Matt Stalker
Y35.4005.001 • Thesis Previsualization • Spring 2009
March 26, 2009
“Sugarplums”

WORK IN PROGRESS

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Thesis Statement/Concept - "Sugarplums" Draft 02

"Sugarplums" is a narrative live action short in which a boy dreams of his Christmas gifts. The story will be visualized primarily through the use of 2-D compositing techniques including keying, painting and rotoscoping, and color grading. Secondarily, particle effects and some 3-D may be implemented in a supporting role. Technical challenges include directing a visual effects studio shoot in a green screen environment to create viable plates, clean matte extraction and rig removal, visual effects design as relevant to the narrative, and seamless integration of all 2-D and 3-D elements.

Dream:

1. A succession of images, thoughts, or emotions passing through the mind during sleep.
2. To see or imagine in sleep.

Synopsis - "Sugarplums" Draft 04

In a child's bedroom a night before Christmas, a 10-year-old train enthusiast sleeps fitfully among his old toys. A slice of moonlight falls upon him, and with a sigh his dreams begin. Above his head and around his bed visions of his Christmas gifts begin to appear. An illusion materializes; a pair of ice skates dangles weightlessly, enticingly, above him. The youngster raises an eyebrow, however, seems ultimately unsatisfied. The image of the skates gives way to a bike arcing slowly over his slumbering form, pedaling magically and trailing stardust. This is not what he wants for Christmas! A confused and mildly irritated expression spreads across the child's face, as oddly the bike has become an absurd ballerina, his younger sister, fluttering clumsily about. His frustration is now rising nearly to a point of waking as he throws his arms up in protest. An electric train appears from the shadows ¬glowing and purring along its curving tracks as tiny lampposts and houses sprout in the air! The child is delighted as he imagines his new toy. At last the visions begin to melt away. A contented and hopeful countenance comes over the boy as he sinks into his pillow, curling up comfortably under the covers.

FADE IN

INT. BOY'S BEDROOM – NIGHT

SAM sleeps fitfully amid glowing Christmas lights and scattered old toys. Another minute ticks off the clock. Train memorabilia adorns the walls and a slice of moonlight falls across the bed.

His head tosses restlessly as if in a dream.
(closer)
His eyelids flutter, he purses his lips.

A pair of ice skates MAGICALLY APPEARS and hovers enticingly above his chest. SAM knits his brow.

SAM
Hmmm…

He scratches his head. Ice skates MAGICALLY DISAPPEAR.

SAM
Yaaaawwwwn…

SAM settles back into his pillow. A bike MAGICALLY APPEARS above his chest, pedaling riderless, arcing over him.

SAM grimaces, sticks out his tongue, wrestles with the covers. Bike MAGICALLY DISAPPEARS.

A miniature child ballerina MAGICALLY APPEARS, fluttering clumsily above his chest.

SAM'S eyebrows rise in annoyance, he bares his teeth, perturbed.

SAM
Grrrr…

He SWATS and SWIPES at the ballerina who teasingly avoids his blows.

SAM raises his hands in frustration to the gods of dreams and Christmas. Ballerina MAGICALLY DISAPPEARS. SAM slumps, groaning, defeated.

A TRAIN WHISTLE off screen.

SAM'S lifts his chin, raises his eyebrows. His jaw slowly drops.

An electric locomotive MAGICALLY APPEARS from the shadows. SAM raises his arms above his head as the train loops around the bed. Tiny houses and lampposts MAGICALLY APPEAR.

SAM pumps his fists and admires the imaginary train.

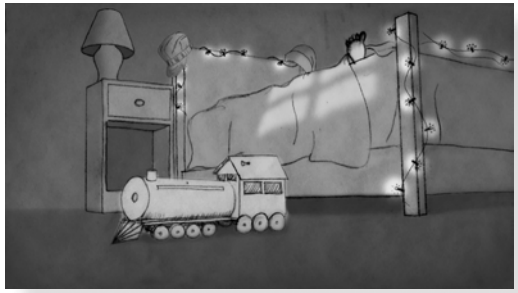
SAM yawns and settles cozily under the covers. The train MAGICALLY DISAPPEARS. He grows a contented smile.

FADE TO BLACK

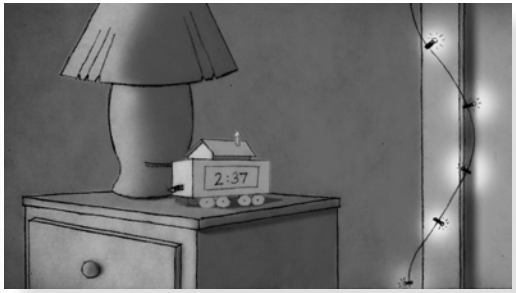
TRT	Scene-Shot	Action/Camera/Transition	Sound/SFX
00:00:00	01-01	Fade up from black. CU of toy train on floor.	Music: Dance of the Sugarplum Fairy or something similar.
00:02:12	01-02	Cut to CU of train clock on nightstand.	
00:03:12	01-03	Cut to WS of child's bedroom, moonlight falling across bed, child sleeping.	SFX: blinking lights on/off
00:07:00	01-04	Cut to MS of boy's face, sleeping. He tosses restlessly as if in a dream.	
00:09:12	01-05	Cut to CU of boy's face, eyes closed and twitching.	
00:12:00	01-06	Cut to MS of bed, boy sleeping. A pair of ice skates effects on and hovers above the boy.	SFX: mark tree, skates on ice, kids laughing
00:15:12	01-07	Cut to CU of skates, then rack focus to boy's face, he raises eyebrows	
00:18:00	01-08	Cut MS of bed, boy resettles, reaches to scratch his head, the ice skates melt away	SFX: bedspring or frame creaks as he shuffles, head scratch, "hmmm..."

