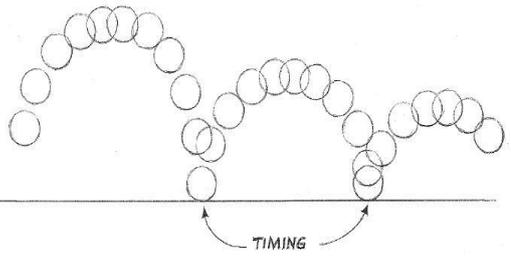
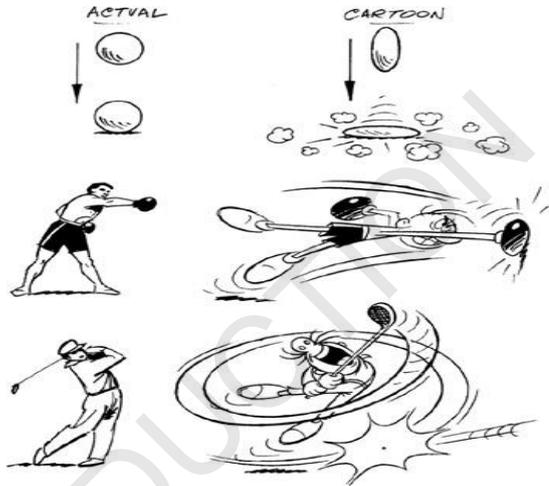
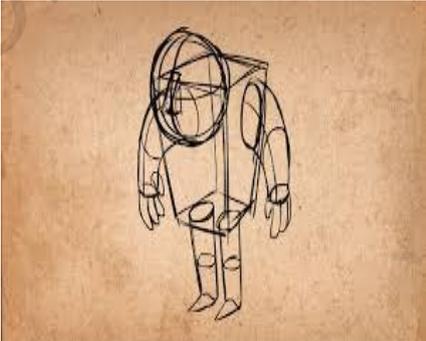


Techniques (cont)

Type of Technique		
<p>Secondary action</p>	<p>Adding secondary actions to the main action gives a scene more life, and can help to support the main action.</p> <p>A person walking can simultaneously swing his arms or keep them in his pockets, speak or whistle, or express emotions through facial expressions. This helps the audience connect with the characters and his/her emotion.</p>	 <p>The illustration shows two characters in a kitchen. The character on the left is shouting, "No! I'm not angry at you!" while holding a knife. The character on the right is also shouting, "No! I'm not angry at you!" while chopping vegetables. A speech bubble next to the chopping character says "ANGRY CHOP". Below the illustration, it says "for more life and meaning".</p>
<p>Timing</p>	<p>The personality and nature of an animation is greatly affected by the number of frames inserted between each main action.</p> <p>Less drawings = Faster moving object.</p> <p>More drawings = Slower Moving objects.</p>	 <p>The diagram shows a series of overlapping circles forming a wave-like path. An arrow labeled "TIMING" points to the spacing between the circles, indicating how the number of drawings affects the perceived speed of the object's movement.</p>

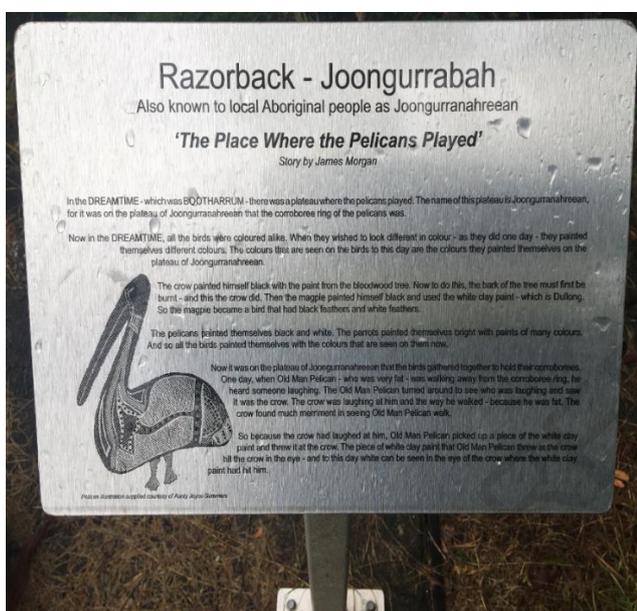
Techniques (cont)

