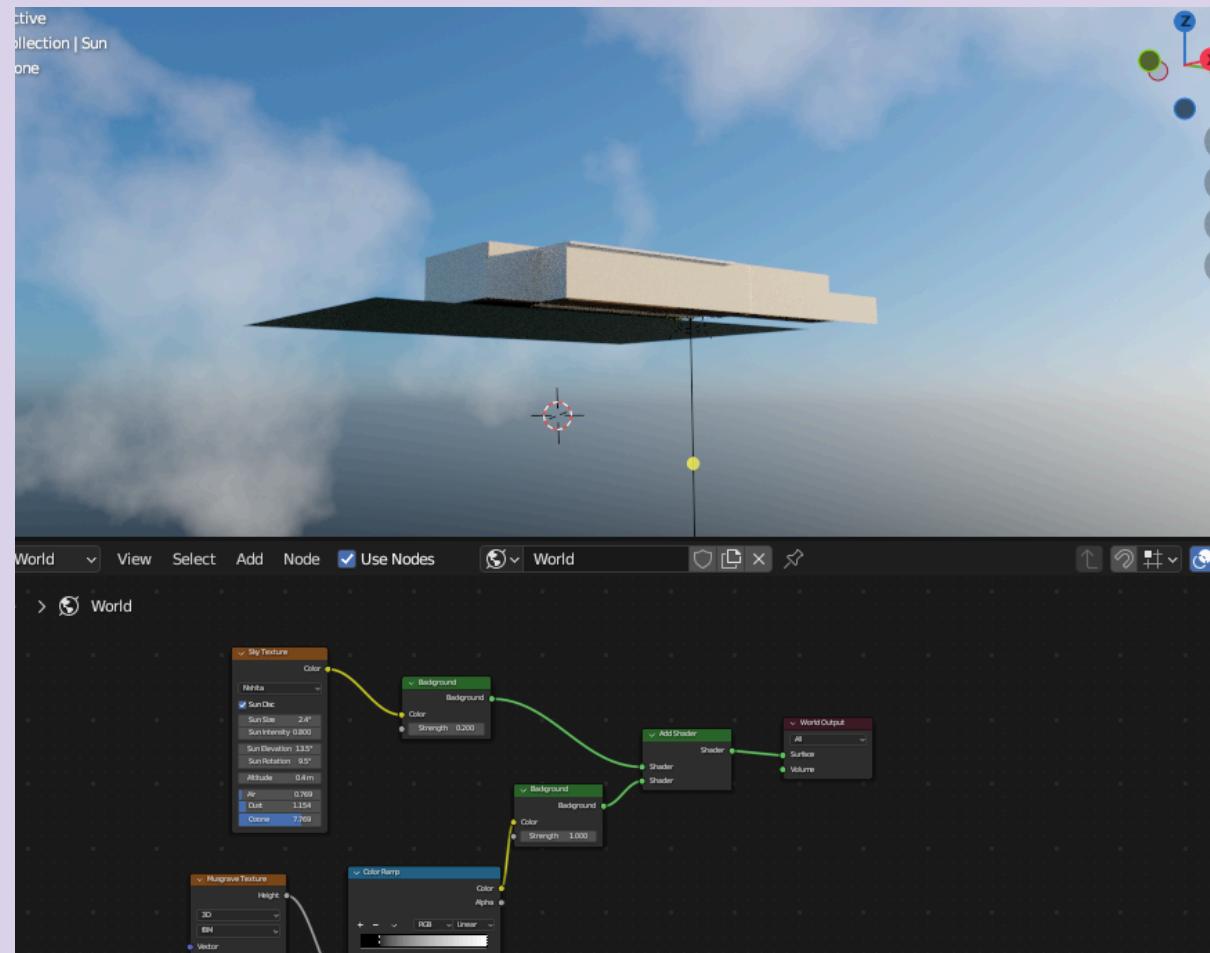
NISHITA

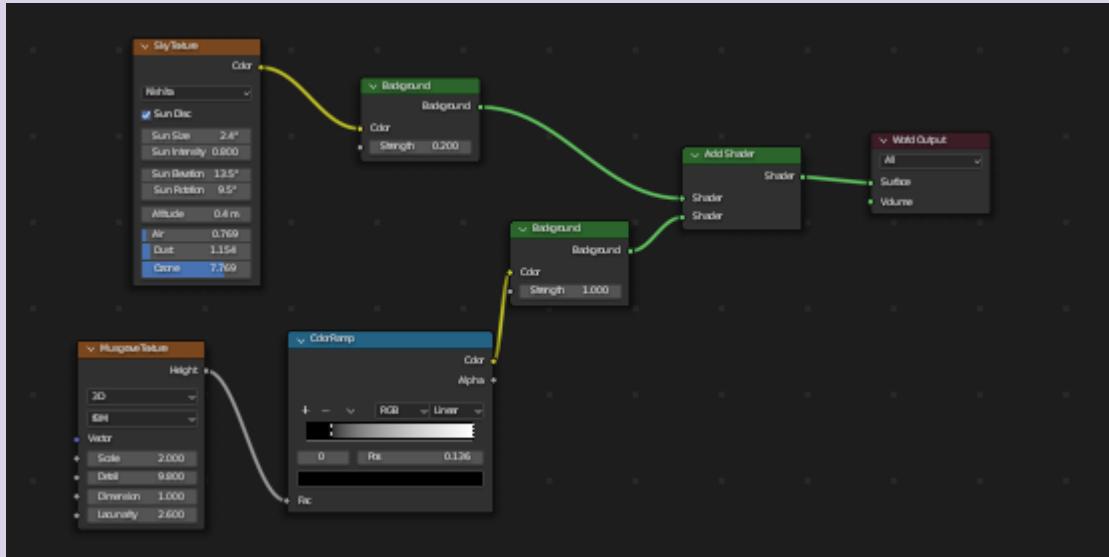
Nishita is the default Blender sky, catered to all rendering types. It's the sky that has a decent look, and many options to play around with.





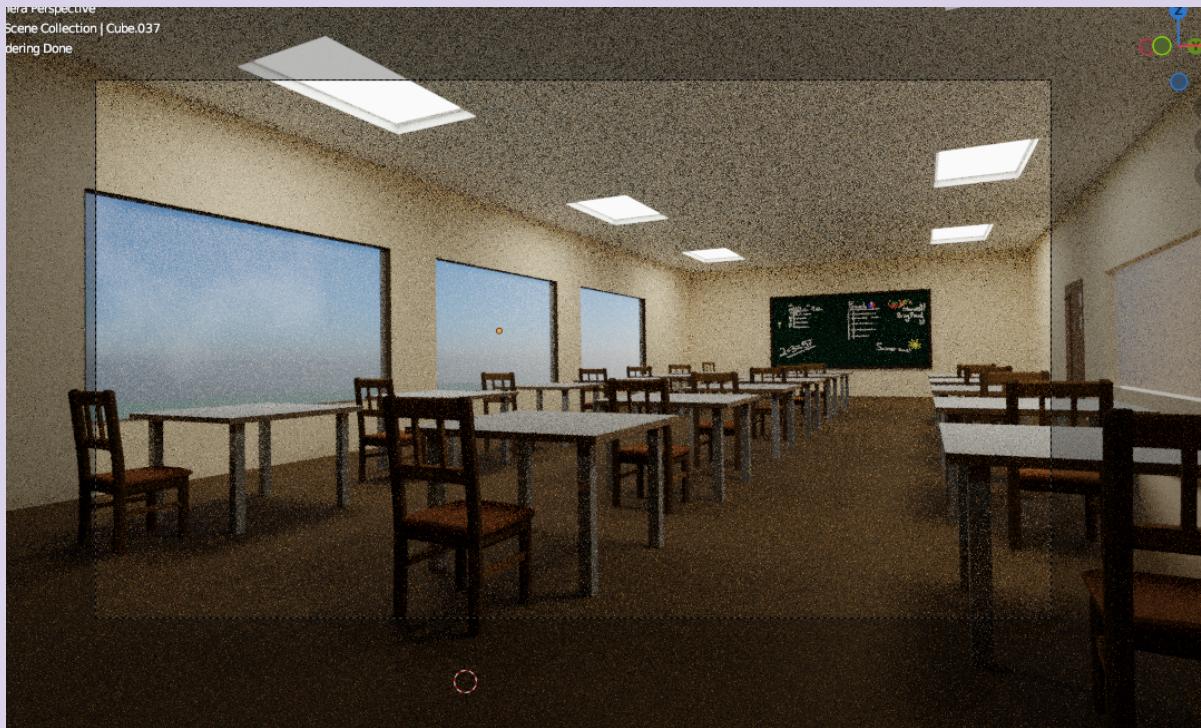
I can make the lighting day and dawn easily without having to find a skybox image.