TRT	Scene-Shot	Action/Camera/Transition	Sound/SFX
00:21:12	01-09	Cut to MCU of boy's face, he yawns and resettles. In front of him the crank to a bicycle effects on.	SFX: yawn, mark tree, bike pedaling
00:25:12	01-10	Cut to MS of bed, boy sleeping, kicking legs under covers. A bike pedaling in arc over him.	SFX: bike ringer, pedaling sounds
00:27:12	01-11	Cut to MCU of boy's face, grimacing. He sticks out his tongue in disapproval.	SFX: air going out of tire or balloon
00:29:00	01-12	Cut to WS of bedroom, boy ruffles the covers, and wrestles around. The bike melts away and becomes a child ballerina dancing absurdly.	SFX: mark tree, (music theme change?), goofy sounds for ballerina?
00:33:00	01-13	Cut to ECU of boy's face, visibly annoyed, furled brow, shows teeth.	SFX: kid "grrr"
00:36:12	01-14	Cut to MS of bed, boy pounds fists at his sides, then begins to swat at the ballerina (flopping clumsily about) until she effects away. He raises his hands in the air pleading.	SFX: swipes in the air
00:40:00	01-15	Cut to WS of room, boy's hands raised in protest. He slumps back down in defeat.	SFX: huge, dramatic sigh

TRT	Scene-Shot	Action/Camera/Transition	Sound/SFX
00:43:00	01-16	Cut to ECU of boys face, he reacts to train sound	SFX: distant toy train whistle, low sound of wheels on tracks
00:45:00	01-17	Cut to CU of locomotive appearing from the shadows	SFX: train sounds
00:48:00	01-18	Cut to MS of train looping around boy's bed. Boy raises his arms in victory.	
00:51:00	01-19	Cut to CU up of train steaming down track while small lampposts and houses materialize.	SFX: effect for lampposts and houses
00:53:00	01-20	Cut MCU of boy pumping fists with train blurred in fore-ground, then rack focus to train.	
00:55:00	01-21	Cut to WS settling back into bed, admiring his imaginary train.	
00:57:00	01-21	Cut to MCU of boy, yawning, settling back into a peaceful sleep.	SFX: train sounds, boy yawn
01:00:00	01-21	Cut to WS of room, train effects away. A smile comes over the boy as the camera pulls back. Fade to black.	SFX: mark tree, crickets



01
Fade up from black. CU of toy train on floor.



02
Cut to CU of train clock on nightstand.

03
Cut to WS of child's bedroom, moonlight falling across bed, child sleeping.

04
Cut to MCU of boy's face, sleeping. He tosses restlessly as if in a dream.

05
Cut to CU of boy's face, eyes closed and twitching, head tossing.

06
Cut to MS of bed, boy sleeping. A pair of ice skates effects on and hovers above the boy.

06a

07
Cut to CU of skates, then rack focus to boy's face, he raises eyebrows.

08
Cut MS of bed, boy resettles, scratches his head.

08a
The ice skates effect away.

09
Cut to MCU of boy's face, he yawns and re-settles.

09b
In front of him the crank to a bicycle effects on.

10
Cut to MS of bed, boy sleeping, kicking legs under covers. A bike pedaling in arc over him.

11
Cut to MCU of boy's face, grimacing. He sticks out his tongue in disapproval.

12
Cut to MS of bedroom, boy ruffles the covers, and wrestles around uncomfortably.

12a
The bike melts away and becomes a child ballerina dancing absurdly.

12b

13
Cut to ECU of boy's face, visibly annoyed, furled brow, shows teeth.

14
Cut to MS of bed, boy pounds fists at his sides, then begins to swat at the ballerina (flopping clumsily about)...

14a
(swatting at the ballerina)

14b
...until she effects away. He raises his hands in the air pleading.

14c
He slumps back down in defeat.

15
Cut to WS of room, small gateman in foreground.

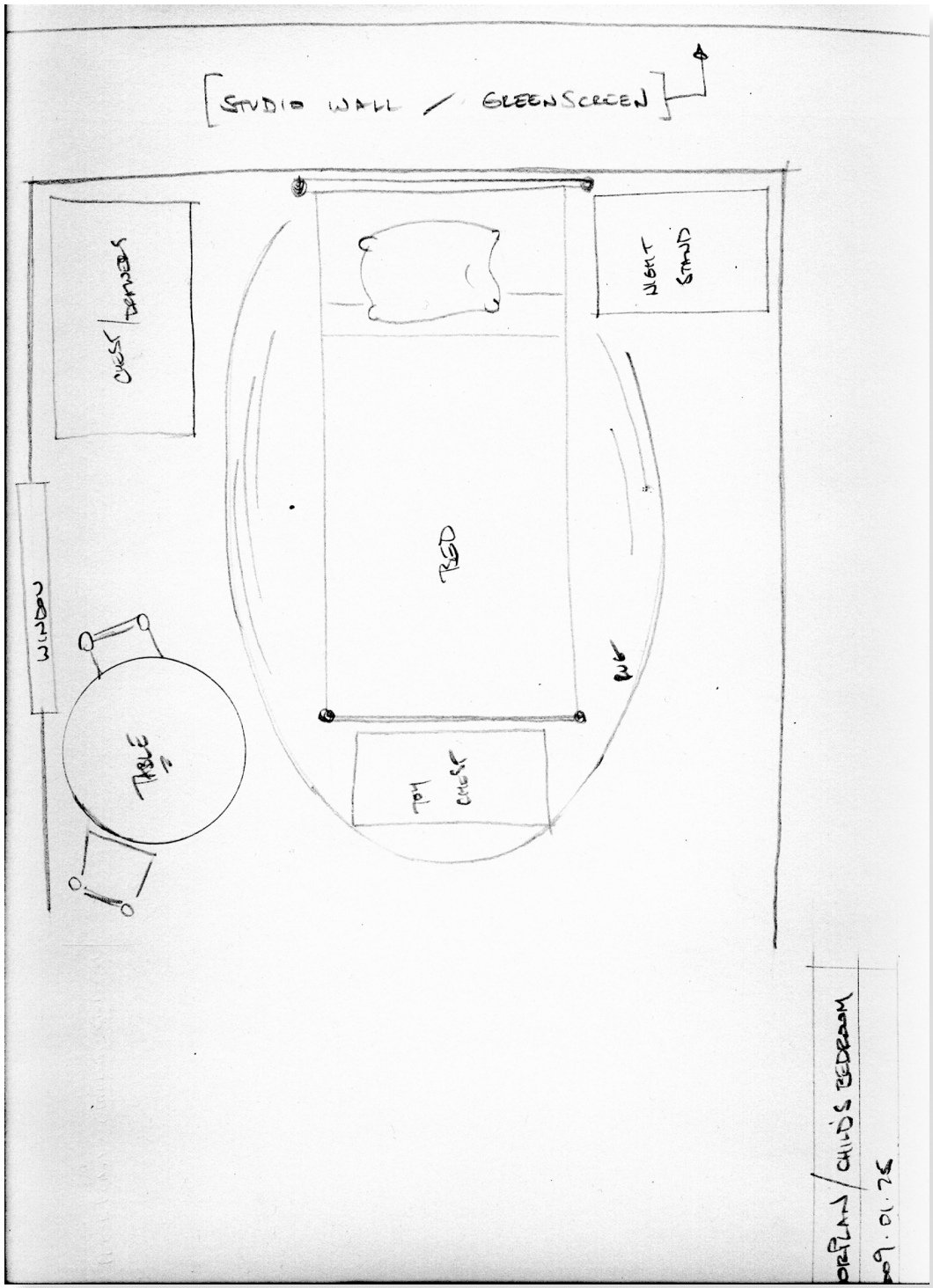
15a
Gateman's door opens.
SFX: Train whistle...

