THE UNCLOUDED REALM

A multi-media production thesis by Ilana Meeker and Elena “Lanie” Najjab

with advisement from David Olsen
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Overview

In today’s polarized world, conflicting cultural perspectives are often the root of fierce debate. However, these differing perspectives lead to stylistic differences in film, art, and literature across countries, time periods, and even individual directors or writers. For our thesis film, we explored how these valuable differences in form and expression can act as a window into understanding another person, place, and time’s ideology, and thus, reality. Moving from the external to the internal, our film is divided into three acts that investigate the impact of ethereal, material, and individual ideology respectively. These acts are further divided into a series of vignettes. Our film changes medium forms between—and sometimes within—each vignette, using live action, hand-drawn animation, 3D animation, motion graphics, stop-motion, and claymation. Going beyond aesthetics, these media shifts allow us to draw attention to the shifts in perspective experienced from vignette to vignette, highlighting similarities and unexamined differences in ideologies. Additionally, we methodically varied the style of our vignettes in terms of mise-en-scène, color, lighting, editing, and other cinematic techniques in order to get our message across as cinematically and accurately as possible. To present our research and theory in a comprehensible way and to connect the different styles of vignettes, we incorporated the same protagonist into each vignette. Much like Lewis Carroll’s Alice, our main character, Clio, experiences these strange realities alongside the audience.
History

As juniors studying abroad together in London, we began to discuss our respective thesis plans for the next year. Lanie had plans to create a stop motion; Ilana dreamed of doing a drawn animation. While neither of us knew what the subjects of our theses would be, we were both independently interested in exploring the concept of ideology within our films. Given the time-consuming nature of the animation process, we began to discuss combining our theses into one shared project.

We did not take the decision to make a joint thesis lightly. It goes without saying that group projects often end in disaster. However, we knew that we had similar aesthetic tastes before we had even met each other. Besides having similar names, we both came to Wellesley with appreciation for many of the same media, a few of the same clothes, and essentially the same hairstyle (which resulted in several people mixing us up). Once we found ourselves in CAMS courses together, these similar tastes led us to appreciate each other’s work and become friends.

Almost like literary foils, our similarities highlight our differences. While Ilana is a vegan, Lanie is an omnivore. While Ilana is from upstate New York, Lanie is from Texas. And—perhaps the most glaring difference—while Ilana is Jewish, Lanie is Palestinian. The fact that our similarities can transcend the differences in our cultural backgrounds has, in many ways, inspired and strengthened our thesis. When coming up with ideas for vignettes, we did not shy away from exploring concepts that the other person views differently. In the process of discussing and ironing out our vignettes, we gained insight into how our ideals are viewed by “the other side,” which in
turn, strengthened our ability to escape (if only somewhat) our own inherent biases in the same way that our protagonist does over the course of our film.

**Dividing the Work**

**Director System**

As discussed earlier, we both wanted to do animation, but we did not want to do the same type of animation. In thinking of how to combine two different media into one film, we began to imagine the film as being split into several interconnected vignettes rather than one continuous storyline. This notion lent itself well to exploring different ideologies, as we used each media and vignette shift to reflect a shift in perspective. The decision to follow through with this idea came with the added benefit of allowing us to designate one lead director for each vignette. While we both contributed in some way to all of the film, the lead director had final say in creative decisions for her vignettes.

**Vignette Framework**

After establishing the vignette structure, we began brainstorming as many vignette ideas as we could think of. Over the course of the summer, we began to further develop these vignettes. We cut out those that we thought did not have enough depth, and kept those that did. Once we had a general idea of which vignettes we would be using, we began trying to order them thematically. We divided the vignettes into three acts that moved from big picture to small—exploring ethereal
culture, material culture, and individual ideology respectively. Outside of these acts, we decided to put some of our ideas into a framing device that would be used to introduce the main character, Clio, and bookend the film.

**Vignettes in Chronological Order with Designated Director**

Frame
- Opening Cave—Shared

Act One: Ethereal
- Dragons—Ilan
- Folklore—Lanie
- Thierocephaly—Ilan

Act Two: Material
- Futurism—Ilan
- Nude Descending a Staircase No. 3—Lanie
- Manet—Ilan

Act Three: Individual
- Reflection—Lanie
- Nightmare—Lanie
- Rashomon—Shared
- Steam Lodge—Ilan

Frame
- Seeing Through Many Eyes/Closing Cave—Shared
Vignette Descriptions

Opening

Our film opens with our main character, Clio, warming her hands by a fire in a forest clearing. The fire rears up and embers fly into the air around her. These embers transforms into a firefly, one of which she follows into the woods. She is as oblivious to the forest’s magic nature as she is to what she is getting herself into. When she finally catches the firefly, she opens her hands to see it is gone. Instead, she is holding a cave. We are transported inside the cave, where she floats without a care. As she dives below the surface, however, the water darkens. Emerging from below, she watches as the stalactites on the cave ceiling transform into a forest. This causes a literal shift in perspective as the cave turns, revealing that she is looking down from above. For the sake of clarity, we have been referring to this version of Clio as the Overseer. In the forest below appears a smaller Clio, the Underling, who stares up at herself in shock and confusion. Hearing a noise from somewhere else in the forest, the Underling looks away from the Overseer. When she looks back, the Overseer is gone. Instead, a mystical white spider floats in the sky above her, weaving constellations. The spider weaves Draco, a dragon constellation, which comes to life and flies into the next vignette.
Dragons

As Draco—embodying the style of medieval Western dragons rather than the Greek serpent equivalent—flies Eastwards, the night sky begins to lighten until he disappears behind the clouds. From the white canvas of clouds, a Lung Dragon—based on the style of Song and Muromachi period dragons—is painted into life. This dragon flies off into the Westward clouds. These clouds pull apart like a curtain, revealing a canvas in which the two dragons fly in to meet each other. As they do, the landscape behind them is revealed, depicted in the style from which they themselves are illustrated. The European dragon breathes fire and the Lung dragon breathes water and the streams meet, creating a bout of steam that grows along the border of their two worlds. From this mist, mandalas radiate—one in a Celtic design and the other in Zen Buddhist. After a few moments of this mixture of pressure and creation, the steam intensifies and everything goes white.