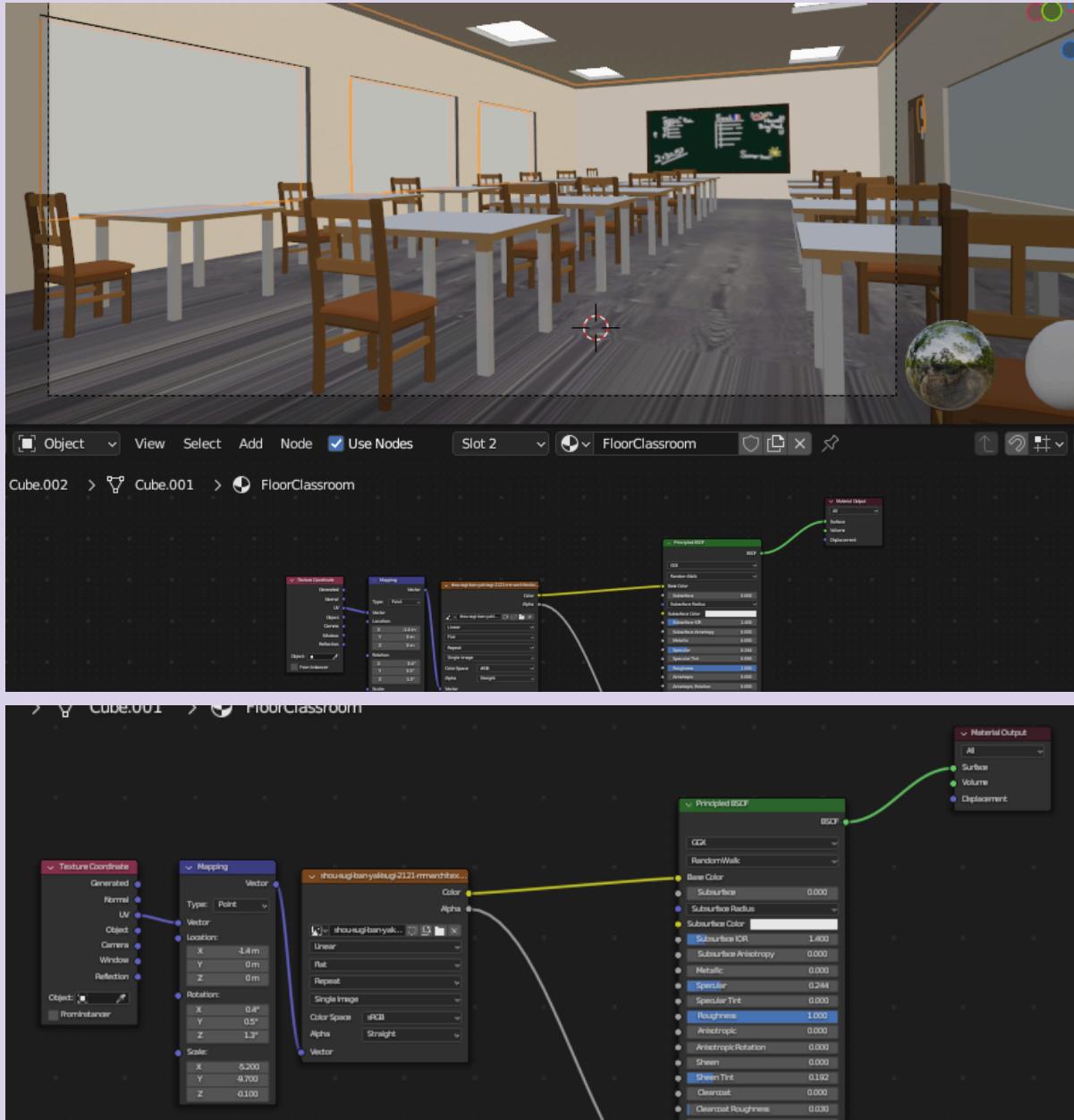
I even added simple clouds that look really nice. I followed a tutorial on YouTube to achieve this;

[▶ How to use Sky Texture in Blender 4 using Cycles, with adding clouds in background](#)
 View from inside the classroom:



I like Nishita the most since it's the easiest to work with, and gets a good job done.

I moved on to adding the textures to the floors and walls.

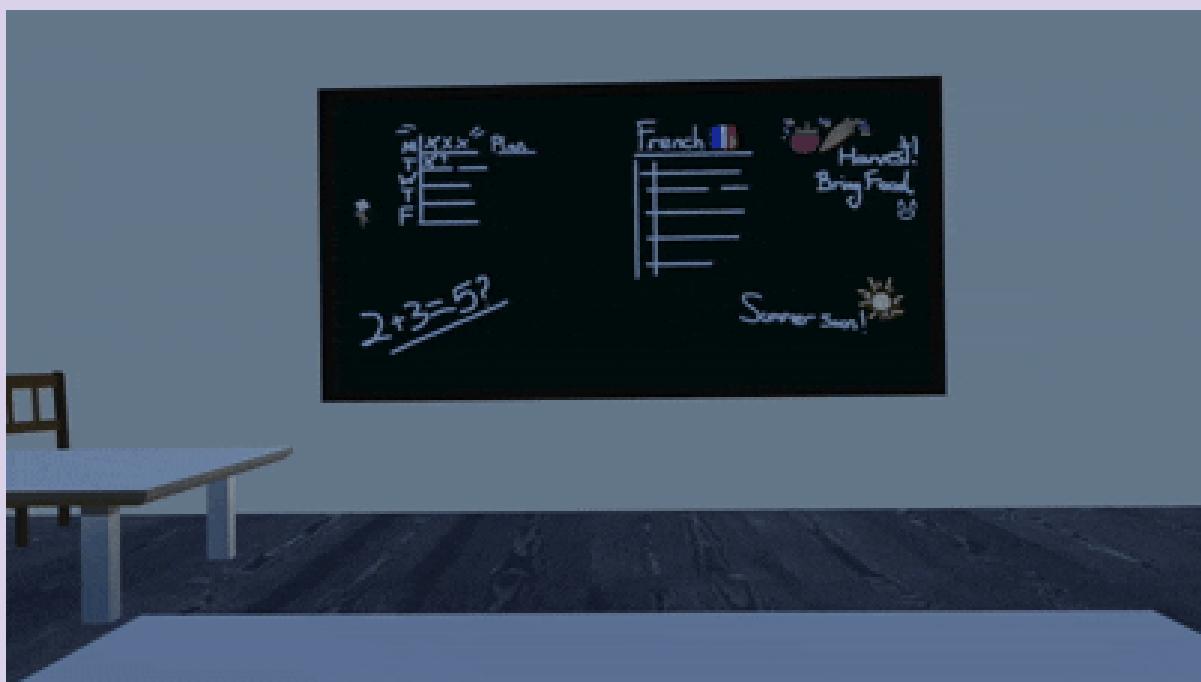


I had to use a mapping node to make the texture fit properly, but at some parts it still stretches.

