

ART/CSC/FST 320 Quiz #1

Name: _____

1. This is an early version of an animation made up of storyboard images sequenced to rough sound and especially dialogue; it is used to begin the editing process that will continue throughout the production.

a) layout b) color keys c) animatic d) narrative e) color scripts.

2. _____ is a specific event that goes against a character's motivation, thus creating conflict.

3. Preparing to animate a scene, the scene should be broken down into several movements or _____ that are then further broken down into _____ which will eventually be used to decide what poses are created for keyframes. This process is usually done first by drawing "thumbnails" before doing pose-to-pose animation.

4. Auto-keying only works on attributes that have

a) been selected in the channel box b) been selected in the graph editor
c) been previously key-framed d) been chosen in component mode

5. "Ease-in" or "acceleration" is represented by what characteristics on a curve in the graph editor?

6. If a character knew it were about to hit the ground (unlike the mindless ball) and could slow down right before hitting, the curve in the graph editor should have a _____ slope.

7. The ball, however, should have a _____ slope.

8. Tangents may be clamped (prevents curve from traveling past keyframe location), linear (constant speed), _____ (curved), or _____ (same until next keyframe).

9. What step in the production pipeline comes after modeling and before animation. This is where rough animation is decided, and the basic "cinematography" is chosen.

10. A sculpted version of a character, often scanned or digitized to begin a CG model, is a _____.

11. In one sentence, describe what is meant by *joint orientation*.

12. Mention at least one method to adjust *joint orientation*.

13. Similar to a story board frame, these are often created using pastels to illustrate the color palette and art direction for scenes in an animated film: _____
14. A smooth-bind with max-influences of "1" is essentially the same as a _____.
15. Other than using expressions, name at least one way to control a joint's rotation via an attribute that you have added to a controller:
16. How would you make an IK handle translate (but not rotate) based on a non-rendered "controller" object such as a locator or NURBs circle?
17. In reference to 16, how about rotate but not translate based on the controller?
18. For a bi-pedal character, the "root" joint is typically placed relative to the character's _____, but in general the typical placement of the "root" joint for a character is in reference to the character's _____.
19. Write an expression to control joint5.rotateX based on the rotateY of a controller that you have added named LA_controller, making it rotate "twice as fast" as the controller:
20. What is manipulated to control a Spline-IK chain?
21. What should often be constrained to a controller near the knee or elbow to help prevent "flip" on the joint controlled by a RP-IK chain?
22. In the rigging example in the book for Leon, how is the foot controller drawn?
23. A wrap-deformer does what? And very briefly -- how?
24. A low-poly model is useful, why?
25. A high-poly model would be placed on a separate _____ than the low-poly model.

*Bonus: Name one of the studio maquettes that was shown in my photos during class: _____