Folklore

The smoke clears to reveal a Middle Eastern shadow puppet set, which Clio is now a part of. Confused, she runs off and watches the events of the play from her hiding place. In the play, a beggar girl, Scheherazade, asks two men for help. They ignore her. Sad and alone, Scheherazade retreats to the ocean, where a fish washes up on the shore in front of her and begins to flop around. She cries for the fish, and the water from her tears save its life. The fish is revealed to be a jinn. To repay Scheherazade for saving him, the jinn grants Scheherazade fine clothes, wealth, and a
flying carpet. She climbs aboard the flying carpet, which takes her soaring over the city people who once admonished her and to the castle, where she is invited in by the prince.

**Theriocephaly**

Mist rolls in to cover the puppet show. Hands wave away this fog to reveal a pile of cards face down on a wooden table. The first card is drawn and placed to the North. At first this card contains nothing but a few white rabbits, but Clio falls into the card a la ‘The Hanged Man’ (see significance section). The second card is drawn and placed to the West, revealing Bastet with three cats at her feet. The third card is drawn and set down in the East to reveal Hayagriva with a horse. The last card is flipped revealing the Dandy with three foxes. These foxes are shot and though the Dandy does not react, the main characters of the other three cards turn to look. The Dandy, eyes still closed, walks out of the card as the camera zooms into the background of his card which has started to come to life.

**Futurism**

The background of the Dandy card shows Stonehenge and a large astrological clock looming in a blue sky. As the scene comes to life—clouds moving across the sky, the sun setting, and the sky getting darker—the clock begins to tick faster and faster. As it reaches its top speed, the stones begin to morph and transform in different ways, becoming the buildings and skyscrapers of a city. Lights like searchlights grow and seem to change the buildings’ color as they pass over them. One beam of light grows from the center of the growing city and passes over the frame, wiping away the previous shot and revealing a city street. The camera rushes down this city street—the
clock still ticking in the sky above—and turns to reveal a museum. Clio runs into view and pushes open the doors of the museum.

**Nude Descending a Staircase No. 3**

In the art museum, a there is photo of Clio on a staircase. The photo first begins moving as a stop motion, and then as images in a praxinoscope, which comes out of the wall. The praxinoscope recedes back into its frame as it slows to a stop. Marcel Duchamp’s *Nude Descending a Staircase No. 2* fades in over the space where the photo of Clio once was. Clio emerges from the other side of the painting and continues on.

**Manet**

Clio continues down the hallway, passing Manet’s “A Bar at the Folies-Bergere.” Something in the piece catches her eye. As she scrutinizes it, she hears a noise over her shoulder and quickly turns to look. When she looks back she is surprised to find herself inside the painting having replaced the original main subject. She is very confused inside this warped version of the piece, and the background characters simply continue to talk amongst themselves. She turns to face the mirror behind her and touches it. As she does so, the style of the scene changes from impressionistic to cubist—including Clio herself! She steps away from the mirror in a hurry, returning herself and the scene to its original style. As she recoils from the mirror, she knocks over a glass on the counter behind her. The glass spills a puddle of water into which a smaller version of Clio falls.
Reflection

From this puddle, Clio falls through the cave. This time, there is no Overseer/Underling dichotomy. Instead, Clio is alone with her reflection. When she hits the “water,” she merges with her reflection and continues falling.

Nightmare

Clio lands in her bed and closes her eyes. Now asleep, Clio sits back up in her dream. She looks around her room. Something is off. Suddenly, the walls change color and disappear. Intrigued, she steps out into the forest that now exists just outside of her bedroom. She stops when she comes to a clearing within the forest where she sees monsters ominously coming towards her. She hides behind the tree. When she looks back out, the monsters are circling a large egg that has appeared out of nowhere. Once again, she hides before her curiosity gets the best of her and she peeks back around the tree again. The monsters are seeming less and less scary, as they are now adorning the egg’s nest with flowers. Eventually, she then joins in on the merriment. The egg hatches to reveal a new version of Clio. The old Clio is gone. New Clio waves goodbye to her new friends as she walks off through her bedroom door.

Rashomon

Clio emerges from the other side of her door into a masquerade party. Immediately, a woman in a phoenix costume pulls her into a dance. We relive this moment several times before switching back and forth between a disoriented Clio’s point of view and that of the phoenix
woman. (Time continues to repeat itself in this manner until the vignette is almost over.) Clio is spun away from her dance partner and bumps into The Waiter, whose point of view we see next. While The Waiter serves Vanity, Clio is offered something to drink herself. However, there seems to be something wrong with it, and she’s coaxed into a new dance circle. While Clio is dancing, we switch to Vanity’s perspective as she looks in a mirror and pets a dog. The next perspective we see is that of the dog as he runs to Sun Mask. We soon switch to Sun Mask’s perspective as Sun Mask is approached by Clio. Sun Mask gives our heroine a candle, and motions for her to leave. Taking one last look back at the party, Clio heads back to the door she came from. When she gets there, she finds it holds a reflective portal similar to the one she fell through in Reflection. Steeling herself, she walks through.