Type of Technique		
<p>Exaggeration</p>	<p>Exaggeration is when you make a movement even more intense. eg if your characters is sad make him sadder, if he's happy make him extra happy.</p>	 <p>The image shows two columns: 'ACTUAL' and 'CARTOON'. In the 'ACTUAL' column, a ball is shown falling in a straight line, and a person is shown in a normal, realistic pose. In the 'CARTOON' column, the ball is shown falling with a large splash and motion lines, and the person is shown in an exaggerated, dynamic pose with large motion lines and a sense of intense action.</p>
<p>Solid drawing</p>	<p>The animator needs to be a skilled artist and has to understand the basics of three-dimensional shapes, anatomy, weight, balance, light and shadow, etc.</p>	 <p>A detailed pencil sketch of a character's torso and head, showing a complex, three-dimensional structure with many overlapping lines and shading to create a sense of depth and volume.</p> <p>https://au.pinterest.com/pin/385761524310580057/</p>
<p>Appeal</p>	<p>All characters have to have appeal whether they are heroic, villainous, comic or cute. Appeal, is about character personality that will capture and involve the audience's interest.</p>	 <p>The word 'APPEAL' is written in large, bold, black capital letters. To the right of the text is a cartoon illustration of Goofy, a yellow dog with a green collar, holding a bone. Below the illustration is a quote: "APPEAL IS THE PLEASING AND FASCINATING QUALITY THAT MAKES A PERSON ENJOY WHAT THEY ARE WATCHING" - THE ILLUSION OF LIFE - PAGE 66. A vertical red bar is on the right side of the image.</p>

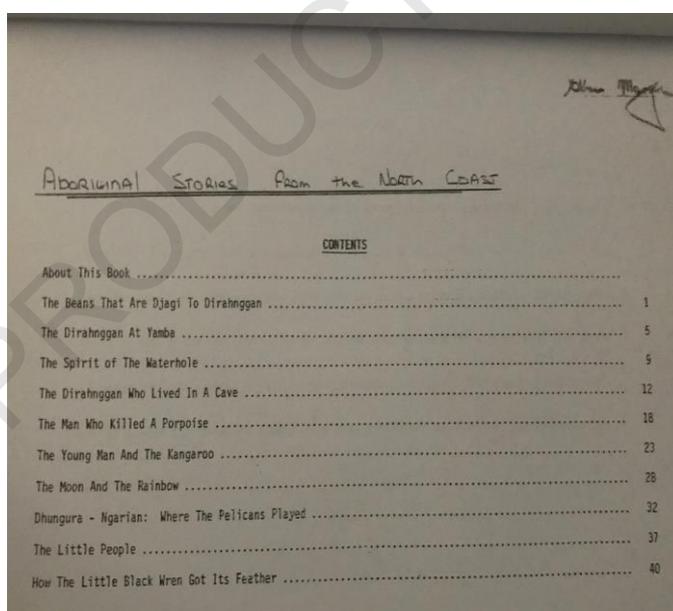
Aboriginal Stories

Dhungura_Ngarian – The Pelican Dancing Ground.

I first read the story of Dhungura-Ngarian: The Place Where The Pelicans Played, in a book that was not published. It is a collection of stories that was typed, signed by James Morgan and photocopied into a collection of stories. When I visited Razorback I recognised the same story depicted by James Morgan that has been placed on a plaque at the site of Joongurrabah (Razorback at Tweed Heads NSW). From both the plaque and book the storyline is almost identical. This was how my script for my animation was developed.