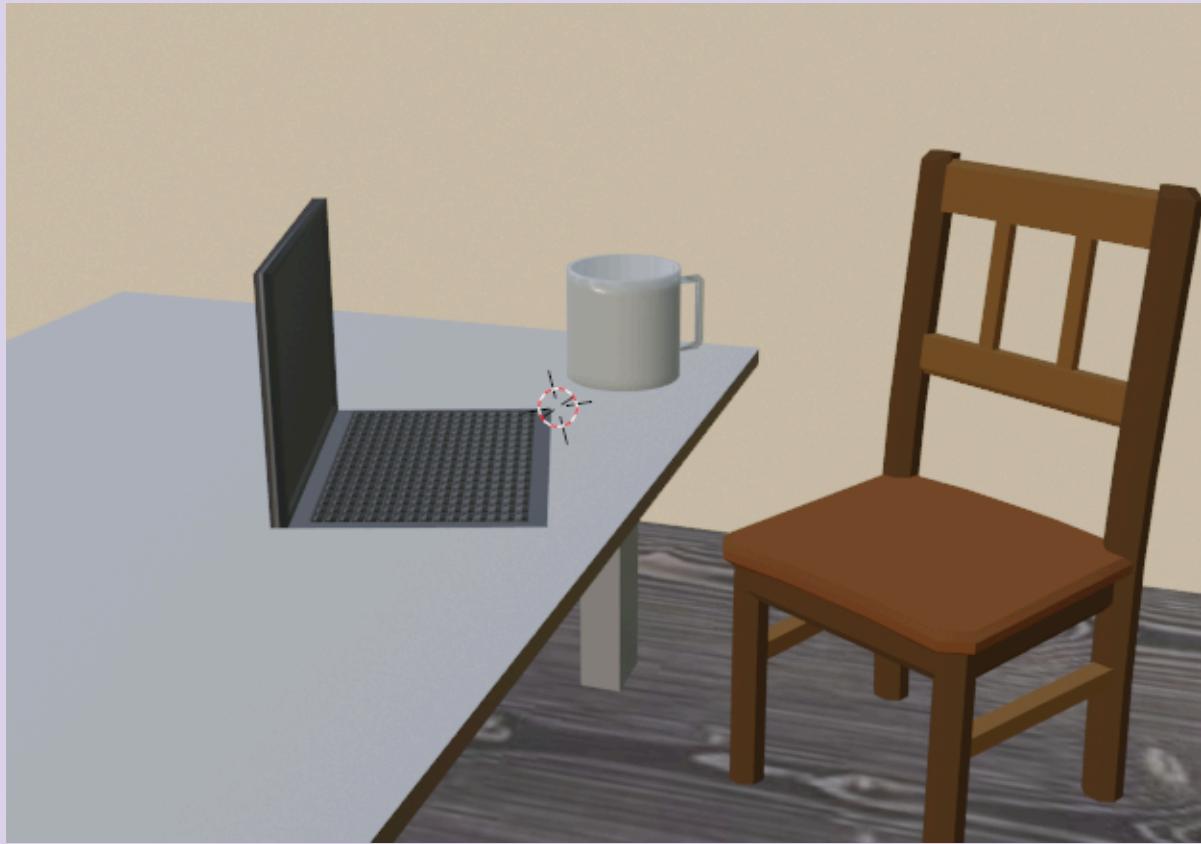
I attempted to add a wall texture, but it ended up being extremely glitchy, and would likely take a long time to work around.



I tried using a mapping node to fix it, but it didn't help at all. Despite this, I decided to keep the wall untextured since it fits in well.



(Eevee render of classroom scene)



Simple cup and laptop for the teachers desk.



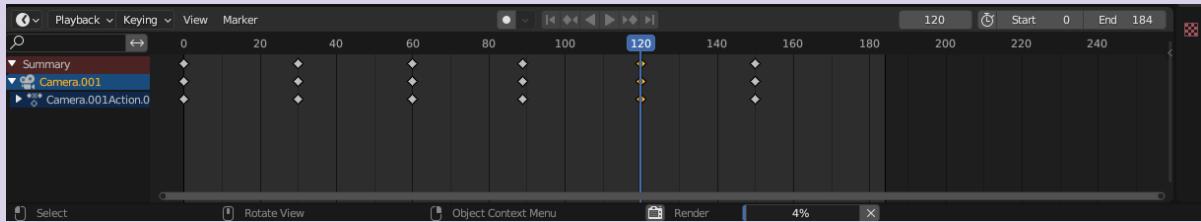
Defined the roof squares some more.



ANIMATION PROCESS

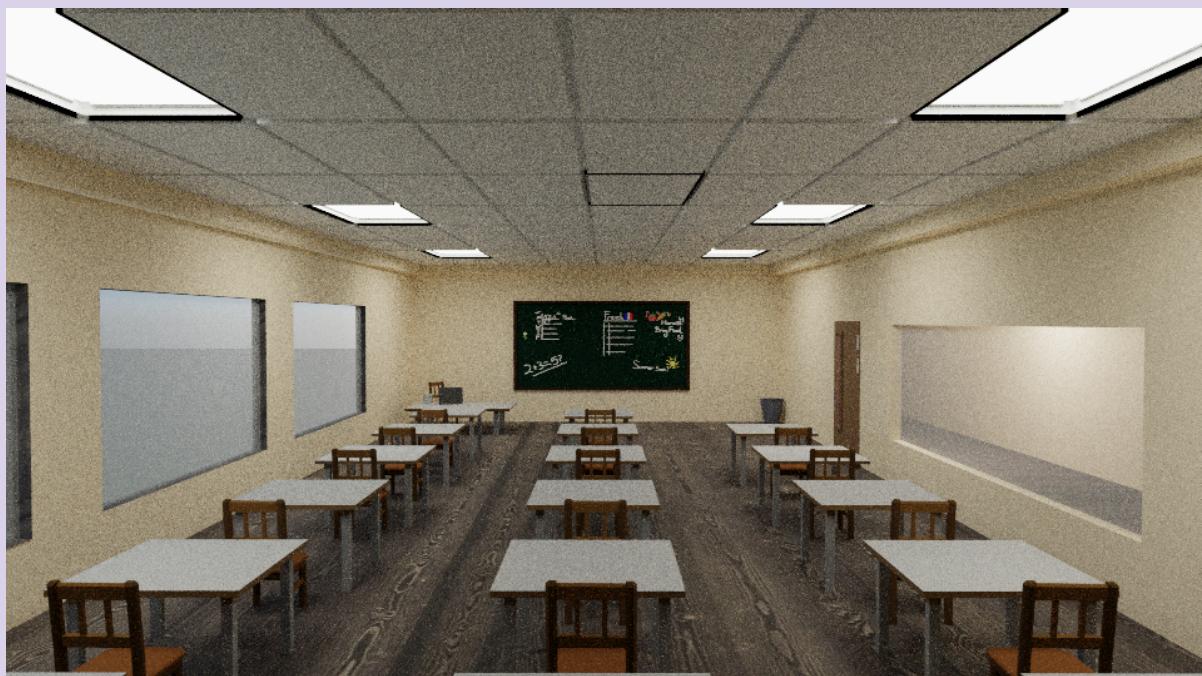
Preparing the shots:

Before starting the animations, I need to prepare the shots I will use. For this, I'll just render out each individual background with the colour variations stated in the storyboards



I stored these in an animation timeline so they can be easily altered and re-rendered.

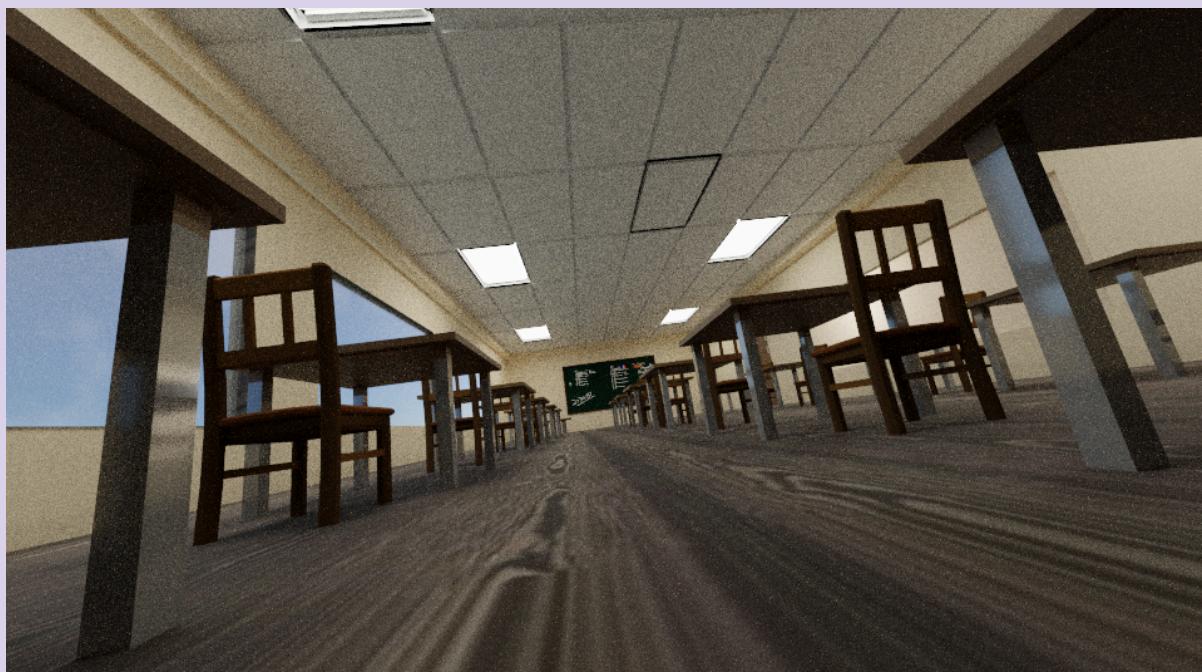
Establishing shot:



Middle shot - Student desk:



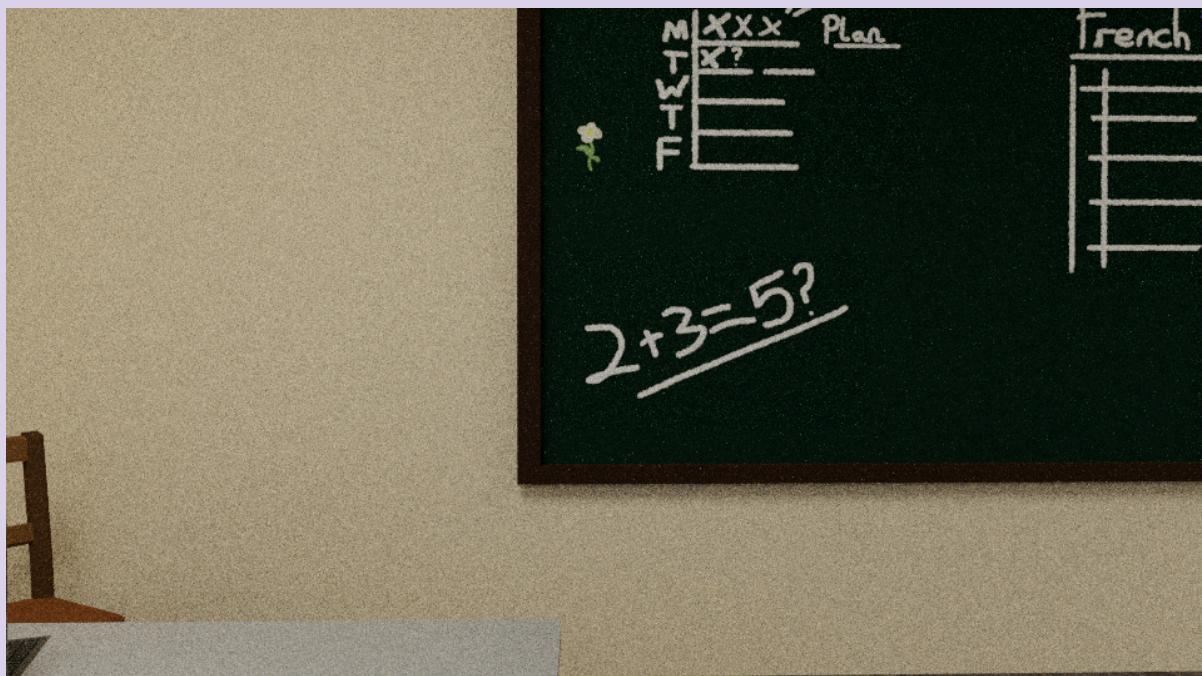
Worms eye view - fish eye:



Over shoulder shot:



Teacher desk shot:



Across room shot:



In photoshop I made a demo image on how I'd want things laid out.

Demo.

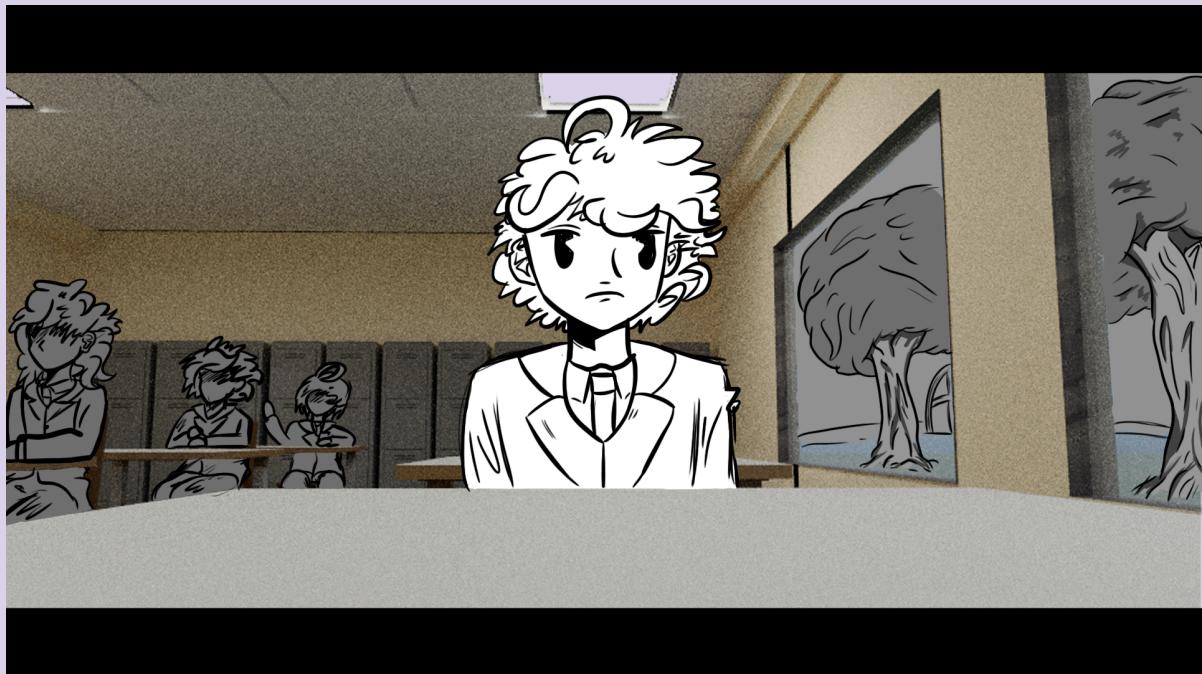


The main focus of the scene will have white colouring with small amounts of shading.
Background characters will have minimal details and be greyed out, and the backgrounds / additional items will be dull grey colours.
Lighting-wise, the background will be lit up in Blender and the characters in Photoshop.

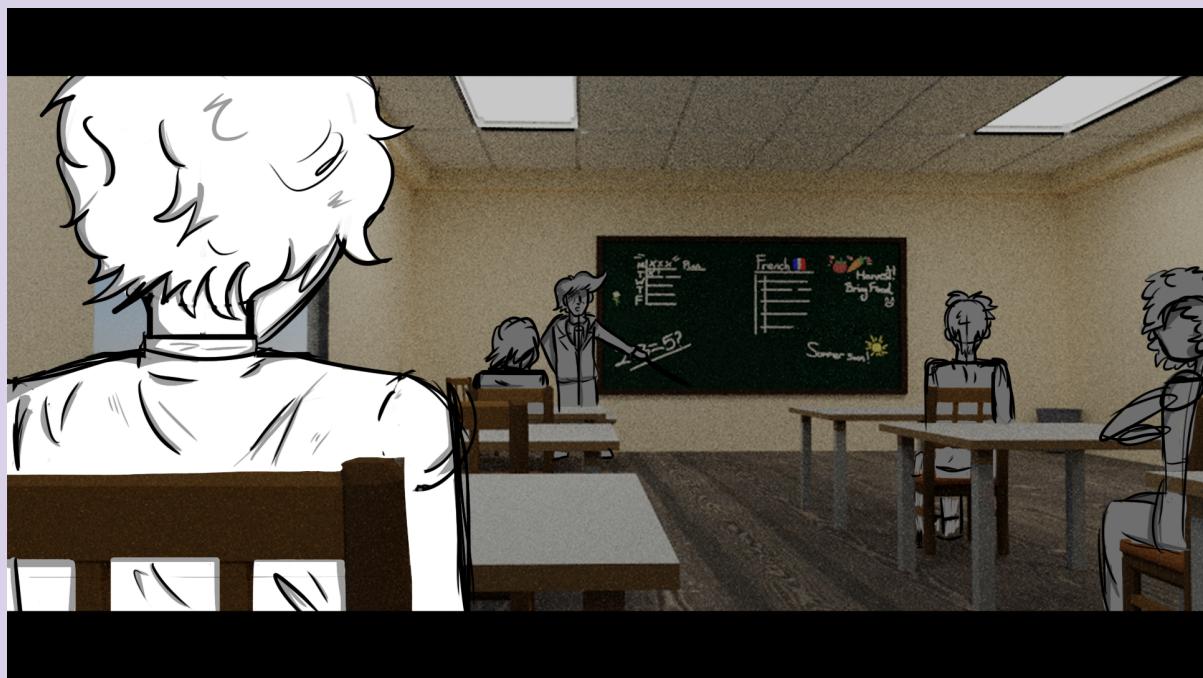
Demo.