16

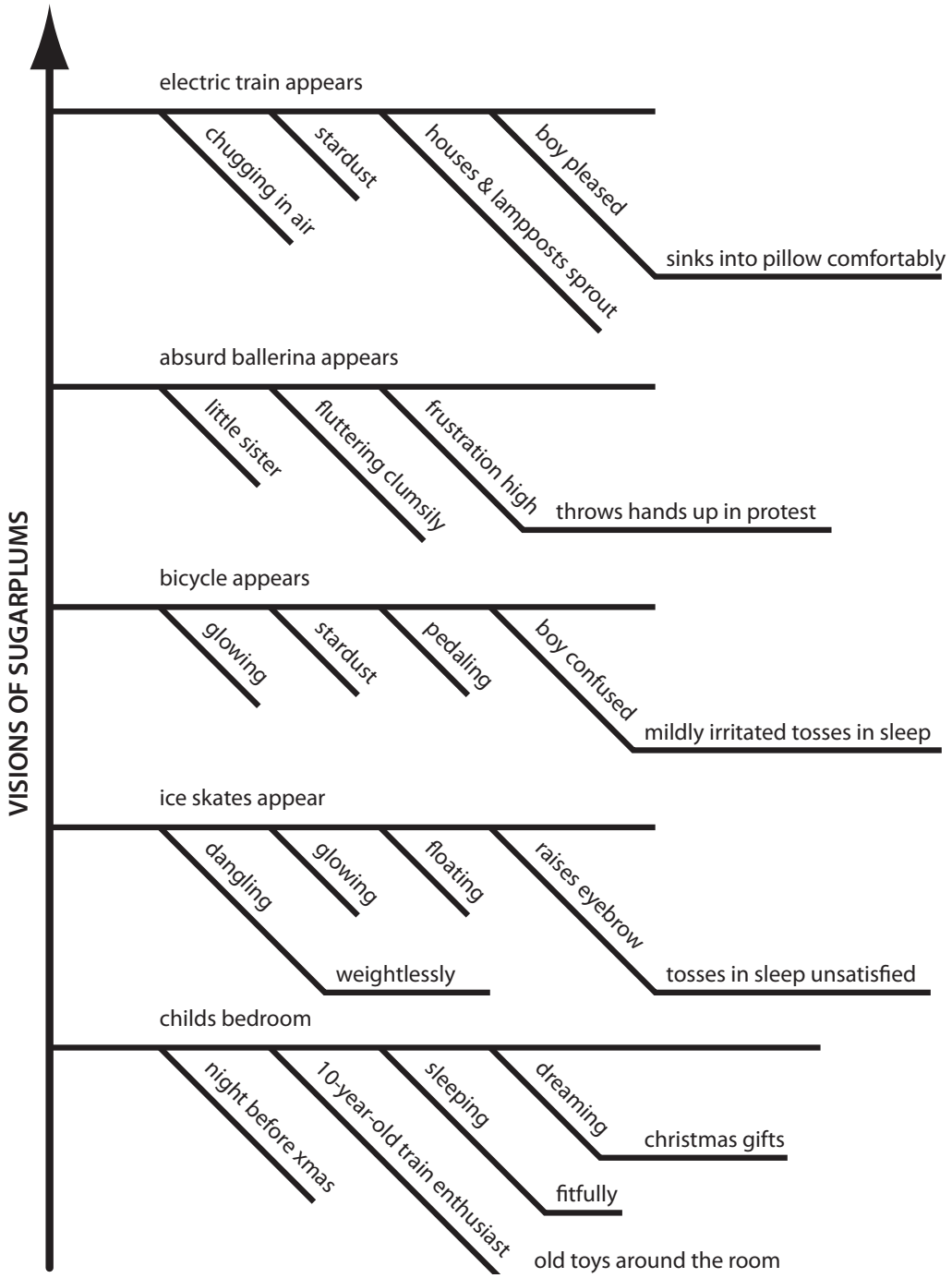
Boy perks up at the sound of the train whistle, raises eyebrows.