Steam Lodge

The door has let Clio out into a forest, and there she stumbles upon a cave. Upon entering the near total darkness of the cave, warm, glowing rocks are doused in a steady stream of water, creating steam. Clio breathes meditatively in this sweat lodge environment, her face lit only by the crackling stones on the floor before her. Slowly, the right (eastern) half of her face is lit up in yellow. The profile of “the father” drifts onto her still features and then fades away. Next, the left (western) half of her face is lit in blue. Upon that side we see the profile of “the mother.” She too comes into being and fades away. Third, Clio is lit from the front (south) in red. A depiction of her child self grows from her heart, smiles, and fades away. Finally, Clio is backlit (from the north) in white. Her third eye opens—white against the total blackness that has been the rest of the scene. It flickers and sounds like a reel of film starting up. The white light grows, and we enter the “ancestor
“montage.” Scenes from archetypal, collective ancestry—mingled with deeply personal moments from family history play like an old film or like flashes of memory flowing through the stream of consciousness. It ends with Clio’s child self opening her eyes and connecting to a present Clio, also opening her eyes.

**Closing**

Clio blinks. When she re-opens her eyes, she is seeing through the eyes of an impressionist painter standing by the edge of a pond. The artist blinks, and she is then seeing through the eyes of a child reading in a library. Next, she sees through the eyes of a tarot card reader, a woman making shadow puppets, a city dweller, a stargazer, a tea drinker, and a forest wanderer. The perspectives come faster and faster until all the viewer can see is many eyes opening in rapid succession. In a peak of revelation, these eyes fade into Clio’s once more as she too opens her eyes in wonder. She looks up in the steamlodge-cave she is in, her gaze following the cave wall up to an open starry sky. One by one, these stars go out until only one remains. This star grows brighter and becomes the firefly she followed at the very beginning of her journey. She catches it with ease this time, and it glows brightly. As the glow overtakes the scene, Clio fully smiles for the first time in the film—finally having a deeper understanding of herself and the world around her.
Research, Inspiration, and Significance

Opening

As we previously discussed, we chose to portray different perceptual realities through different media and styles. Because these medium switches are meant to carry deeper meaning, it was important for us to introduce them to viewers in a powerful way and to ground the film with an overarching “plot.” We achieved these goals by framing the film with vignettes that are driven by particularly engaging visuals and that are focused heavily on Clio, the one character who connects everything.

After the main theme of our thesis had been solidified, Ilana, a veracious Terry Pratchett reader, thought of his quintessential quote, “Open your eyes, and then open your eyes again” as a possible epigraph to the film. This quote is more than a description of the major visual elements of our film. (We will discuss the motif of eyes in our “Themes and Motifs” section later on.) The message is about going deeper and seeing the world more clearly. When one opens her eyes, she perceives her environment as a reality based on her understanding and position in that moment. To open one’s eyes again is to be aware of this sight and to see reality as it truly is, or, more accurately, see how it may look in another individual view.
The look and feel of the forest at the start of this film is largely inspired by the forests of Scotland (Glencoe, in particular) through which we traveled during the early planning stages of this project. Because our thesis journey began in the woods, it made sense for our protagonist’s journey to begin there as well. The animation style in the first half of this vignette was largely inspired by Tomm Moore and Nora Twomey’s *Secret of the Kells*.

![Left to Right: A still from Secret of the Kells and a stylistic concept board we created for this scene](image)

Thematically, the forests of our film act like the primordial wood in Arthurian legend: a liminal space in which quests begin and time has little to no meaning. If one wanders from the path, the forest will guide the traveler to where her story needs to go.

The firefly that emerges from the fire is also essential to the conception and framing of this story, as it alludes to the Will o’ the Wisp—a mythical sprite characterized by its phantom light and tendency to lead wayfarers astray. This creature brings Clio into another reality and leads her away from the safety and comfort of her fire. While these fairy-like creatures are often considered mischievous and dangerous, Clio leaving the security of her fire is a positive choice here. The firefly
lights Clio’s way into new realms of understanding, much like the new realms of understanding discussed in the allegory of the cave from Plato’s *The Republic*.

The scene in which Clio swims in a cave that turns into another world is a direct connection between our film and Plato’s cave (See: “The Title” for more details on the significance of Plato’s Cave). We feel that this reference is fairly obvious, but what is less obvious is the backstory that inspired it. Specifically, the moment in which Clio goes from below the cave’s ceiling to above it was the first inkling of an idea we ever had for this film. It began when Lanie went to Mexico for spring break of her sophomore year. She stayed up extremely late one night editing a video essay, and awoke early the next day to hike through ancient ruins in the hot sun. She then had a massive nosebleed, in which she lost a lot of blood. Immediately following these events, she went swimming in a cave and hallucinated that the stalactites on the cave’s ceiling were actually the terrain of a world that lay beneath her. This hallucination came to her in the style of a Studio Ghibli animation. When Lanie first heard that Ilana was interested in doing an animated thesis, she immediately thought of this moment, and as the two of us began to discuss working together, our conversations continued to circle back to how we could incorporate this concept. We ultimately decided to feature it in the film’s opening when we realized the connection to Plato’s cave would bring deeper significance to concept.

When deciding how to visualize this, we ran into a few rough patches. Much like how Ilana was designated to direct the Steamlodge vignette, we decided it would be best for Lanie to direct this part of the opening. However, a key difference between what is possible for drawn animation and what is possible for stop motion animation is the presence of gravity. We looked into many different ways to make the Overseer so that she could be floating in a stop motion version of
water, but we were unable to find any options we liked that allowed her to be turned 180°.

