DELIVERABLE 3 · DOCUMENTATION

Animation Principles

How each principle is used in the film

all 12 principles are present

PRINCIPLE	SCENE / TIMESTAMP	HOW IT IS APPLIED
1 Squash & Stretch	0:00.7 – 0:02.6, 1:13, 1:33.6	Spice stretches along her arc in mid-air and flattens on each landing during the opening hop. She squashes down as she lowers herself to the threshold at 1:13, and at 1:33.6 the bubble gives way: the shell fades and bursts outward into shards and sparkles.
2 Anticipation	0:11.8 – 0:13.8, 1:13.0	Before typing, she pulls her hands back, leans in and hovers over the keys. At the door she crouches down before her first step over the threshold.
3 Staging	0:07 – 0:25, 0:50 – 1:06	The chat is staged as one clean, oversized phone screen against a bare wall, so the invite is the only thing to read. The night shot separates Spice's lit bubble from Momo's small lantern across a wide empty frame.
4 Straight Ahead / Pose to Pose	0:25 – 0:38, 0:38 – 0:50	The party exit is animated as a walk cycle, straight ahead, one drawing after another. The peephole peek is posed to pose: reach, stretch, freeze, back away.
5 Follow Through / Overlapping	0:00 – 0:07, 0:32, 1:08, 1:34 – 1:36	The star antenna keeps swinging after her body stops bouncing. Her dress hem settles a few frames after she sits down at 0:32. Momo's lantern lifts and settles as she gets up again at 1:08.
6 Slow In & Slow Out	0:26 – 0:28, 1:12 – 1:15	Her tiptoe to the door accelerates gradually and eases to a stop. The little door starts to move gently and eases into place instead of snapping open, and she sits down with a soft settle rather than a jolt.
7 Arcs	0:00.7 – 0:02.6, 0:02	The opening hop rises and falls on a true curve instead of a straight line up and down, and her waving arm swings from the shoulder on an arc rather than a hinge. Her whole body follows that same curve as she lands and settles.
8 Secondary Action	0:07 – 0:25, 1:22 – 1:30	She types while her antenna bobs and the phone screen shows live typing dots; the blush and the little flinch of her shoulders support the main action without stealing focus.
9 Timing	0:13.8 – 0:15.4 vs 0:21.2	Fast, tight frame spacing sells the excited typing burst. The same action slows to a crawl when she deletes the message: the mood changes through timing alone, not through a different drawing.
10 Exaggeration	0:11.4, 0:30, 1:34	Her eyes widen into huge sparkle-filled circles when the invite arrives. At the peephole her eyes take up a third of her face. The laugh after the pop bounces her whole body off the ground.
11 Solid Drawing	whole film, esp. 1:10	Spice holds the same 2.5-head proportions, volume and balance in every pose, including the seated ones. The bubble, doormat and doorway share one consistent perspective so the flat art still reads as a 3D space.
12 Appeal	0:00 – 0:07, 1:40 – 1:51	The design from the original character sheet — round head, star antenna, flower clips, Y2K lavender-to-pink dress, rainbow socks, chunky sneakers — gives a clear silhouette that stays readable against every background.

STEP 2 · PLAN

The film

Working title, theme, synopsis

SPICE! and the Space Between

THEME · Student well-being & GEDSI

TITLE · avoidant attachment style

Spice is the friend who always has an exit. When Momo invites her to movie night she types yes, then deletes it; when the doorbell rings she freezes; at a party she is the first to leave. None of it is because she doesn't care. To show how it feels, the film builds her a literal bubble: cozy, lit with fairy lights, and completely closed. Momo doesn't break it. She sits outside with a lantern and waits. Spice finally draws a small door in the wall herself — opens it a crack, and sits in the doorway with one foot out. The bubble bursts, not because someone forced it, but because she chose a small, survivable amount of closeness.

SPICE

The protagonist. Wants closeness, panics when she gets it. Design: round head, star antenna, flower clips, Y2K dress, chunky sneakers.

MOMO

The friend. Doesn't chase and doesn't leave. Mint hoodie, a sprout, and a lantern she brings to sit with.

SETTING

One evening, five places: her room, the front door, a party, the night outside, and the inside of a bubble.

Scene-by-scene plan

SCENE	TIME	PURPOSE
Title	0:00 – 0:07	set the tone and the character
The Invitation	0:07 – 0:25	the invitation and the reflex to say no
The Doorbell	0:25 – 0:38	the body's panic at being wanted
The Party	0:38 – 0:50	the pattern: leaving first
The Bubble	0:50 – 1:06	the metaphor: safe, lit, closed
The Door In The Wall	1:06 – 1:22	she chooses a small opening
Small Steps	1:22 – 1:40	the honest conversation and the pop
The Lantern	1:40 – 1:51	the message, resting
Credits	1:51 – 2:00	credits

STEP 5 · EXPORT AND REVIEW

Delivery & credits

Technical specification

Duration	2:00 (120 seconds) — requirement 2–3 minutes
Format	MP4, H.264 (High), AAC stereo 44.1 kHz
Resolution	1280 × 720, landscape 16:9, 24 fps
Animation	2D hand-drawn frame by frame, 2,880 frames
Audio	original score + sound effects, made for this film
Credits	in-film credits at 1:51, plus this document

Pre-submission checklist

- Runs 2–3 minutes
- Clear beginning, middle and ending
- At least 6 principles demonstrated (all 12 appear)
- Text, audio and visuals synchronised
- No black frames or missing assets
- Credits included

Credits & assets

CREATOR
Lensy P. Tan

CHARACTERS
Spice and Momo, designed by the creator

ANIMATION & ART
drawn frame by frame for this project

APPLICATION
FlipaClip — frame-by-frame animation on mobile

MUSIC
original score composed for this film — no third-party tracks

SOUND EFFECTS
doorbell, typing, pop and sparkle cues, made for this film

TYPEFACE
Fredoka — SIL Open Font License 1.1

PRINCIPLES
Johnston & Thomas, The 12 Principles of Animation

REFERENCES
attachment-style theory, popular psychology summaries

Before you hand it in

The timestamps on page 1 refer to this export. If you re-time a shot while working in FlipaClip, play the scene back and check them again before submitting. Keep the FlipaClip project — its layers and frames — as production evidence, and replace the charts in the evidence file with screenshots from it.