17

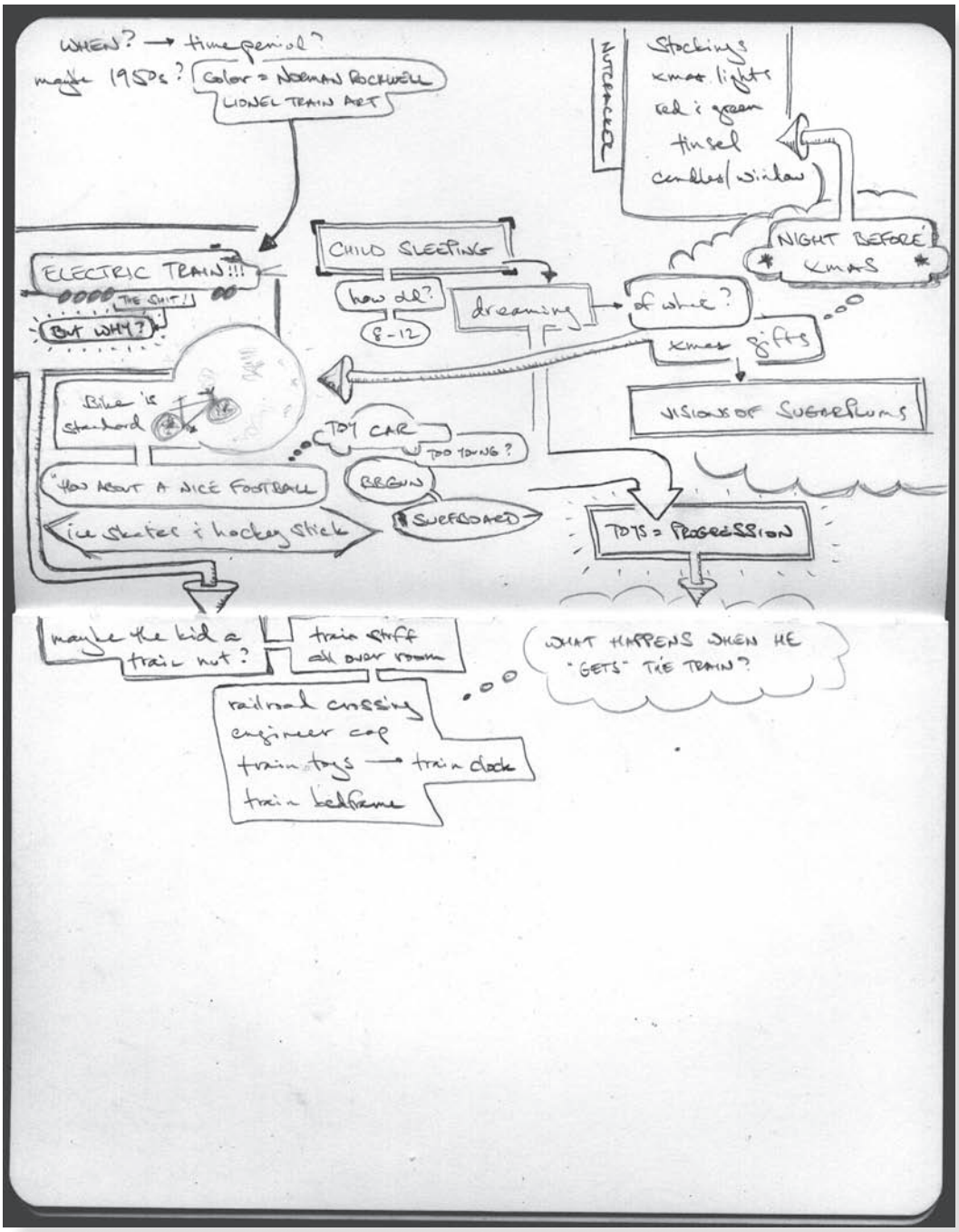
18


STUDIO WALL / GREEN SCREEN
CHEST / DRESSER
WINDOW
TABLE & CHAIRS
BED
NIGHT STAND
TOY CHEST
FLOORPLAN / CHILD'S BEDROOM
09.01.26

STORY OUTLINE (draft 02)



DIRECTOR/PRODUCER	PHONE	NOTE
Matt Stalker	c) 215.620.1094	committed
1st ASSITANT DIRECTOR		
Key Robbins	c) 302.530.8049	not contacted
TALENT		
John Kampmeyer		willing to screen test, need date
Ethan Perry	c) 215.535.0944	not contacted
Keegan McGinley		not contacted
Gannon McGinley		not contacted
TALENT REPRESENATIVE		
John/Jeanne Kampmeyer		
Brenda Perry	c) 215.535.0944	
Jayne/Ed McGinley		
DP		
Anthony Massey		"maybe"
(Gabe Spitale)		not contacted
(Chris Foster)		not contacted
(Dan Schwartz)		not contacted
GRIP		
Jack Wren		not contacted
Patrick		not contacted
PROPS		
Tim Stalker	c) 610.316.2932	not contacted
CRAFT SERVICES		
Megan Forrestal	c) 215.913.2118	committed
SCRIPT/CONTINUITY		
Andrea Bitai		willing, needs dates
VFX SUPERVISOR		
Mike Goldberg		willing, needs dates
VFX ASSIST		
Steve Skazenski		not contacted
(Johann Evensen)		not contacted


WHEN? → time period?
maybe 1950s?
color = NORMAN ROCKWELL
LIONEL TRAIN ART
INTERCEDE
stockings
xmas lights
red & green
tinsel
candles/window
NIGHT BEFORE XMAS
CHILD SLEEPING
how old?
8-12
dreaming
of what?
xmas gifts
ELECTRIC TRAIN!!!
THE SHIT!
BUT WHY?
Bike is standard
VISIONS OF SUGARPLUMS
TOY CAR
TOO YOUNG?
BEGUN
SWEEGOARD
"HOW ABOUT A NICE FOOTBALL"
ice skates & hockey stick
TOYS = PROGRESSION
maybe the kid a train nut?
train stuff all over room
WHAT HAPPENS WHEN HE "GETS" THE TRAIN?
railroad crossing
engineer cap
train toys → train clock
train bedframe

Outline – Research Paper Draft 01

Introduction
- How to retell the story of the night before Christmas?