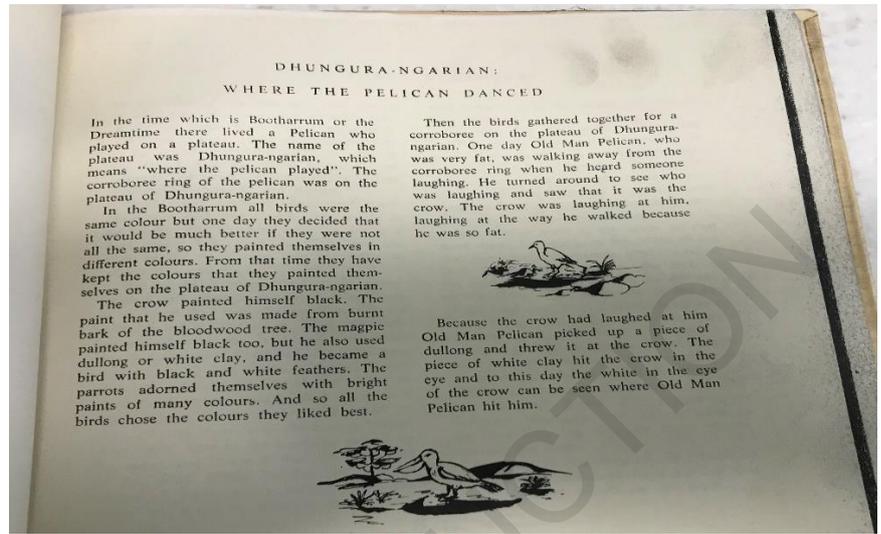
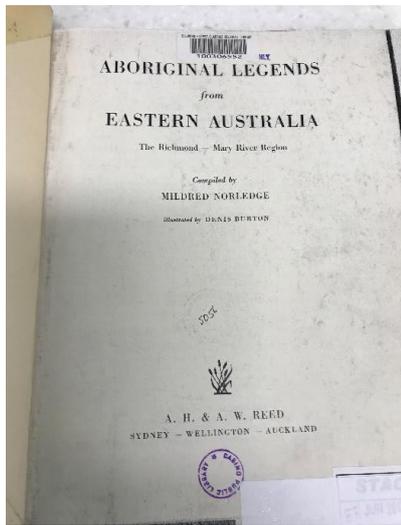
Plaque located at Razorback, NSW.



Aboriginal Stories by J Morgan.

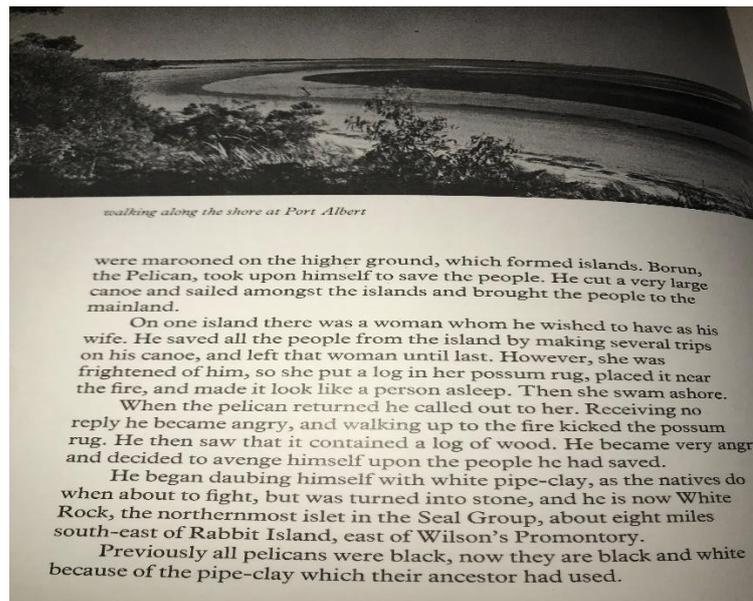
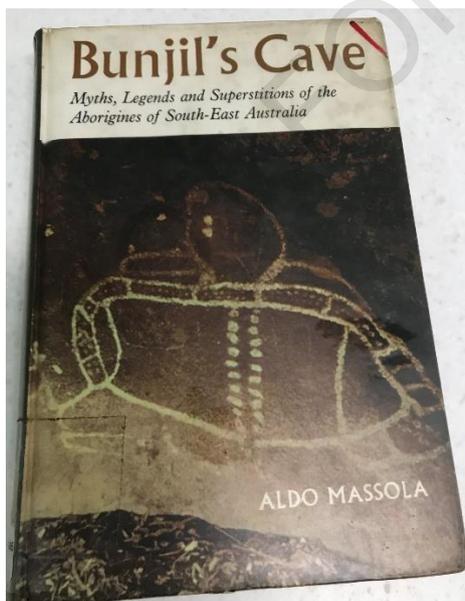
Then I did some research online with Aboriginal stories and I discovered a published version of the story of Joongurrabah that was available to read nearby at the Casino Regional Library. The published story by A & A Reed (1968), was written by Mildred Norledge through transcription of James Morgan of Coraki, who told the legends' stories on behalf of the Dyraaba people. Interestingly this story is slightly different to the story at Razorback and in the manuscript stories from Bundjalung tribe which is titled 'Where The Pelican Danced'.

