CSE 190C Fall 2008 Asignment #6 Addendum

For everyone:

Propose appropriate names for each of the two characters (story and Mongolian inspired!) and bring them in Monday. You'll be asked to justify them and then the group will vote on the names and go with the majority.

Please be prepared to show your quilt designs and find us a place to buy an inexpensive Yurt! Preferably one that can be installed in 322 :-)

Editing Group -- In addition to the assignment on the 190c course web, you will be doing an initial edit. You'll be getting the cropped boards by noon on Sunday after which we expect you to organize and place the files in Premiere and render an avi with all edits ( every board)  set at 3 seconds.  You will need to test the avi and show it to the group first think in Monday's class at 1:30.

Make a location on the server for the editor to save production work and the boarders to scan images and leave them for the editor. Permissions have to be left open.

Storyboard Group

You'll be creating 2-3 boards per sequence. Number and label your boards using the following convention: Sequence number\_beat number\_ shot number. For example the first board in a sequence would be labeled Example 1\_1\_a followed by the second that would be labeled by 1\_1\_b

After scanning the board, please name the file by the board name (using the convention described above) and then send the boards to Happy who will crop them and save them out to a folder for Andy.  All boards should have a resolution of 720 by 480 just so we have consistency. Shading  the boards if you have time but if you don't, just focus on doing the best job yu can with the time you have. Most important is for you to create 2 or 3 boards for each beat in the beat sheet.  When you have completed your boards, please be sure to hand write a label on the bottom right hand corner of the board below the image that conforms with the naming convention you will also be suing for the filenames. This is critical for two reasons -- Andy needs to know how to order the boards but also the class needs a context for discussing the story reel on Monday.

Storyboard Group -- here are the assignments that are due via email to Happy and Andy by midnight on Saturday.

Nick -- 1-9

Marianne 10-17

Happy 18-25

Patrick 26-35

Happy:  Will collect the images and scan them by noon on Sunday unless the boarders scan the images themselves and send them on to Happy and Andy. Happy will send an email to Andy letting him know that all the boards are in place and completed and where to find them when they are all scanned and cropped to size. If you have any questions about the image cropping, write Anton for his help. Give him enough time to respond though so leave 24 hour notice if at all possible.

Andy will then use Premiere to create a linear edit with board images in order of sequence numbers and 3 seconds each. Andy will render the images to an avi to show in class on Monday at 1:30.

Story Group -- Provide a new  and more streamlined and tightened up beat sheet by Sunday at noon and focus on visual pitches for Monday. Everyone in the group should pitch the same story -- 1 minute time limit -- on Monday at 1:30. Focus on visual storytelling and edit out unimportant details and  add those that help flesh out a logical, colorful and compelling story. Use the best of what you heard from the class today and incorporate it into the next iteration of the story. Consider discussing the following problems: Do we need to show letters in the film? Try to get the communication between the two characters without the use of the letter itself.  Also should there be an absence of a relationship before there is a rekindling post-death? And who is learning the lesson? Do the character AND the audience or just the audience?

Character Design and Concept Art.

Define the contrast between the motion in the story "real" word and the quilt world. Provide several examples  and start to define the visual  look and feel for story "real" world and quilt world. Provide examples and start to define transition ideas for various critical junctures in the film. Present several visual ideas for look and feel for lighting and  Provide visual options and ideas for Character Design for the mother and daughter based on the Mongolian sculptures and for other approaches. if we go the way  of the sculpture, define how the characters would move.