Cultural/Historical Background
- A Christmas Carol , Charles Dickens
- The Nutcracker
- 'Twas the Night Before Christmas
- The Polar Express

Artistic Aspects
- Creating the "magically appears" effect
- Creating a dreamlike quality
- Lionel Trains

Technical Aspects
- Shooting Miniatures
- Studio Production for Visual Effects
- Day for Night effect
- Channel Operations
- Matte Creation/Despill Techniques
- Workflow

Final Conclusions
- Explanation of relevance to thesis
- Research benefits to project
- Course of action

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Pre-production Journal

2009-01-22

Welcome

Welcome. The purpose of this journal is to document the pre-production development of my master's thesis at NYU CADA. While it is partially being written to satisfy coursework requirements, I intend to use it primarily as a tool for me to document my thoughts, leave myself notes, and post materials for review.

2009-01-22

Image Tests

Had a look at the photos I took in Wallingford. As I suspected depth of field in the miniature setup is a problem. I was working in an uncontrolled environment without enough light to open the iris. I'll have to retest with plenty of light so I can get the maximum iris. Of course the more the iris, the less shutter speed...And ultimately what the digital SLR does is not as important as what the various video cameras shoot.

These photos were also taken before the latest evolution of the idea; I ought to shoot some scale toys from a longer distance. Need some rough sketches before the next test...

2009-01-23

Prep

Prepped an InDesign template today for the production book. Internet speed is an issue here, and will need to be resolved...

Still not 100% committed to the "Sugarplums" idea. I realize I'll only be able to develop parallel projects for a very short time. Still, couldn't hurt to come up with a couple of rough concepts, and a synopsis for each.

2009-01-27

Week 1 Complete

Spoke w/ DP Bill Burke today regarding shooting scale miniatures, motion blur and depth of field. He confirms my concerns regarding the need to shoot a higher frame rate. Research needed.

Assignments for week one are finished.

2009-02-04

Week 02 Complete

The camera tests on Sunday yielded better results than I had expected considering my own inexperience with the Varicam. I need to make complete notes of my conclusions for the research paper. Regarding my preliminary list of people who can help, I need to finish compiling personal information, and start making some inquiries. I'm also glad to have the storyboards started, even if I've only roughed out one frame! I also need to make sure Myles has access to the blog, and find out if I can subscribe to anyone else's blog. Assignments for this week are complete.

2009-02-05

Goals Week 3

-
- 1st draft: screenplay, script breakout
- start gathering visual reference...clips, images
- storyboard: more frames this week! was there a book I was interested in?
- story: revise working in new idea...backstory development
- post conclusions from 2nd camera test+images
- post about endnote
- music: sample from web, talk to BobbyAudio about library
- measure studio/set...3D volumes
- references: follow some of the links in the syllabus
- 1st draft: research paper outline

2009-02-06

EndNote

Got Thompson EndNote working...Nice software for keeping track of sources to be cited in research papers. I've found all of my source books in the Library of Congress database, so I haven't even had to enter any data. Not sure if I'll have the same luck w/ journals. The program will also format your entries in any of a what seems like a million different ways. I find it to be a time saver.

2009-02-09

Studio Note

They had an alternate setup in the studio today to which I'm unaccustomed. I just wanted to make a note of it.

- studio white...this would help w/ spill
- portable greenscreen - steamed for wrinkles, need to check how clean the key
- two scoops for key & fill
- two kinos for backlights
- camera flagged off for flares

2009-02-11

Studio Test 1 Conclusions

LIGHT

- need more light generally...all kino setup wasn't enough
- remember to turn on cyc lights!
- cam gain introduced unacceptable noise

CAMERA

- 60 fps gives more frames BUT
- need to use shutter as well
- cam gain is likely unusable
- long lens flattened perspective...get closer

DEPTH OF FIELD

- pretty shallow, even @ higher fstops
- more light, not gain, the only solution
- is there a macro lens for that cam

MOTION BLUR

- wasn't horrible, but needs improvement
- need to test w/ shutter ON
- w/ shutter will lose stops

KEYING

- note: not much care was given to "keyability" on this occasion
- gain created noise which made keying tough even w/ denoise
- even small amount of mo.blur makes keying difficult

SPILL

- massive amounts of spill on black trains
- ez spill killer did a surprisingly good job
- white studio w/ green backdrop would help

NEXT TIME

- more light
- use shutter
- no gain
- shorter lens
- pay closer attention to keyability

2009-02-12

Week 03 Complete

Looking at my goals for this week...I fell a little short. Funny thing is I seem to have put in a lot of hours. Hmmm. Need to get better at my time management I think. Some key things did happen though. Set previz to scale in Maya. Narrative advanced. Camera test concluded, ready for another. I know what I've got to get done next week...

2009-02-12

Goals Week 4

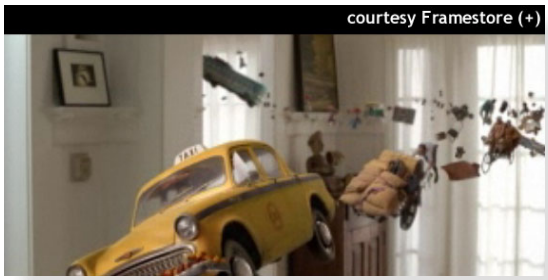
- storyboards 1st draft
- screenplay 1st draft
- post visual ref to blog
- research paper outline 1st draft
- think about screen test kid
- studio test if possible
- get maya 2009 running
- music

2009-02-13

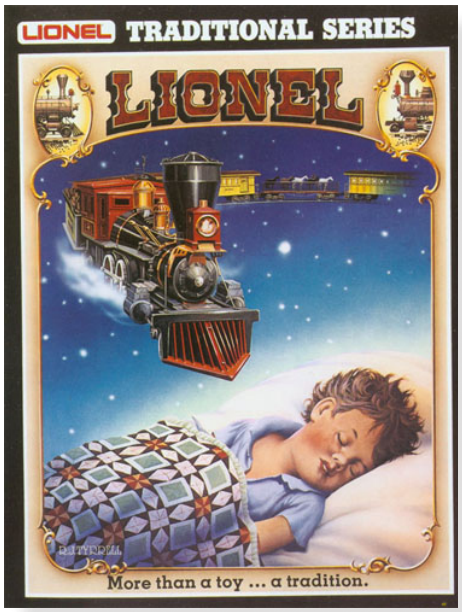
Some Reference

Note: These reference images are not my creation, and are posted without permission. I have provided information to the context in which they originally appeared.

