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| Beat  | Medium  | Description  | Goal  |
| 1  | CW/RW  | In the cloth world, we see a lone yurt at dusk on the Mongolian steppe at sunset. In front of the Yurt we see happy mother and daughter run toward each other and and embrace in front of the Yurt, then they open the flap door to the Yurt and walk in shutting it behind them. The last image in the cloth world ends in a still frame that transitions into the real world and we see a glow coming from the Yurt and we see Oyon's hand completing the sewing on the cloth sunset Yurt scene in the cloth. | Establish real world / cloth world interplay. |
| 2  | RW  | Inside the Yurt, we see Oyon, the Mother sitting teaching her six year old daughter Mei to quilt but shortly after she starts sewing her hand shakes in pain.  We see Mei put her hand on her mother's as a way to stop the shaking in a caring, gentle and loving gesture.  | Oyon shares the art of quilting, Mei is a caring daughter |
| 3  | RW  | Mei looks in wonder as the images on the quilt animate to tell of the joy of her childhood.  | Mei is fascinated with the cloth medium. |
| 4  | CW  | As her embroidered self, daughter runs from one scene to the next in 4 animations:  |  |
|  |  | a.     Mother tossing daughter happily in the air or twirling  | Daughter and mother have a loving relationship.  |
|  |  | b.     Oyon with baby daughter at the grave mound of the father  | They are alone with out a father figure. |
|  |  | c.     Dissolve to the same shot with Oyon, now older holding the hand of her six year old daughter  | Oyon is the only one taking care of Mei. |
|  |  | d.     From Mei's point of view, she imagines the spirit of the father she never knew, appearing, and reaching out to Oyon, his widow  | Mei understands Oyon's loss. |
|  |  | e.     As his hand reaches to stroke his wife's face, he fades. (note: this is what Mei imagines and it is from her point of view)  | Mei understands Oyon's loss. |
|  |  | f.      She looks up at her Mother with wonder and concern. (note: requires good acting) Mother smiles at Mei's expression. Mei is all she now needs.  | Mei wants to care for Oyon but is too young to do . |
| 5  | RW  | Day, night, storm, sun. ( Note: How much time passes?) The yurt remains alone on the steppes. The now older daughter’s hand enters frame and works with an image. She is now 18  | Time passes. |
| 6  | RW  | Older mother’s hand moves over to pat her now grown daughter as she expertly continues to quilt an image of happy mother and young  daughter, hand in hand  | Mei has grown up and matured. |
| 7  | RW  | We see an aged, shaking hand painfully threading a needle. Mei's hand comes in and helps.  | Mei is able to take care of Oyon |
| 8  | RW  | Mother shakes her head and cries into the quilt. Daughter’s hand takes mother’s hand.  | Oyon has grown older. |
| 9  | RW  | Mei goes to the fire and pours some of the healing herb tea for her mother's hand.  | Mei takes care of Oyon (role reversal) |
| 10  | RW  | The herb medicine jar is empty. Mei must travel a long way to get some more. the looks they exchange shows this is not a happy thought, but the separation is necessary.  | Mei must leave Oyon to take care of her. |
| 11  | RW  | Both women are seen outside their yurt. Mei is prepared for a long journey and mother and daughter say goodbye. They embrace.  | Separation is hard for both. |
| 12  | RW  | Mei takes from her pocket a beautiful piece to sew into the quilt. An appliqué image (with an already threaded needle) of a loving Mother and Daughter (or some very moving scene from the quilt they worked on) and offers it to mother to make her leaving less painful.  | Mei continues to try to comfort Oyon. |
| 13  | RW  | Mother either takes the mother/daughter image and cuts or tears it in two. Giving Mei the image of Oyon and keeping Mei's image with her. Mei will take "mother" with her on her journey as a keepsake. Oyon will keep her child with her.  | They both try to comfort each other. |
|  | Option | Or they exchange their favorite pieces from the quilt. Images of happier times. **(Note: these are both to be visualized by the boarders and then decided on Monday Dec 1)**  | Storyboarders will be deprived of any free time this weekend. |
| 14  | RW  | Mei leaves on her expedition to get medicine for her mother. Time passes**. (Note: How much time?)**. We see intercuts of Mei on her way/Oyon patiently sewing/Mei by firelight, looking at the cut-out of her mother while camped out at night near a small fire./Oyon seated in bed going over the happy times of the quilt and preparing to sew Mei into it./Mother shudders, drops the scissors and the cut-out of Mei falls to the floor by her bed as she dies/Back at camp, Mei's image of mother is blown by a sudden gust of wind into the fire. It catches fire and flares, then dies out, as does her campfire. / the Yurt on the steppe shows a silhouette of the mother's body covered by the quilt lying still on the bed as the warm glow of the fire that backlights her,  sputters out as the yurt goes dark.  | Mother dies happy. Daughter, who is lonely on her journey, receives omen. |
| 15  | RW  | Mei realizes this omen of her cherished image of mother means something terrible has happened and rushes back to the yurt. It will take some time. We cut back and forth between the now still yurt and Mei's journey. Snow starts falling. (**Note: determine what the different weather is to show time passing**).  | Time passes, Mei is lonely and sad on her journey back. |
| 16  | RW  | Near the Yurt, we see two ceremonial death mounds **(Note: Mother’s and Father’s)** as Mei's feet come to a stop at the mounds. We pan up and we see Mei understands what has happened. A tear rolls down her cheek.  | Neighbors dealt with Oyon's body. |
| 17  | RW  | Mei opens the door to the yurt.  | Mei has to face the reality of her mother's death. |
| 18  | RW  | Pan around the Yurt to an empty bed, quilt still draped on it, but no mother. **(note: although unspoken, the death mound shows us Mother was discovered and dealt with ceremonially and correctly according to the Mongolian tradition)**. On the floor we see the cut outs the mother was trying to sew into the quilt.  | Mei is an outsider to her own yurt. |
| 19  | RW  | The daughter looks around the empty yurt. She kneels down to examine the last thing the mother worked on before she died.  | The yurt is different, Oyon's work is unfinished.  |
| 20  | RW  | Daughter takes the image of young Mei in her hands. She knows this was what Mother was looking at as she left this world. Mei's face shows sadness, then tenderness and resolve **(note: requires good acting)** as she strokes the quilt and realizes what she now must do.  | Mei understands mother died happy. |
| 21  | RW  | Mei lights a fire and sits on the cot to stitch it into the quilt for that was what her mother would have wanted. As part of this shot we see the quilt in Mei's lap and we pan across the various images of childhood and memories seen earlier.  | Mei sews for memories' sake. |
| 22  | RW  | We move to outside the yurt and see the lone yurt glow back to life as the daughter begins to sew. (same or similar shot as our opening shot)  | Memories start to come to life. |
| 23  | Magic  | As the wind blows and sky deepens, the glowing walls of the yurt come alive with the images from the quilt as they dance around the daughter with her mother’s quilt.  | Mei relives memories of her and her mother. |
| 24  | Magic  | From the outside, we leave the now glowing yurt alone on the steppe and the silhouette of Mei sewing on the quilt surrounded by shadows of happy scenes. We pull back and away, knowing Mei has come to terms with the loss of her mother. The last shot is designed to be both peaceful and bittersweet.  | Mei has come to terms with the loss of her mother. |