Aboriginal Stories (cont).



Dhungura-Ngarian; Where The Pelican Danced, published in 1968.

Through research of Aboriginal stories I discovered that there are not many stories about pelican's published. There are numerous stories of other birds, particularly crows and magpies. Of the two stories I did find that included pelican's, the stories varied between the two tribes as these stories describe landmarks in their locality. The second story of a pelican and how the pelican got it's colour was portrayed in a Kurnai tribe story titled Port Albert Frog and the White Rock. It was published in Bunjil's Cave by Aldo Massola. Interestingly, both stories depict the pelican using white clay to become a white bird.



Port Albert Frog and the White Rock (story of a pelican becoming a white bird).

Joongurrabah Location

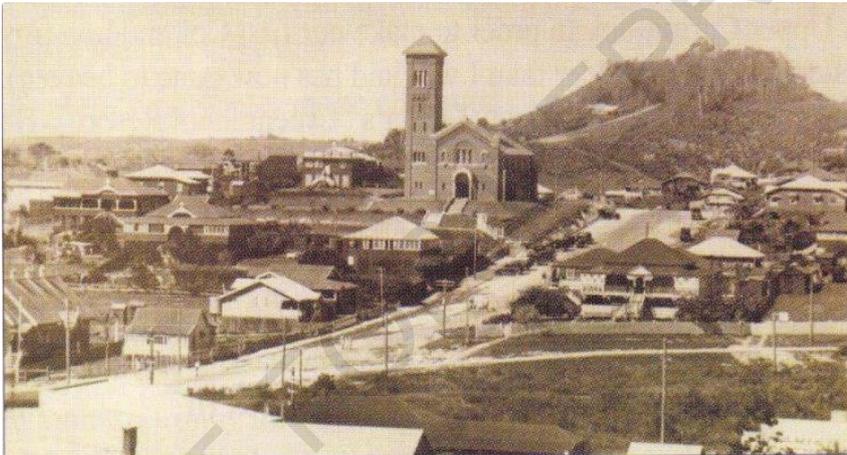
Before visiting Joongurrabah myself, I did some historical research and found this photo online.

This photo demonstrates the expanse view from the lookout. It confirmed my parents' memories of broad ocean views with the Tweed river being a vibrant blue, aqua and turquoise colour.



Scene from Joongurrabah (Razorback hill) overlooking Tweed Heads South. *Source:*

<https://www.facebook.com/coolyreunions/posts/razorback/2485103498201118/>



An old postcard of McLean Street Coolangatta and Razorback in the background taken from Rima Hill posted online by Sue Hingle.

<https://www.pinterest.com.au/pin/291115563383853117/>

This view of Razorback was taken overlooking Boyds Bay the river at Tweed Heads. The mix of hill, green and river appeals to me. *Source: Tweed Regional Museum.*

<https://www.facebook.com/coolyreunions/posts/razorback/2485103498201118/>