Framestore NY created a beautiful spot for HP. Good reference for compositing, scale, and pace...view



I have always been moved by the images created to sell Lionel electric trains. These artists visualized beautifully the world of these toys and what it meant to own one. This one by R.J. Tyrrell communicates the same idea I'm after in my piece. I think the saturated, colorful look of this image is a primary element in capturing a moment in a dream...



Carp, Roger. The Art of Lionel Trains : Toy Trains and American Dreams. Waukesha, WI: Kalmbach, 2003.

Here's another that captures the same idea, a beautiful painting by Bob Byerley that appeared on the cover of Lionel Classic Trains Volume 2 2002 Catalog.

www.byerleyart.com

2009-02-19

Week 04 Complete

These weeks really fly past...This week I made progress on the script, the storyboards, I posted some reference to the blog, I got into the studio for more tests (need to post conclusions). I didn't get to screenplay or research paper outline.

preproduction_book_02-19-09.pdf

2009-02-20

Goals Week 5

- finish script
- finish screenplay
- finish storyboards
- update synopsis if necessary
- more visual reference
- research paper outline
- post conclusions of studio test#2

2009-02-24

Conclusions - Studio Test #2

Camera

- 120 degree shutter seems to provide the best balance between minimizing motion blur and maximizing depth of field
- f4 seems to be the best possible iris indoors without adding more lights
- wider lens was better > could go even wider?
- no gain greatly improved channel noise
- depth of field is acceptable...wish it was better
- watch out for iris shifts w/ auto iris

Studio

- two scoops full on plus overhead kinos was acceptable...would love more light
- white studio w/ green cloth greatly reduced spill
- will need painted foamcore panels

Keying

- will still be work w/ moving train
- mo-blur better
- noise better
- spill better

All things considered, a successful baseline is now established for an item of this size, moving at this particular rate, in our studio with the existing resources. A small relief!

2009-02-26

Week 05 Complete

This week has been about storyboard panels. For me, this has been a consuming task. While I'm happy with the results, the pace of their production has not moved as quickly as I would like. I guess storyboarding is a quick art only if you have the skill to make it quick. I have somewhere between a third and a half of all the panels I'd like to have. I have made the decision, however, that I'm working only for myself on this project, and if it takes a large chunk of time to get this done in the way I desire then so be it. The other goals for this week are in shambles!

I did find the time to put the existing panels into an animatic w/ music. The cuts seem to be working, and I'm feeling a little renewed to keep moving forward. Here are some links to the current work in progress:

preproduction_book_02-25-09.pdf
animatic 02.25.09 (4.1 MB)

2009-03-02

Regarding Adobe OnLocation

A problem I face in the studio is shooting elements on different days that will require some degree of optical lineup for compositing. I wanted to look into a solution that would allow me to combine an image on a laptop with a feed from a camera to get a rough idea of composition. I have come across this OnLocation CS4 Review by Steve Hullfish at Pro Video Coalition indicating that this software may in fact solve my problem.

> "Another super useful feature in OnLocation is the split screen button beneath the field monitor. You can superimpose or split the screen between either two previously shot clips, or between a previously shot clip and the live camera. You can set the position of the split screen and or the opacity of the overlay of one scene onto the other. This allows you to do things like match eye-lines or position actors from different scenes relative to each other. This could even help monitor continuity between scenes."

I'll need to have a look at it, and test to see if it behaves as advertised in my environment.

2009-03-02

Update: Animatic 03.02.09

Here's an updated animatic:

animatic 03.02.09

2009-03-05

Week 06 Complete

Chipping away toward the midterm review. I should have everything ready for the panel next week. I will be busy, however...

preproduction_book_03-05-09.pdf (8MB)
animatic 03.05.09 (5MB)

2009-03-06

Goals Week 7

- finish storyboard 1st draft
- finish script
- screenplay
- finish animatic 1st draft
- all other midterm deliverables

I also got some of feedback in class this week that I should note. It was unanimously agreed that there ought to be visual cues to Christmas in the storyboards. Myles also felt that the kid appeared to be too old. Not sure if I'll try to address that one or admit defeat regarding my own drawing skills. Also the question of using familiar music came up, and probably will come up again. I think at the very least an alternative should be considered to see if it could be better. Myles has also suggested considering putting the items into a cloud or bubble to give them their own environment. I don't know if I like that idea so I should try to pick his brain as to what gain he thinks will come of it. Maybe he can convince me...

2009-03-07

Update: Animatic 03.07.09

Christmas added. Is this working better now?

animatic_030709 (5.1MB)

2009-03-19

Goals Week 8

- midterm review summary
- storyboards
- screen test kid
- more visual reference
- add detail to research outline
- toner for printer
- update pre-production book

2009-03-19

Reference: Ratatouille

In Brad Bird's Ratatouille, "Gusteau" is a ghostly figment of imagination. He is surrounded by swirling particles that remain close to his form. He is slightly transparent and blurry-edged, and he has a wide, bright glow.
(click images to view)

The particles emanating from Gusteau are small, gold, and random, creating a "stardust" effect.