Similarly, the tripods available to us made it extraordinarily difficult to smoothly capture a stop motion in which the camera turns and the set remains upright. For these reasons, it was decided that the face emergence shot and the floating Overseer’s head would be captured using live action footage. However, it would have been impossible to do the cave ceiling transformation in live action. Therefore, all of the cave elements after the face emergence were kept as stop motion, and it was decided that the cave rotation shot (the only shot in which both the Overseer and the cave ceiling are shown) would be digitally edited together.

To record the live action shots, we initially wanted to film our actress with a drone flying above her in Lake Waban. However, we learned that it is illegal to fly a drone directly above someone. Additionally, we found out that our actress cannot swim (See the “Reflections” portion of this section). Instead, we opted to film our actress in a dorm bathtub. We used a black bath bomb to darken the water so as to obscure the ceramic tub behind the actress.

*Left to Right: Concept art and the recorded version of the face emergence*

These shots were very difficult to obtain due to the cramped nature of the dorm bathtub, which is in a stall not much larger than the tub itself. Because we could not physically move the camera any
further away from our actress, our shots of her from the side that were intended to be used for the
cave rotation shot had to be heavily edited for the Overseer to look like she was a decent size in
proportion to the cave wall, which had already been created.

Top: The furthest we could get away from our actress in the bathroom stall. Bottom: the same shot with overlays of moving water
incorporated to make the Overseer smaller.

We ran into further problems with the stop motion side of the rotation shot. In creating the
cave set, we used insulation foam to create a rock-like texture (see “Equipment and Programs”).
Originally, the cave wall that we created was curved into a “C” shape that would allow us to easily
attach the forest elements to one side of the curve and then edit the live action footage of Clio into
the opposite side of the curve. Although the instructions on the foam said it would finish
expanding completely in 8 hours, the cave wall was left to dry for weeks in a mold that would make
it C-shaped. However, the wall was taken out of its mold to be displayed during our critiques with the art professors. When it was taken out, there were no indications that the wall would change at all. However, we found that the wall had straightened out completely when we returned from winter break. It was not bendable enough to be forced back into its original shape. This had a large impact on the rotation shot, as it was no longer possible to organically depict the forest on a curved surface. Instead, we had to create a stop-motion overlay of the forest from the side and then digitally insert it on top of a separate stop motion shot of the cave wall.

When thinking about the deeper, theoretical significance of the cave scene, we wanted to establish that Clio starts the film very much focused only on herself (this is also hinted at by how little she notices the creatures while walking through the forest). To do this, we made sure that the only person who lives in the forest on the cave ceiling is a tinier version of Clio (the Underling). We included the shot-reverse-shot of the Overseer and the Underling looking at each other to really emphasize this connection.
We chose to end the opening with a point of view shot of a spider weaving constellations into the night sky. Constellations are significant in that they are an early example of humanity’s ability to project meaning and stories into the natural world. The constellations we chose to feature are set to accurately match a summer’s sky in the upper North Western hemisphere. This contrasts with the cave’s physical features, which are more like those found in caves located in the Southern hemisphere. Given the film’s overall meaning, we did not want to pin down Clio’s location in the opening to just one part of the world. We chose to have a spider weaving the constellations because in many cultures—Greek, Egyptian, Celtic, and Lakota—spiders are considered to be representative of feminine creative energy and are seen as dream and fate weavers. It follows that an allegorical figure known for creating destiny would weave our first vignette into being.
Dragons

Throughout our studies of art history, mythology, literature, and other cultural media, we have generally learned about art movements temporally—focusing on a relatively focused location and following culture chronologically. Coming from this viewpoint, it can be enlightening to look at art that was being created at the same time, but in spatially different places in the world. In doing so, one may stumble upon cases of parallel development, or the occurrence of similar conclusions (in relation to technology or art) reached in the same (temporal) circumstances but in different places.

Art by Yokohoo

An area of parallel development that we knew we wanted to explore from early on in our pre-production was the depiction of dragons. It is commonly known that many cultures developed versions of the dragon independently, but interpretations of this creature vary greatly. To focus our
research, we decided to explore the rise and surrounding art movements of dragons in two areas of the world—Western Europe (mainly the British Isles) and Eastern Asia (mainly Japan). After a short investigation, we were also able to settle on a general time period: 1000-1400.

Based on our general familiarity with Western art, locating the rise of English dragons in Medieval art was not too difficult or surprising. What was unexpected was how different most of the early Western dragons looked from how we imagine them today (these unfamiliar depictions last well into the Renaissance). Many of these early dragons were small and built from a menagerie of animal parts and given wings. While we ended up mainly basing the design of our Western dragon on the red and gold dragons of Wales (first referenced in 900 but came into common use around 1400), we discovered some classically defined dragons in Medieval illumination as well.

Some inspiration from Medieval manuscripts

Examples of more loosely defined “dragons”
In order to create the western background of this vignette, we discerned the main elements surrounding dragons in Medieval art. These elements include a focus on religious themes, story based rather than environment based messages, disproportionate perspective, flat planes, and “primary” colors (red, blue, gold, green). As you can see above, most of our inspiration came from ink based illuminations. When delving into the research for the Eastern side of the vignette, we were able to find many common threads in addition to dragons that enabled us to build a meaningful background.

*Detail from the Song Dynasty scroll Nine Dragons by Chen Rong, Tracing from Yuan Dynasty ceramics, Muromachi period hanging scroll of Sonshō-ō from Minuroto-ji Temple*
Choosing a parallel time period for the Eastern side of this vignette turned out to be more of a challenge not only because we had less familiarity with the art history in this area, but because the presence of dragons in East Asia—especially China—dates back several thousand years (in art, this early appearance existed as carvings). The first full illustrations and paintings of dragons we found in our research emerged from the Song and Yuan Dynasties in China around the same time as the Medieval illustrations we researched (900-1368). In addition to this era, we chose to draw inspiration from the early Muromachi Period (1333-1600) in Japan, as the art of this period was strongly influenced by the preceding dynasties in China.

