Computer Animation I   **CS/HACU 174, Fall 2001**
Final Project

For your final project you will create a short computer animated film. Your film must tell a story, it must contain a character, and it must be comprised of exactly three shots.

Even though your film isn't due until the last day of class, you are expected to hand in four supporting assignments during the production of your final project. Each of these assignments counts as a "handed in" assignment as described in the syllabus, in other words, if you ever fall two of these assignments behind you will not receive an evaluation in the course.

PART ONE due Wednesday, November 7th at the beginning of class

Three to five short treatments (TYPED, on paper) of final project story ideas. List your favorite idea first, and so on. Be sure to **include your email address** as I will need to contact you and give you the go ahead on one of your treatments.

For the purposes of your final project, a treatment can be as simple as a sentence describing each shot. For example:

A baby crawls across a lawn while its mother chats with a friend. It is obvious that the unattended baby is crawling directly towards a cliff. At the last minute, Mom grabs her child, saving the day.

Since you're only allowed three shots, your story will have to be quite simple. Your stories should also not require any dialogue. It will be purely visual.

One common mistake in the treatment stage is proposing **inflected** shots (a term I'm borrowing from playwright/director David Mamet). An inflected shot is something like: *the baseball player, distracted by thoughts of his deathly-ill mother, strikes out looking*. How could you possibly make this a single shot?

A shot with that much information is best split into multiple shots. What series of **uninflected** shots might you use to tell that particular story? Rely on the audience's ability to integrate disparate shots across a cut (montage). Juxtapose a shot of the batter's face with a shot of an old woman in a hospital bed, for instance. The shot of the woman tells us she's sick, and the fact that it comes after the shot of the player's face tells us that she's on his mind. How might you make the connection that it's his mother? Would you have to?

PART TWO due Monday, November 12th at the beginning of class

A storyboard, model list, and shot breakdown for the treatment that I have approved through email. The list and breakdown should again be typed, and all three should be handed in on paper. A class will be devoted to introducing these production tools in time for you to create them.

PART THREE due Monday, November 19th at the beginning of class

The first versions of your character model(s) and the other major models from your film. Hand them in to the Course Storage disk. We will be holding **model review** in class, where we will look at and discuss the models in groups.

due Wednesday, November 28th at the beginning of class

A rendered **animatic** for your film in QuickTime format. An animatic is a single movie file that contains your three shots back to back, but only shows the layout and rough blocking (not animation). Hand them in to the Course Storage disk. We will review these in class for staging, timing, and storytelling.

due Wednesday, December 12th at the beginning of class

Your final film, ready for viewing, and your complete content folder. All on the Course Storage disk.