When Gusteau moves he leaves behind momentary blurry trails, and the stardust hangs in the air behind him for a short time. The overall effect of these creative choices gives the viewer the impression that this character is unreal... Rather, he is imagined and may appear or disappear at any time.

In “Sugarplums”, I imagine a similar treatment for the gifts that appear in the child’s dream.

Ratatouille. Dir. Bird, Brad, and Jan Pinkeva. The Walt Disney Company, 2007.

Midterm Review Summary

I felt that my review was generally favorable, with most of the comments aimed at improving the project. The panelists uniformly expressed the opinion that "Sugarplums" is fundamentally sound regarding story and technical execution, and that I have a good foundation on which to build. I would like to briefly touch on a few points that they raised.

The panelists were all interested in further clarity regarding the "Christmas gifts". The appearance and action of these items present a myriad of opportunities, and this will be an area which will need further development during the second half of the semester. I felt their specific suggestions were a bit broad, and occasionally unfeasible in scope technically, but I think they were unanimously challenging me to explore, and I agree with them on that point.

One panelist suggested that I was perhaps giving away the conclusion by foreshadowing too heavily. This is a point with which I initially disagree, but I think it is an interesting comment, and I'd like to discuss it further. I would like to create a sense of tension that builds towards a release, and this line of inquiry goes straight to that point.

The subject of shooting in a greenscreen studio environment was probed regarding whether or not it was necessary or appropriate. I feel quite strongly that it is both. I may have not communicated clearly, however, why I think so. I will need to address this concern visually and be able to defend this choice from a technical standpoint. I agree with the notion that shooting greenscreen should not be done as a novelty, but for a purpose.

Finally, I believe the overall look of "Sugarplums" will be better communicated with the addition of style frames in particular, as well as camera tests and animation tests. The goal of the remainder of the semester will be visual clarity. Below is my transcription of the notes provided by the panelists, as well a compilation of multiple "buddy notes". Attached are scans of the original panelist review forms.

Nisi Jacobs

- Well organized
- Great references
- Camera angle – closeup, wide, closeup…more variety?
- The presents need to more animated…people using them…doing something…Pee Wee Herman driving through bedroom, ballerina comes in room and jumps on bed or flies through it…
- Photo real -- *target that

Mike Cushny

- Look at the film Poltergeist
- Great concept and good story
- Try to pick the props that will be seen in the dreams so that they can have some character without needing to have people manipulate them

Patricia Heard-Greene

- Focus on kids age, really excited about Christmas...populate the room giving us some excitement
- The cool toys that he thinks about should be tied to his age character, boyishness, fantastical and still not good enough
- Photoreal and dreamy are not the same. Look more into how this will be magical.
- "Train does his thing"...What is this movement
- Limit shots and ??? the ones you are showing
- No fear! Break the wall, gravity and anything else that is in the way. Don't be safe in what your shoot for—just plan well.

Buddy Notes

- Why greenscreen – set design
- Think about the technical work – you could shoot it real – production-wise you should explore other options before
- Connection to character could be more advanced
- More animated presents
- More like the way you dream
- Hone the technique to get the best product
- Seems like you are telegraphing too much that he'll get a train
- Limit the shots
- Don't be safe w/ greenscreen

Grading Criteria

The evaluation of your thesis project may be based on but is not limited to the following criteria.

Thesis Previsualization Evaluation Criteria Form
Spring 2009

Matthew Stalker

Thesis Panelist (print) Nisi Jacobs

1. Completeness – Did the student deliver all components required by the department in order to fulfill the academic standards for a thesis project? Did the student deliver all components he/she intended to be part of the project?

O strongly disagree O disagree O agree ✓ strongly agree

2. Thesis Statement and Execution – Does the project have a clear and concise concept? Does the execution match the intention as described in the thesis statement?

O strongly disagree O disagree O agree ✓ strongly agree

3. Research – Did the student explore various avenues and apply the most appropriate solution to the project?

O strongly disagree O disagree ✓ agree O strongly agree

4. Originality and Effort – Does the project demonstrate a high level of enthusiasm, ambition, experimentation and challenge?

O strongly disagree O disagree ✓ agree O strongly agree

5. Technical Quality – Did the student choose the appropriate tools and techniques and have they been used with evident skill?

O strongly disagree O disagree ✓ agree O strongly agree

6. Artistic Quality – Did the student develop an artistic concept and an individual design solution appropriate for the idea of the project?

O strongly disagree O disagree O agree ✓ strongly agree

7. Production Value – Did the student 'polish' and refine the project ready for a professional presentation?

O strongly disagree O disagree O agree ✓ strongly agree

8. Presentation Skills – Did the student clearly verbalize and visualize the intent, the process and the success of the project in form of a printed documentation combined with the oral defense?

O strongly disagree O disagree O agree ✓ strongly agree

Final grade recommendation by the Panelist

✓ Pass with Honors O Pass O Incomplete Pass O Fail

date 3-12-09 signature Nisi Jacobs

! Attach an additional page with additional and comments to this paper. Reference your comments with the number index of the grading criteria on this form.

SPRING 2009 THESIS PREVISUALIZATION

Student Name: Matthew Stalker

Panelist Name: Nisi Jacobs

Date: 3-12-09

well organized

Great references.

inside- closeup wide closeup
more variety?

The presents need to be more
realistic people using them - dog sounds
Pee Wee Herman doing through bedroom -
a ballerina comes in room +
jumps on bed or flies through etc.

photo real + target that

Grading Criteria

The evaluation of your thesis project may be based on but is not limited to the following criteria.

Thesis Previsualization Evaluation Criteria Form
Spring 2009

Matthew Stalker

Thesis Panelist (print) CUSHNY

1. Completeness – Did the student deliver all components required by the department in order to fulfill the academic standards for a thesis project? Did the student deliver all components he/she intended to be part of the project?