Throughout this time, there was an emphasis on the artist’s connection and perception of their environment. These concepts are exemplified in rise in landscape painting in the Song Dynasty (notably ‘Waterfall Mountains’ shown below) and the retreat of many artists to nature during the Yuan Dynasty. This emphasis on nature, the ink wash painting (xie yi) of the Song Dynasty, and the arrival of Zen Buddhism greatly impacted the art of the Muromachi Period. This can be seen in the monochromatic, impressionistic style of ink painting applied to the depictions of the soft, rolling hills of Japan. To inspire the Eastern background of this vignette, we determined the main elements of this period to be a focus on conveying emotion or portraying the rhythm of nature, impressionistic use of white space, flat planes, and use of ink.
Example of Zen art: Landscape of the Four Seasons by Sōami (early 16th century). Example of Waterfall Mountains: Emperor Ming-huang's Flight to Szechwan by Anonymous (750)

In both Britain and Japan at this time, we learned that there was a parallel melding of different religious, spiritual and, cultural ideas that impacted aesthetic understandings of space. In Western Europe, most art was done for religious (Christian) reasons, but during this time there was also a renewed interest in Greek mythology (from which the Western dragon emerged) and a major influences from pagan ideology. In Japan, Chinese Confucianism, Zen Buddhism, and folk art came together to influence artistic interpretations of nature (which occasionally included dragons).
Because of these parallel intersectional influences, we decided for each side of the background to make up of three planes each representing an artistic movement from which dragon illustrations emerged in both areas. The flat planes would not only represent the commonality of layers of influence, but also the trait of flat planes in both Eastern and Western art. This layering was lost somewhat in the construction of the Western background, but two layers can still be seen in the East—the far background acting as an interpretation of waterfall mountains and the midground drawing inspiration from Zen landscape paintings.

*Summer concept art for the Dragon vignette*

The background was also intended to be done in watercolor and ink, replicating a third similarity between the two locations. Unfortunately, animating frame by frame in watercolor is exceptionally difficult to do and replicating ink digitally presented more problems. In the end, we had to settle for the Photoshop method of animation that we were more familiar with by the time we began the production process for dragons in January.
Returning to focus on the main subject of the vignette—the two dragon characters—we learned that not only were the design and art style of Medieval era dragons different in the far East and far West, but the perception of them was different as well. In Western mythology, dragons are associated with fire and considered evil while most Eastern mythology considers dragons to be water based and good (or at least ambivalent). The only similarities between the two characterizations are the idea that dragons are extremely powerful and have control over the weather. These characterizations are reflected in the vignette; the Western dragon is red and breathes fire while the Easter dragon is blue and breathes water. When they come together, they combine forces and create a growing cloud. This bout of steam radiates mandalas—celtic for the west and Japanese Buddhist for the east.

Folklore

When creating Folklore, we were interested in highlighting thematic connections between folktales that come from completely different cultural origins. To do this, we focused on finding connections between the two storytelling traditions we were already the most familiar with—Western and Middle Eastern folklore. We found that both cultures put emphasis on rags to riches transformations that come as the result of the protagonist displaying a positive trait. In Western folktales the trait is usually beauty or kindness. In contrast, the trait is almost exclusively cleverness in Middle Eastern folktales. Another common theme was the use of a wealthy marriage to signify a happy ending. When this happens in Western stories, the main character is almost always the person getting married, whereas it’s not unusual for a side character to get married in Middle Eastern stories. We reread many stories in the process of finding these shared tropes, but
for the sake of simplicity, this chart compares six stories that exemplify these and two other
commonalities referenced in our film:

<table>
<thead>
<tr>
<th>Story</th>
<th>Origin</th>
<th>Rags to Riches</th>
<th>Happy ending signified by a Wealthy Marriage</th>
<th>Wish Granting</th>
<th>Fish with Magical Powers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cinderella</td>
<td>Western</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>The Fisherman’s Wife</td>
<td>Western</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>The Frog Prince</td>
<td>Western</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Almost</td>
</tr>
<tr>
<td>Ali Baba and the Forty Thieves</td>
<td>Middle Eastern</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>The Fisherman and the Jinn</td>
<td>Middle Eastern</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Scheherazade from Arabian Nights</td>
<td>Middle Eastern</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

Given that dialogue would disrupt the overall flow of the film, a large factor when deciding which commonalities to include was how easily they could be shown visually. Themes like wicked siblings (which does exist in both traditions) could not be included.

The lack of dialogue also impacted how this vignette was created. We initially planned on showing two shadow puppet theaters—one Western and one Middle Eastern—side-by-side telling the same story at the same time. However, given the aforementioned emphasis on cleverness in Middle Eastern stories, it was determined that the soundless nature of the film could not accurately
depict a Middle Eastern story as easily as a Western one—especially given that most of our audience has more familiarity with Western tropes. To put a watered down version of a Middle Eastern folk tale next to a fairly accurate depiction of a Western folk tale would falsely imply that both were equally genuine. Instead, we decided to combine a simplified Cinderella story arc with Middle Eastern visuals.

The puppets are drawn in the style of Karagoz, a style of shadow puppetry that originated in the Ottoman Empire. The name “Karagoz” means “black eyes” in Turkish (Temari and Nassar). For our film, this name has the double-meaning of providing a subtle nod to the motif of eyes (see Themes and Motifs). But traditionally, this name actually comes from the eponymous character who, along with his friend Hacivat, is featured in every Karagoz puppet show (Şenyer 2015).