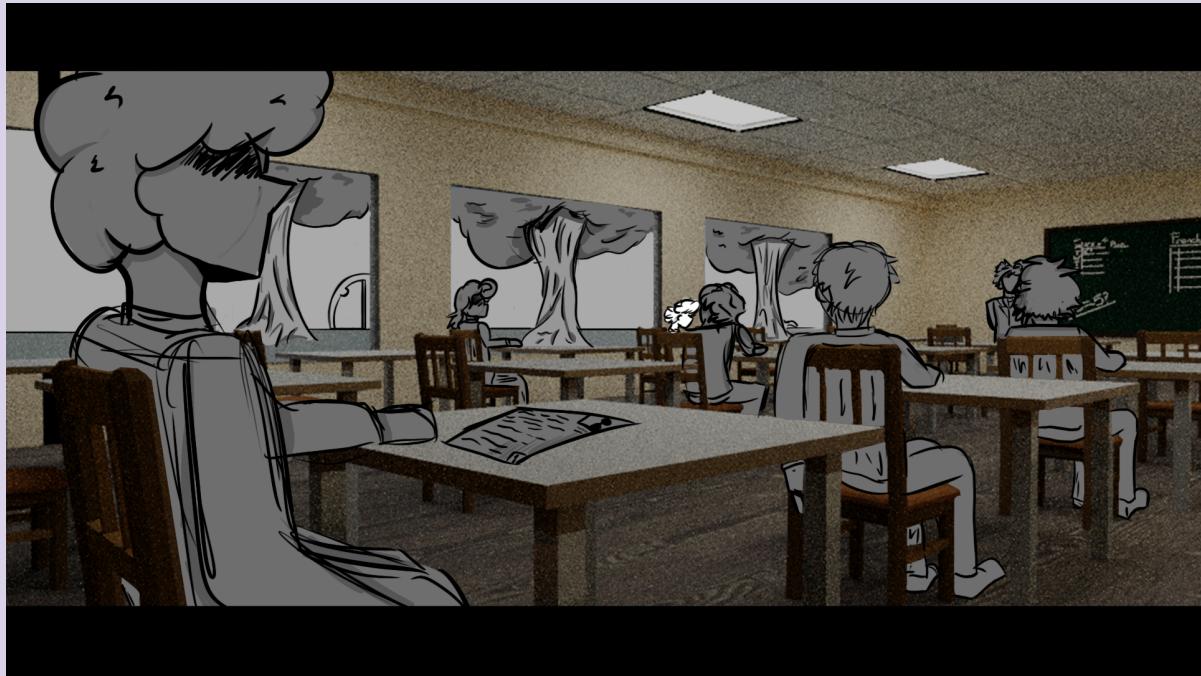


Refined shot of the scene before.



Since images take a long time to render, I'll be adding the high quality backgrounds after I've animated over them.





During this process, I had the idea of wanting to make the scenes more dynamic. I had the idea to draw out the characters and put them into Blender so that the camera can pan around them.

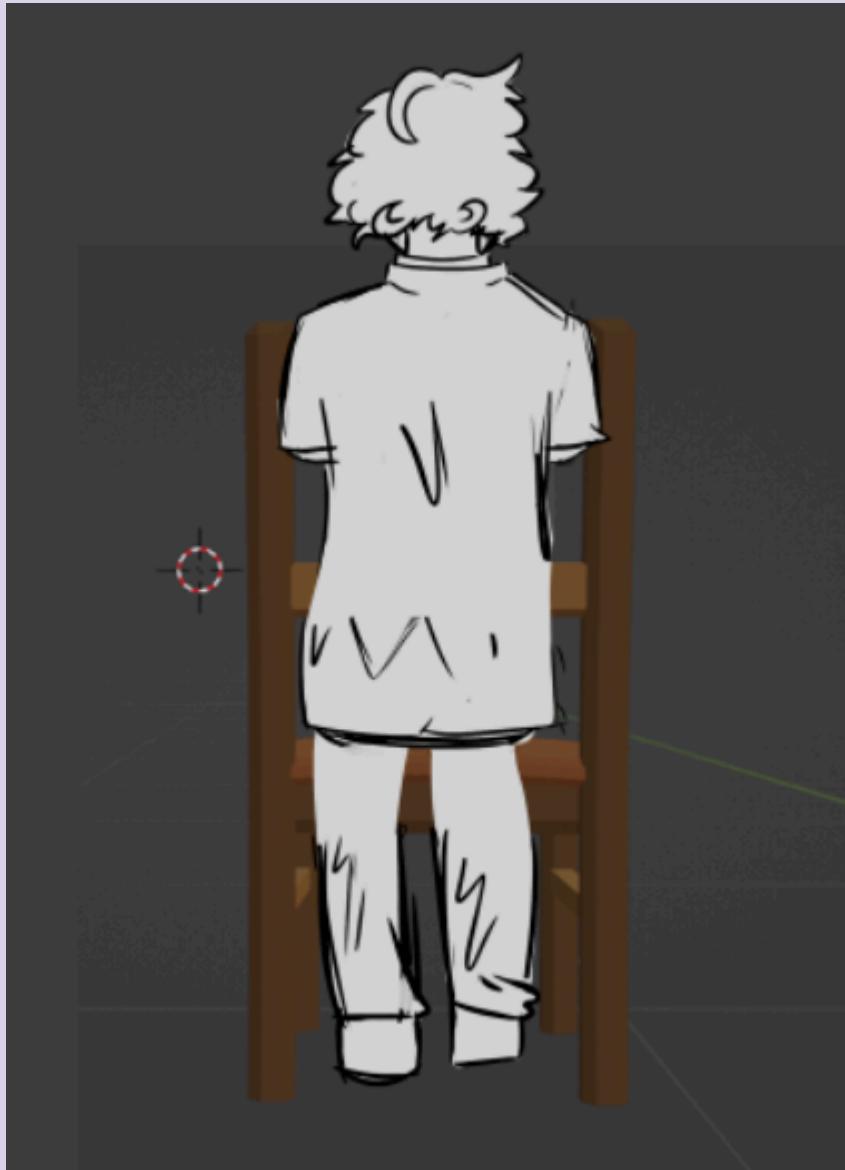
I first started by drawing the teacher, which was the easiest part since all he does is stand at the end of the classroom.



I kept the characters in the same style as the animatic - keeping their grey colours and scratchy outlines.

Drawing the students was a slightly difficult task.

If I was experienced in using the grease pencil in Blender, this task would be easier. However I didn't, so I instead chose to draw the characters in photoshop:



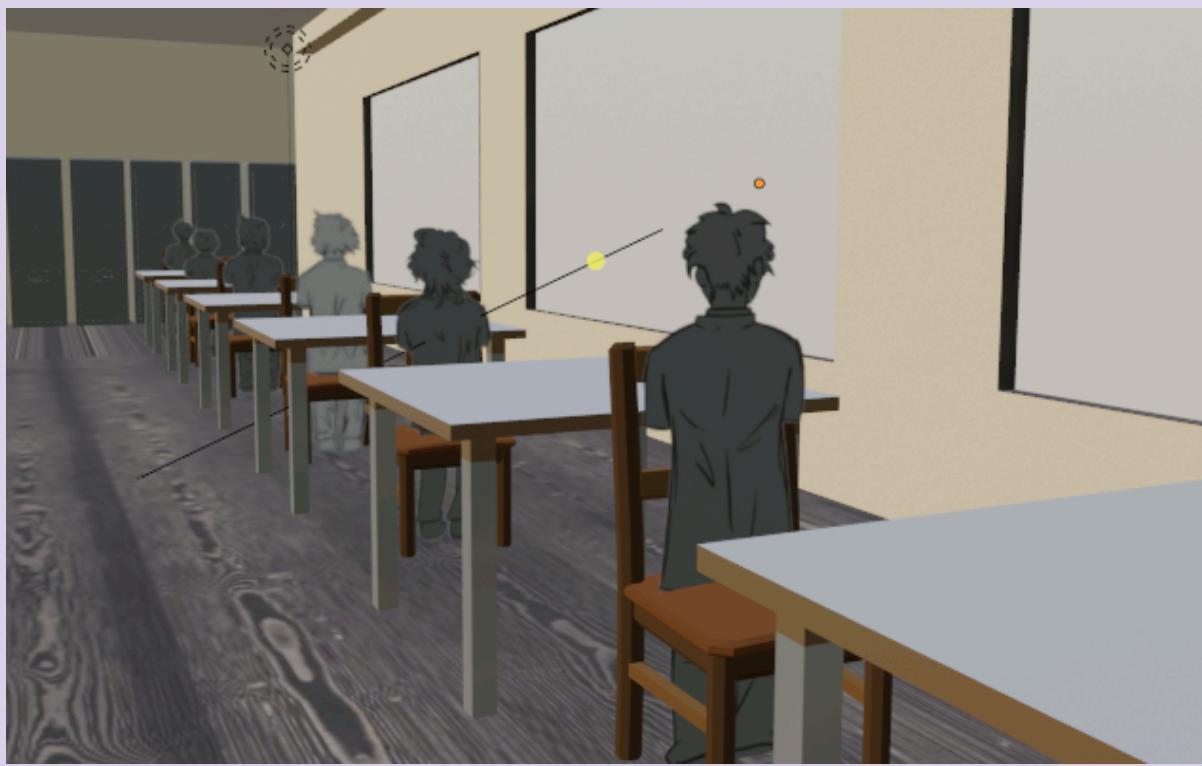
I used the model of the chair, and drew a quick base over it. I used this base for all the other characters. The character's proportions and missing limbs are intentional, since I'm using them to create an illusion with the camera.