O strongly disagree O disagree O agree O strongly agree

2. Thesis Statement and Execution – Does the project have a clear and concise concept? Does the execution match the intention as described in the thesis statement?

O strongly disagree O disagree O agree O strongly agree

3. Research – Did the student explore various avenues and apply the most appropriate solution to the project?

O strongly disagree O disagree O agree O strongly agree.

4. Originality and Effort – Does the project demonstrate a high level of enthusiasm, ambition, experimentation and challenge?

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O strongly disagree O disagree O agree O strongly agree

8. Presentation Skills – Did the student clearly verbalize and visualize the intent, the process and the success of the project in form of a printed documentation combined with the oral defense?

O strongly disagree O disagree O agree O strongly agree

Final grade recommendation by the Panelist

O Pass with Honors O Pass O Incomplete Pass O Fail

date 3/12/09 signature

! Attach an additional page with additional and comments to this paper. Reference your comments with the number index of the grading criteria on this form.

SPRING 2009 THESIS PREVISUALIZATION

Student Name: Matthew S

Panelist Name: CUSHNY

Date: 3/12/09

Look at the film. "Poltergeist"

great concept, and good story

try to pick the props that will be seen in the dreams ~~that~~ so that they can have some character without needing to have people manipulate them.

Grading Criteria

The evaluation of your thesis project may be based on but is not limited to the following criteria.

Thesis Previsualization Evaluation Criteria Form
Spring 2009

Matthew Stalker

Thesis Panelist (print) PHG

1. Completeness – Did the student deliver all components required by the department in order to fulfill the academic standards for a thesis project? Did the student deliver all components he/she intended to be part of the project?

O strongly disagree O disagree X agree O strongly agree

2. Thesis Statement and Execution – Does the project have a clear and concise concept? Does the execution match the intention as described in the thesis statement?

O strongly disagree O disagree X agree O strongly agree

3. Research – Did the student explore various avenues and apply the most appropriate solution to the project?

Push!

O strongly disagree O disagree O agree O strongly agree

4. Originality and Effort – Does the project demonstrate a high level of enthusiasm, ambition, experimentation and challenge?

O strongly disagree O disagree O agree O strongly agree

5. Technical Quality – Did the student choose the appropriate tools and techniques and have they been used with evident skill?

O strongly disagree O disagree O agree O strongly agree

6. Artistic Quality – Did the student develop an artistic concept and an individual design solution appropriate for the idea of the project?

O strongly disagree O disagree O agree O strongly agree

7. Production Value – Did the student 'polish' and refine the project ready for a professional presentation?

O strongly disagree O disagree O agree O strongly agree

8. Presentation Skills – Did the student clearly verbalize and visualize the intent, the process and the success of the project in form of a printed documentation combined with the oral defense?

O strongly disagree O disagree X agree O strongly agree

Final grade recommendation by the Panelist

O Pass with Honors O Pass O Incomplete Pass O Fail

date _____ signature PHG

! Attach an additional page with additional and comments to this paper. Reference your comments with the number index of the grading criteria on this form.

SPRING 2009 THESIS PREVISUALIZATION

Student Name: MATTHEW STALKER

Panelist Name: PHG

Date: 3/12/09

- Focus on Kids age, really excited about christmas populate the room giving us the same excitement
- The cool toys that he thinks about should be tied to his age character, brightness, fantastical + still not good enough
- Photoreal + dreamy are not the same. Look more into how this will be magical
- "Train does this thing" what is this movement
- Limit shots + Pan the ones you are showing
- No Clear! Break the wall, gravity + anything else that is in the way. Don't be safe in what you shoot for — just plan well.

1. alternatives to green screen
2. shot variation
   - differ angles
3. connection w/character?
4. styles?
5. - possible animations, more humorous, messy, dreamy
6. how to incorporate photo realism?
7. how do pratical elements appear?
8. look into toy props that you could work with
9. age of child
   - study personality - give him character

Matt

Nisi

- great references
- the shot ~~varet~~ variation needs to be improved.
- character needs to be improved
- Make / influence of Pee-wee Herman. – Something like / similar to a dream.
- Have the photo-like reference.

Mike good concept!

- Concern when skates are ~~d~~ shown?

Nisi

- Balerina jump on bed
- Reveal the last choice (TRAIN)

Patricia

- Focus on the kids age, boyiness what gets him up in the morning
- What does that mean.
- Photo or dream is something

Matt Midterm Review

- Why green screen - set design
- think about the technical work
  you could shoot it real / production wise
  you should explore other options before

Nisi - well organized - great reference
- one issue the shot variation could be more exciting.
- connection to character could be more advanced.
- more animated presents more pee wee herman style - skates skating, making a mess and chaos.
- more like the way you dream.
- honing the technique of getting the best product.

Mike - its a good idea but questions - will actors be floating what will they be doing
- seems like you're telegraphing too much that he will want a train.
- maybe slowly reveal that he will want trains

- props need people to work.
- if there are other props that can be animated more easily.
- focus on his age and what excites him.
- elements will be live action – what does "do its thing"
- limit the shots - you might not need
- if you going to green screen make it like holy fuck! this is cute

Matt

Patricia – Why shoot Green Screen?
yes you have access but weight it
as to what is priority.
Put your production into the Dream area.

Nissi + Very organized, great references

– Your Shot Variation ~~out~~ could be
Enhanced.

Your Character connection needs to happen.

The presents need to be animated – they
need motion + chaos + fun

For Photo Realism Find out what your method

Miko – Great Concept you can do it – etc.
Great Foundation!

When S Vats shown do they pop up? etc.
How do they transport in?

We know has a plan on the usrast from the
beginning. Reveal this

The Skats don't have a person on them
So may be use another object (roller skates, or a treadmill)

Patricia – Focus on the Kids Age
IF your going to use Green Screen USE it!!

PhotoReal vs Dreamy are ~~Two thing~~ Contrast.

The Ballerina does nothing for Patrica

Limit your shots.

If your gonna green screen make it Amazing!!