Karagoz and Hacivat are the first two characters Scheherazade interacts with, as they serve to replace the role of the wicked step-sisters.
Instead of a fairy godmother, Scheherazade is transformed by a jinn. When deciding how to draw the jinn, we did research into traditional Middle Eastern depictions of the creature. We found that jinn are often anthropomorphic, as they combine human-like bodies with various animal traits (See: “Theriocephaly”). We knew we wanted the jinn to start as a fish due to the surprising amount of magical fish we had previously discovered in our research on folk tales. However, we did not see any depictions of jinn that were particularly fish-like. Instead, most drawings we saw included horns and unusual ears.

We knew that the use of horns would read as a devil-ish characteristic to a Western audience, so we tried to make our jinn’s face look as friendly as possible. Although the rest of our puppets were outlined in black, we outlined the jinn in red as a nod to his magic. Similarly, he is the only puppet whose eyes were not drawn to be black to indicate that he is otherworldly.

In the process of researching Karagoz shows, we found one account that said, “Every piece of the shadow’s clothing was then colored to match real-life clothing. So to us children, this
perfectly made picture seemed to be of real men, women, and animals” (Jawhariyyeh). Inspired by this account, we set out to make the clothing of our invented characters (Scheherazade and the Prince) as accurate as possible. Middle Eastern clothing varies largely by region, so the only way to draw accurate clothing was to set the play in one specific location.

Women’s clothing by region infographic by Liz Ramos-Prado as commissioned for Brownbook Magazine

We chose to go with Palestine as the setting for our play due to Lanie’s personal connection with the region. (Her grandfather immigrated to the United States from Palestine in the 1940’s). Once
Lanie’s family lives in a small village near Ramallah, so we decided to go with the traditional costume from that region. Beyond the regional variances in overall garment shape, the embroidery of Palestinian clothing also varies largely by region. Palestinian clothing and textiles are famous for their intricate embroidery, which is widely considered the most beautiful in the Arab world. Given the cultural significance of these designs, we also did research into the specific embroidery patterns used in Ramallah. However, the current political situation has resulted in many regions’ particular designs being lost to history. Unfortunately, none of Lanie’s living relatives who were born in Ramallah were taught embroidery patterns (or if they were, they did not remember them).
However, after enough searching, we managed to find a description that said, “Ramallah dress contained abstract pictorials of the tall palm, the leech, stars, birds, and the Ramallah moon” (Crawfoot and Sutton).

Using this description in conjunction with the photos, we were able to recreate some of these patterns in the final puppet. In particular, we chose to highlight the tall palms, the moon of Ramallah, and wide open eyes. Wide open eyes were used as a reference to the recurring eye motif that is further discussed in “Themes and Motifs.”
For the prince’s clothing, we used reference images someone had posted online from an obscure museum display that featured two wealthy men’s clothing examples from Palestine.

Traditional Karagoz backgrounds are fairly sparse because a large part of the entertainment comes from the narration of the karagozoti, or Karagoz puppet master. To compensate for the absence of narration in our puppet show, we incorporated paper quilling into the backgrounds of each shot. This is further discussed in the “Equipment and Programs” section.

**Theriocephaly**

Anthropomorphism is the cultural or artistic conceit of giving animals humanistic qualities. It is often used to educate children and is a common way in which children relate to their environment. As a relating mechanism, anthropomorphism is deeply connected to egocentrism, the
inability to differentiate between other and self. Theriocephaly, the theme explored in this vignette, is a niche subgenre of the better known anthropomorphism.

theriocephaly is “the anthropomorphic condition of having the head of an animal—commonly used to refer to the depiction in art of humans [or deities] with animal heads” (Agamben). In art and mythology, the most well known cases of theriocephaly appear as gods and goddess or as fantastic beasts, with the exception of the rise of the English animal-dandy in the 17th century. In cultures with a prevalence of theriocephaly—ancient Egyptian, Sumerian, Hindu, Buddhist, Native American, and others—nature and animals were considered an important part of daily life. The animal half of a theriocephalic figure usually represented a species revered by the culture from which it emerged. This is not the case with the dandy.

The original dandy represented an ideal of modern British (17th and 18th century) society: “a man who is never ill at ease” (Gibbs 135). It makes sense that a guiltless aristocrat would be an aspiration for a culture that had begun to feel guilty in their relationship to objects and ownership (Agamben 48).

From left to right, a page Costume Parisien (1810), Fancy Fox by Sylvia Karle Marquet (1938), and engraving by Panquet (1843)
The artistic technique of combining characters, objects, or concepts that do not typically go together (such as the ideal of a non-existent modern man and a hunted, wild animal) is used to invoke a feeling of wrongness while provoking viewers to more deeply consider the relationship between the two combined concepts.

In the case of the theriocephalic dandy—whose animal half was not only a creature that was not revered but was always an objectified animal (i.e. fox, sheep, rabbit)—English artists seem to be pointing out and coming to terms with their relationship with nature, as well as overcoming repressed guilt with how their society treated animals as commodities. This dichotomy between various culture’s relationships to animals in terms of theriocephaly and anthropomorphism is explored in this vignette.

Because mythical figures, gods, and cultural characters often embody various archetypes, we thought tarot would be a suitable vessel to display the concepts we explored in research. The tarot deck is also built on archetypes—each card having a deeper meaning. Because of this, we chose specific numbers for each card in the scene to link the figure to the meaning of a tarot card.