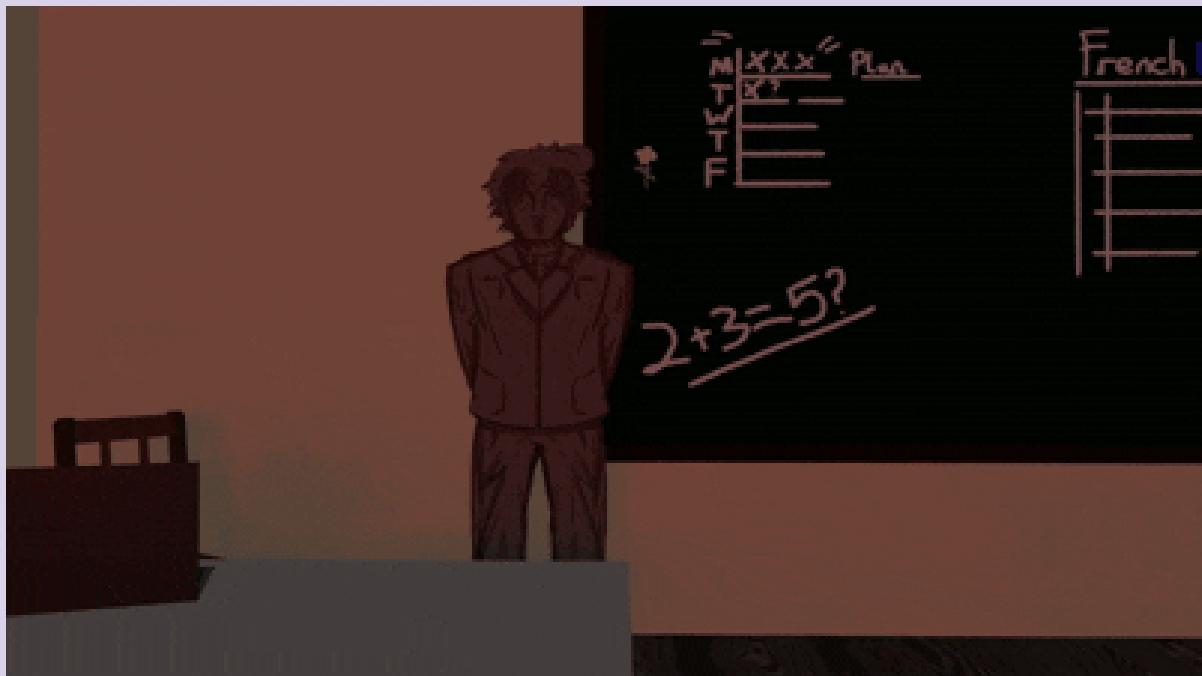
(On the camera)



(How it really looks)



I did this for the rest of the class. Though it does look strange, on the camera I think it works very well.

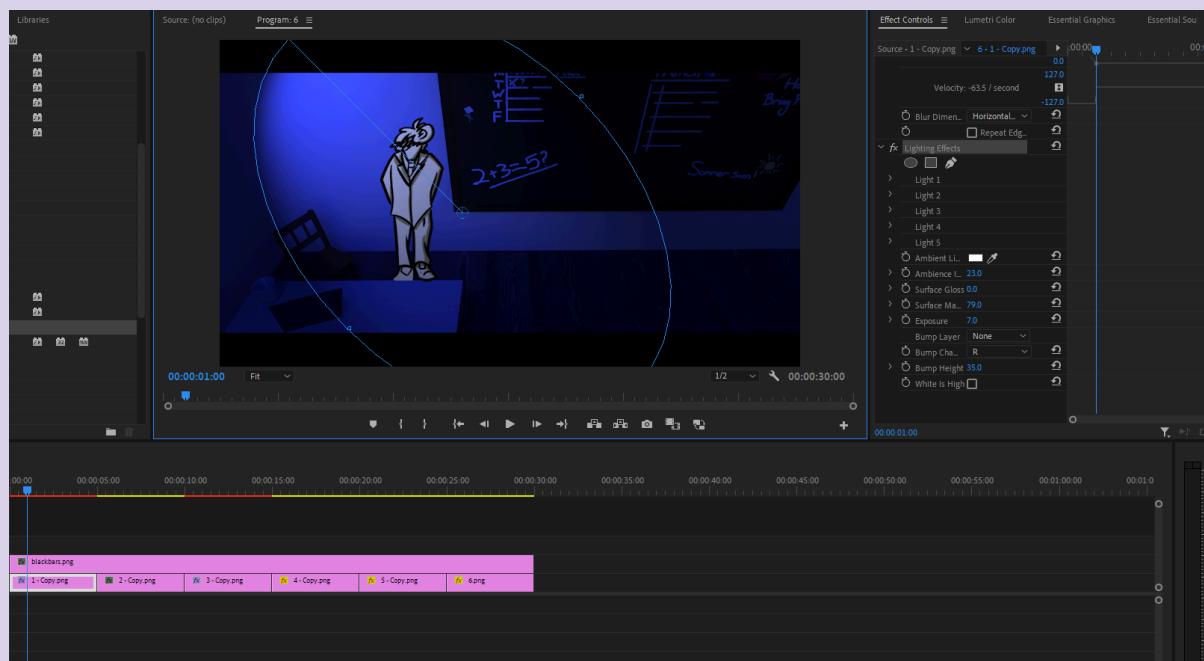


(Eevee render test)

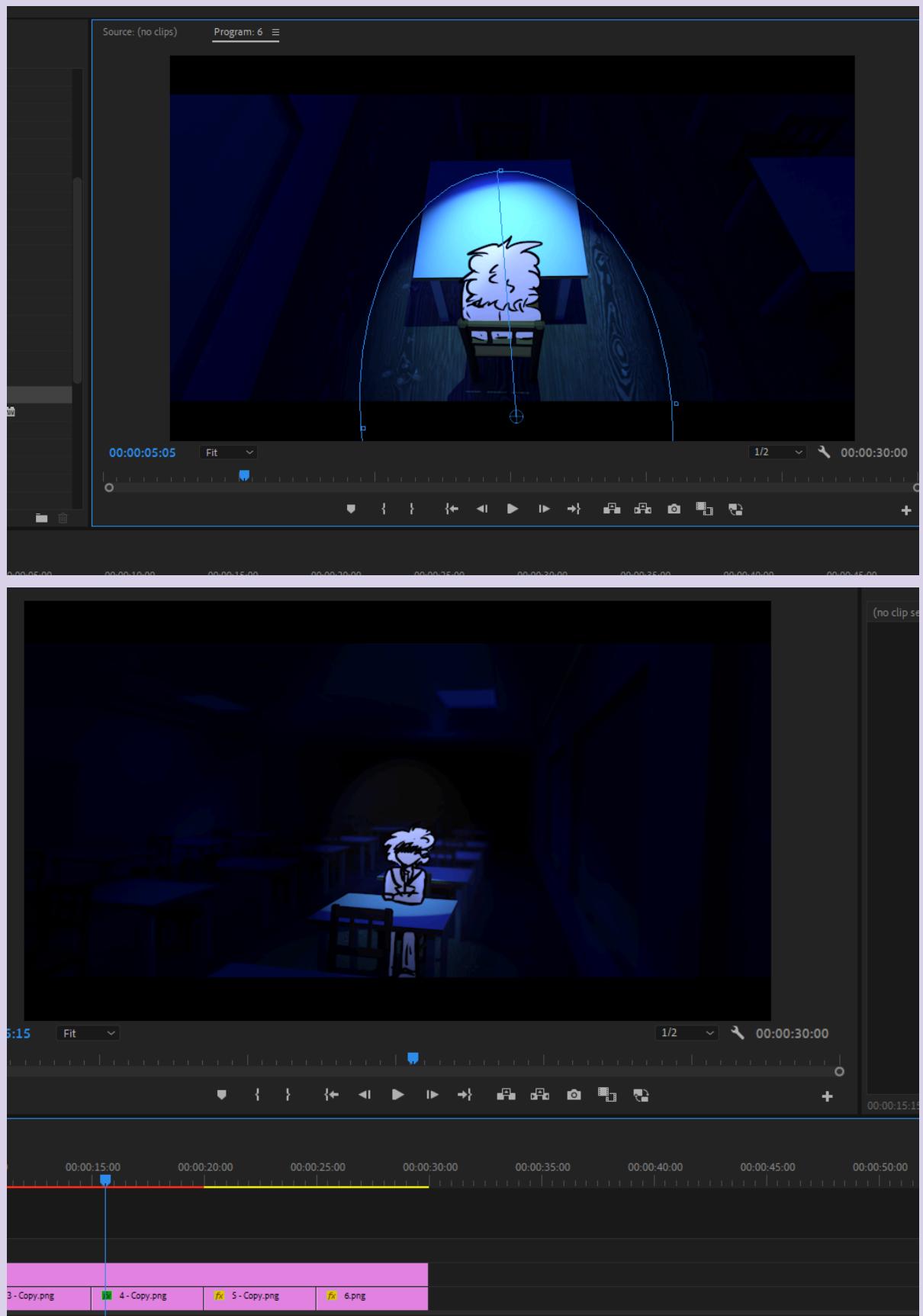
For the isolation scene, I made the background much longer to enhance the feeling of loneliness.