<table>
<thead>
<tr>
<th>Card #</th>
<th>Tarot Character</th>
<th>Vignette Character</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Hanged Man</td>
<td>Clio</td>
<td>Changed thinking (the point of Clio’s journey)</td>
</tr>
<tr>
<td>2</td>
<td>High Priestess</td>
<td>Bastet</td>
<td>Memory (in reference to how long theriocephaly has been a part of human culture)</td>
</tr>
<tr>
<td>8</td>
<td>Strength</td>
<td>Hayagriva</td>
<td>Courage (in reference to what this god is consistently known for throughout the multiple cultures he has been a part of)</td>
</tr>
<tr>
<td>13</td>
<td>Death</td>
<td>The Dandy</td>
<td>Changed Behavior (the goal of this vignette)</td>
</tr>
</tbody>
</table>
With tarot as the frame as this vignette, we decided to use the style of the classic Rider-Waite deck to inspire this scene—including elements outside of the cards like the hands and the fog. This style had to be adapted to the simplified animation techniques we were using at the time, but the color scheme from the decks was a lasting feature that can be seen in the final product (though it is a slightly darker version). In the original sketches of the scene, the style inspiration is clearer.

![Cards from the Rider-Waite Tarot Deck (1910)](image)

This was the first vignette to be worked on by the animation team and is the only in the film to have gone through processes of traditional lightbox animation and rotoscoping in addition to the standard photoshop inbetweening and coloring.
Images showing the artistic process: from brainstorming/sketching (July 2017), putting ideas together into a concept (August 2017), to a screenshot of the finished digitally drawn animation (Feb 2018).
Futurism

This vignette acts as a notable transitional sequence between the first and second acts of the film, which is fitting as the Futurism movement itself acted as a response to a transitioning, modernizing world. The movement recognized the violence and the power in technological advancement, but celebrated the beauty of this accelerating world.

We found this style and perception of technology fascinating but wanted to put it in contention with both the natural world and its own past. The Futurism movement rejected the past, art history, and the natural world, but in this scene, the buildings of a city grow from the boulders of Stonehenge; an ancient feat of human technology. These towers grow amorphously, unorganized; metallic human creations struggling to come into existence in an organic world.

It was intentionally set that this scene emerged from the world of the Dandy—said card and the vignette from which it came allude to a culture in conflict with their relationship to the natural world on the brink of industrialization. In the Futurism scene, we acknowledge their past

Road to Futurism by Carlo Carrà (1920s), Mercury Passing Before the Sun by Giacomo Balla (1914), Gran Volta by Tullio Crali (1938)
where human invention may have existed more harmoniously with nature, and we watch as time
grows faster. The city of London blooms in Stonehenge’s place, bringing with it its own light,
overpowering the stars.

The inclusion of a looming clock (originally inspired by the Astronomical Clock in Prague)
was done in reference to the modernist idea that clock time is different than human, perceived
time, particularly in cities where the speed of life seems to be faster.

This scene also acknowledges the effects of technology in animation, as the scene begins in
traditional 2D animation and shifts into 3D animation.
Nude Descending a Staircase No. 3

The second act of our film focuses primarily on art from the early 1900s because this art period is characterized, in part, by its exploration of reality. Coincidentally, this time period is also connected to the emergence of cinema. Given our CAMS roots, we wanted to acknowledge and explore this connection. To do so, we decided to feature Marcel Duchamp’s *Nude Descending a Staircase No. 2*. As we learned in CAMS 201, this painting was inspired by early photography experiments by Eadweard Muybridge and Étienne-Jules Marey.
This overlapping of images that inspired the original work reminded us of another invention that was popular at the time—the praxinoscope. Praxinoscopes are a spinning device that uses mirrors to make short photo series appear to be moving as they briefly overlap each other in the mirror. This is very similar to the way that film projectors work.

With this vignette, we wanted to explore and visualize Duchamp’s creation process. To do so, we created a stop motion of our actress walking down the stairs and selected the 12 best consecutive frames. We then printed the same 12 photos and arranged them in a praxinoscope made by Lanie’s father. We filmed this praxinoscope and inserted it along with green screen footage of our actress into the art museum backgrounds that we made in Adobe Illustrator (see “Equipment and Programs”).
The artworks displayed in the background of this section are all highly relevant to our film, and primarily come from the early 1900’s. From left to right, top to bottom, and front to back, the artworks are *The Persistence of Memory* by Salvador Dali, *Son of Man* by Rene Magritte, *Nude Descending a Staircase No. 2* by Marcel Duchamp, *Starry Night* by Vincent Van Gogh, *Ophelia* by Sir John Everett Millais, *Several Circles* by Wassily Kandinsky, *Venus de Milo* by Alexandros of Antioch, and *Unique Forms of Continuity in Space* by Umberto Boccioni.

*The background used in Nude Descending a Staircase No. 3*

*The Persistence of Memory* was included due to its bending of reality. *Starry Night* was included as a reference to the constellations from the opening scene. *Ophelia* was also included as a reference to the opening—more specifically to Clio’s emergence in the cave. *Several Circles* was included as a reference to the Synesthesia vignette that was later cut from the Rashomon section (see
“Rashomon” later in this section) because it is widely known that Wassily Kandinsky’s art was inspired by his synesthesia. *Venus de Milo* was included as a reference to Wellesley’s own Venus statue that we have often passed in Jewett. And *Unique Forms of Continuity in Space* was included as a reference to our Futurism vignette.

**Manet**

In a way, the Manet vignette is a foil to the earlier dragon scene. Instead of contrasting perceptions of (natural) space from different locations, this scene compares how different artistic movements (close in time and space) interpret the modern world around them. In addition to the general idea of contrasting two styles of painting, this vignette looks deeper into the meaning behind the styles of Impressionism and Cubism themselves.