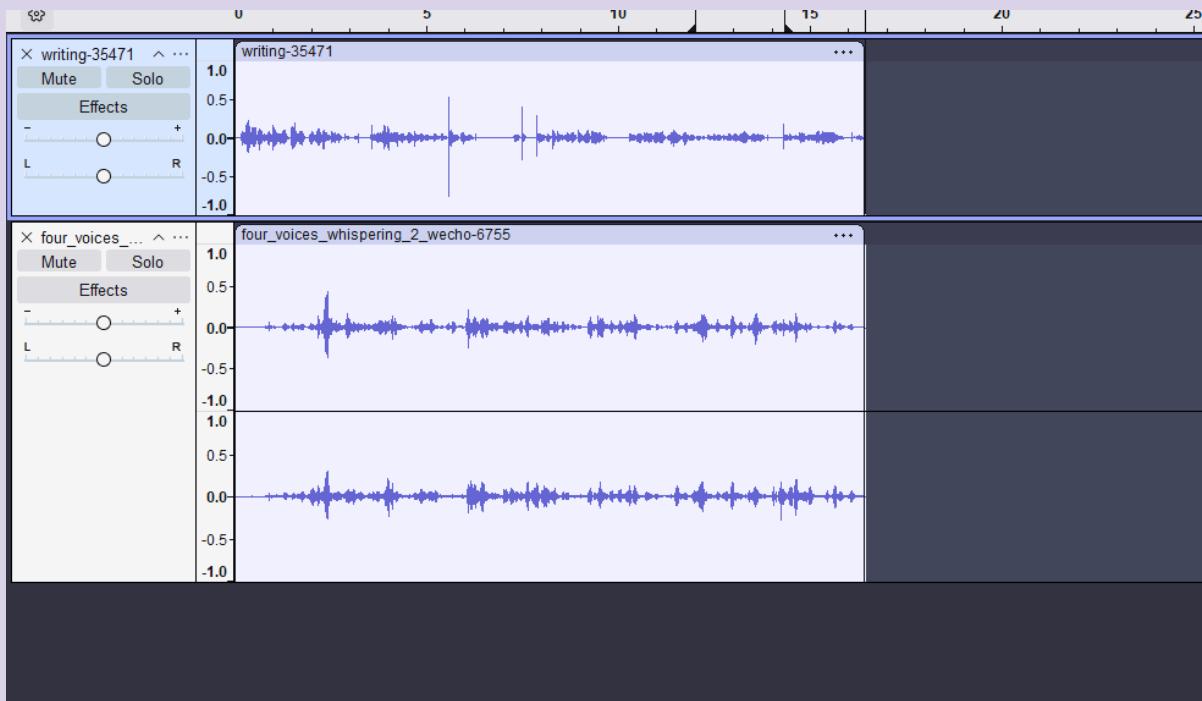
In Photoshop, I edited the image to push the focus more on the spotlight.



In premiere pro, I enhanced the lighting effects using the plugins. I made the lighting more bright around the focus point, and darker around the edges.



I created the background noises in Audacity, using sounds from free online libraries like Pixabay.



Post-production

I tested my project by sending each of the videos to my peers, and having them tell me what emotion/mood they thought I was going for. Going into this, I understand that everyone will have a different perception of the videos (e.g one person will see red as anger, someone will see it as anxiety).

ANXIETY FEEDBACK

@Alto-d7d 2 hours ago

love the effect with the blur and close up shots, it feels like its mimicing an panic/anxiety attack and the red makes the scene feel very unsafe

Like
Reply

@Alto-d7d 2 hours ago

unsafe, tense and anxiety enducing

Like
Reply

What mood, emotion or both is portrayed here? *

I think that there is a tense atmosphere and that the student feels scared or threatened by the teacher's stern glance.

What can be improved?

I cannot think of anything to be improved.

What mood, emotion or both is portrayed here? *

anxiety

What mood, emotion or both is portrayed here? *

eeriness, maybe even frustration

What mood, emotion or both is portrayed here? *

Panic, Danger

What can be improved?

The animation of a character's movement may be smoother and contain more frames.

CASUAL FEEDBACK

What mood, emotion or both is portrayed here? *

calm

What can be improved?

add couloir to the character's rime lighting

What mood, emotion or both is portrayed here? *

It it funny as the confidence in the students answer juxtaposes with the teachers reaction as I believe that the teacher cannot tell whether the student is joking or not.

What can be improved?

maybe add subtle details outside maybe to add more emotion such as someone falling over.

What mood, emotion or both is portrayed here? *

disinterest, boredom

What mood, emotion or both is portrayed here? *

Feeling of loneliness, desperate attempt to gain attention, indifference and boredom

What can be improved?

The animation of a characters may be smoother and contain more frames. Also pacing can be slowed down to better portray emotion

ISOLATION FEEDBACK

What mood, emotion or both is portrayed here? *

I think that this is mysterious but also slightly scary because of the lighting and the obstructed view of the teacher makes your mind fill in the gaps.

What can be improved?

I think that this one is fine.

What mood, emotion or both is portrayed here? *

isolation

What can be improved?

Submitted 5/19/25, 12:39 PM



@Alto-d7d 2 hours ago

love the animation, lighting is very good makes it feel cold and eerie



1



Reply

What mood, emotion or both is portrayed here? *

isolation, uncertainty

What mood, emotion or both is portrayed here? *

Depression, Uninterest, Sadness, Boredom, Loneliness

What can be improved?

The animation of a characters may be smoother and contain more frames.

I exported the finished products from Premiere pro to YouTube, since it's the easiest way to view videos.

Chapter 4

My outcome(s)

EMOTION 1



([Link](#))

EMOTION 2



([Link](#))

EMOTION 3



([Link](#))

Chapter 5

How did it all turn out?

4. Be able to evaluate a creative media project.

4.1 Critically evaluate a creative media project against the agreed requirements and parameters.

Reflection and evaluation

At the beginning of my project, my goal was to be able to create multiple animations of high quality, each of which being able to portray and invoke different emotions. I wanted to do this by utilising different techniques of lighting, camera work / composition, and sound design.

Through this project, I hoped to gain a better understanding in different aspects of the creative processes I'd be using. Modelling backgrounds in 3D, animating in Blender and sound design in audacity were the main three areas I wanted to explore and gain insight on. I wanted to do these since they are three very different creative areas (Sound, 3D and 2D). These areas are also very widely usable in the creative industry, with many jobs requiring at least one of these areas.

My research into Films, TV, Animations - Media in general influenced many of my ideas. I wanted to see how these media types explored composition, lighting and sound in ways similar, or different to each other. I started off by researching what notable people in the scene have stated regarding their profession. An example of this is Hans Zimmer when he talked about sound in 'The importance of sound'. Hans stated that the slight adjustment of audio can either make, or break a scene. This sentiment seemed to be shared with many people, including Steven Spielberg.

I then conducted research into general areas of animation and composition, like the rule of thirds and types of camera angles. From there I spent a chunk of time searching into different ways directors have used camera angles in an iconic way, like the Kubrick stare. I also researched lighting types and colour theory.

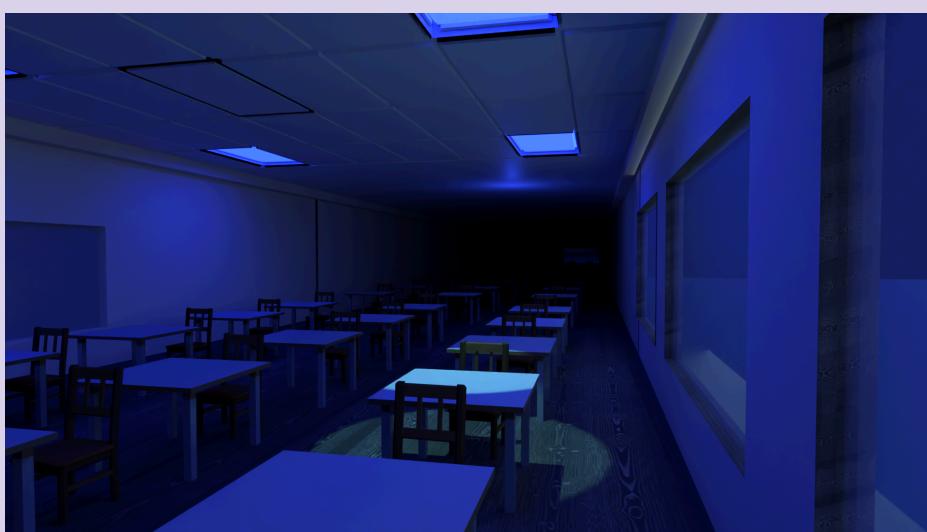
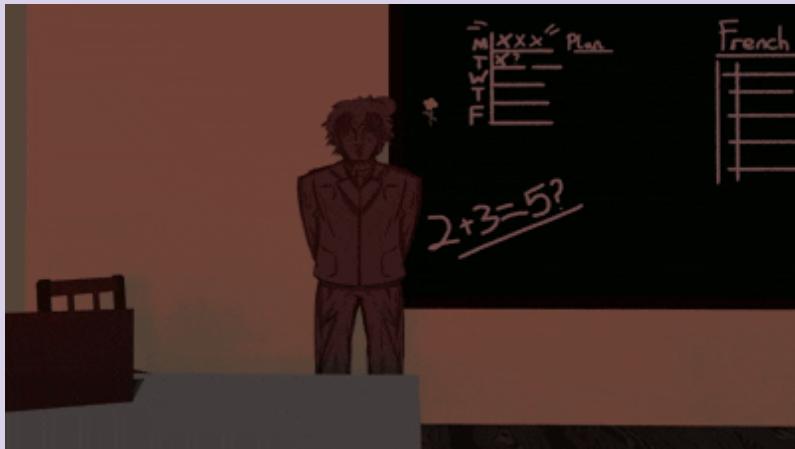
I learned that how strong, weak, far and what direction the light is coming from can influence how the viewer perceives the scene. If there's a blindingly bright light pointed at someone's face, as compared to a faraway light coming from the bottom, they will create two completely different vibes. I then dissected what made the Kubrick stare as scary as it is, and transcribed it onto a character of my own. With this same character, I applied different lighting techniques to it.

I created three variants - one blue, red and natural to see how people would perceive it. The general feedback was that the red one was angry, blue one was frightened, and the natural one was natural.

For my research planning, I created a mind map detailing a variety of locations that I could use for my animation scene. I narrowed it down to locations where most people can relate to, and wouldn't be limited to specific genres. E.g. I wouldn't choose a spaceship or an old western saloon, as they'd be limited to sci-fi or western. I considered my options and chose to go with a simple classroom setting, since it's a place where most people can relate to the thoughts and feelings surrounding it. However it was at this point where I began to reconsider my question. I thought that the question was too broad, and didn't have an aspect to specifically focus on, so I decided to deconstruct it and narrow it down.

I re-evaluated the question so that it focused more on how composition and lighting methods can affect the mood and emotions in an animated scene, rather than a broad spectrum of 'scenes'.

I felt that the research I conducted rightfully assisted me in my project, for gaining insight in different methods and ways to apply lighting and composition in a scene to create a mood. Especially since beforehand, I had little knowledge on the many ways that lighting can alter perception



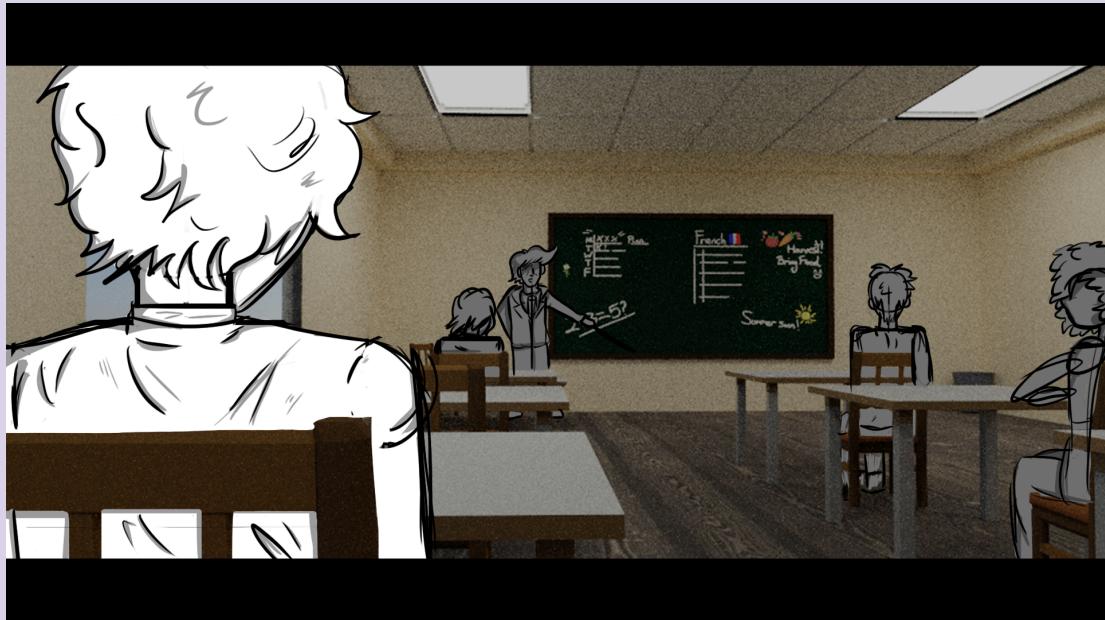
However, I felt like I could've done more research into the sound design area of my project. I noticed that I focused a lot on the visual aspect, that I seemed to have almost abandoned the sound completely. I would've wanted to add some sound to

my projects that were more refined and planned out, but my lack of attention to it prevented that from happening.

I did encounter some problems during the production of my work. One issue was that the editing software I used (Photoshop, Premiere) was extremely taxing on my PC. I couldn't use one of the software for a long period of time before it began to bug out and slow down. Premiere pro specifically was always laggy and choppy, and wouldn't allow me to preview what I was editing. To combat this, I'd have to export the videos every time I wanted to preview it, then make the changes and repeat the process until I was satisfied. This led to the time I had to create these was even shorter, as previewing took a long time.

Despite this, I don't think the tedious preview method compromised the quality of my work. I think that the work I produced was the quality that I'd expect myself to produce, and it didn't disappoint.

In my opinion, my work is the strongest when it comes down to the application of 3D and 2D together to create an animation. I believe the time, work and effort I put into making the 2D elements drawn in photoshop work with the camera in Blender made the project outcome stand out a bunch.



Especially the panning camera shot in the casual mood scene, as that one took a lot of work, and paid off beautifully. An area in which I could definitely have improved on is the quality of the 2D art - more specifically, shading. The shading sometimes could be improved in some of the shots to portray the parts of the character better. This is present mostly in anxiety on the first teacher frame, where you can barely tell that it's his mouth on the screen since everything is the same colour. Adding extra shading could also make the characters fit in the highly rendered background more, and make for a better viewing experience. While not the main priority, it would be a major improvement.

Comparing my outcomes to the work of existing professionals, I think that my work has lived up to what I see in theirs. In my project, I researched a set of episodes in

the show Haruhi Suzumiya, and how the directors created the same scenario to feel different using different composition and lighting effects.

Comparing my work to theirs, I feel that mine has achieved the same effect that they achieved, in altering mood and emotion by changing around the aspects of the scene.

This project has prepared me for progression as I've learned valuable starting skills in the field of 2D and 3D animation, and specifically in the area of making the two work in unison. I've learned a lot about making backgrounds / environments in Blender, and what works and what doesn't. In the creative industry that I want to progress into, these skills will be a great starting point to expand on.

What makes my work relevant to the creative industry is that the skills I have learned, creating emotions using lighting and camera work, is essential to any part of creation. Whether it's in film, claymation, playwriting, animation etc, these are fundamental skills that really need to be learned.

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