Impressionism (late 1800s) and Cubism (early 1900s) both arose from a world of artistic realism and began—for the West—to put the emphasis on the artist’s impression of a space or the perceived emotion of a place. As artists challenged what a piece of art could depict and how it could depict it, non-artists were more able to engage in a ‘conversation’ between reality, the art, and the artist. Up until this point, Western art had mainly existed as a means of telling viewers a story or as a spectacle. This role of art was able to change thanks to the mass urbanization and mechanization of the early 20th century (as displayed in the Futurism vignette). As the daily experience of the common man drastically changed, the art created to reflect this experience needed to change as well.
This exploration and projection of self is precisely why we chose to explore Manet’s “A Bar at the Folies Bergere” (1882). In the previous act, we explored big picture, seemingly timeless, and ancient aspects of culture. In this section, we have been exploring culture in an industrializing world- looking at movements rather than eras. In the next, we look at individuals. This piece, was the perfect transition between the latter two concepts, as it explores reflection, viewership and self. Additionally, Manet himself was transitional as a pivotal figure in the shift from Realism to Impressionism.

“A Bar at the Folies Bergere” has a mirrored background which not only creates a confusing perspective, but creates the illusion of an infinite crowd - a symptom of the modern world. The painting has a fairly uniform color scheme; using a lot of blacks, greys, and dark greens. Despite this, the space is clearly a brightly lit one, emphasizing the use of electricity. This focus on light depicts the changing meaning of light in the modern age; what it means to see and be seen. Additionally, there is a man seen in the reflection of the mirror that aligns with a viewer of the painting causing the observer to become part of the piece. This literally happens to Clio in the vignette, and while the color scheme was shifted a bit, we strove to maintain the emphasis on light.
In this piece (and Impressionism in general), we began to see the first steps of abstraction and self-expression in Western art. Cubism, a movement that followed Impressionism, abstracted reality in another way by choosing to display multiple perspectives and breaking down form. Often, the subject is unclear and unimportant in comparison to the meaning of the piece. Whereas the Impressionists mainly abstracted light and perspective as a means of expression, the Cubists went further by abstracting color as a tool for displaying emotion.

We knew we directly wanted to contrast these two perspectives, and the mirror acted as a perfect conduit for a style switch in the vignette. The mirror not only embodies the concept of self
reflection (thematic ally related to both the styles in this scene and our entire thesis) but acts as an allusion to Lewis Carroll’s “Through the Looking Glass” where the mirror acts as a portal between realities.

The looking glass is not the only allusion to Lewis Carroll’s’ novels in this vignette. The observant viewer would note in the animated foreground of the first shot, there are two anthropomorphic roses. The Red Queen sits at the counter in the crowd, and originally, a cubist white rabbit was going to pique Clio’s attention in the mirror.

In addition to *Alice in Wonderland* (which was published in 1865, around the time Impressionism began to emerge), several other characters from literature of the time are referenced in the scene. Furthermore, we decided to replace the top hatted figure from the original painting.
with a surreal version of Georges Méliès, whose film, *A Trip to the Moon*, was released within the window of Impressionism and Cubism in 1902.

Our Melies (Drawn by Sara Cooper), still from “A Trip to the Moon” (Melies), a portrait of Melies himself

**Reflection**

Reflection is one of the vignettes that has changed the most over time. Originally, Reflection was going to play with the idea of reflections as windows into alternate universes. When we began partitioning the vignettes thematically, we found that this version Reflection didn’t fit neatly into any of our acts. Meanwhile, we also wanted to add some sort of “check-in” between the Underling and the Overseer at the start of the individual ideology section in act three to help convey the transition from the external to internal realms. Rather than start from scratch in terms of visuals, we merged the check-in with Reflection. In this second version of Reflection, Clio would walk out of the art museum and step into a puddle whose reflection (sky and trees) did not match its surroundings. As soon as Clio stepped into the puddle, she would fall through it and into the world of the reflection—marked by a media switch into stop motion. Once in the other world, we’d see Clio falling through the sky towards the trees we saw earlier in the reflection. Just before hitting the trees, Clio would be caught by a giant pair of hands belonging to the Overseer, who is
once again coming out of the sky. The Overseer would bring the Underling close to her face and experience a moment of connection before the two would press their foreheads together and merge.

Ultimately, the second version of Reflection was not made due to logistical issues. The first problem we faced was finding a way to show Clio fall through a puddle in live action. The first idea was to use a green screen, but it was determined that this would look too fake because we could not film our actress falling from any real height. Our next idea was to mimic the famous mirror scene from Jean Cocteau’s, *The Blood of a Poet.*

![Stills from Cocteau’s 1930 film, The Blood of a Poet.](image)

However, after thoroughly researching above-ground pools, we determined that there are no pools on the market that are both long enough to accommodate our actress’s height and narrow enough for her to support herself using her arms on either side. For a brief period of time, we considered constructing our own pool. We found a method that most likely could have been accomplished. However, we then realized that we could not film a pool on top of the green screen in the lighting studio due to safety concerns. This meant we would need to construct some sort of wall to surround the pool, which seemed unfeasible. Around this time, we also learned that our actress can
barely swim, which eliminated the fleeting possibility of constructing a floatable “wall” to put in Wellesley’s pool. At that point, we determined that there simply wasn’t enough time to go through with any of our increasingly elaborate plans. Instead, we decided to move the puddle into an animated section.

For the second part of the scene in which the Overseer and the Underling meet, logistical issues once again got in the way. Although a large overseer could have been constructed fairly easily, the Underling puppet ultimately took much longer to construct than expected due to the small scale. To have the two Clio’s merge, we would have needed to make many more exact replicas of the Underling that could be cut into pieces as she disappeared into the Overseer’s forehead. After spending too much time determining what to do for the first half of the vignette, we decided it would be easier to once again change the vignette.

The third and final version of Reflection is the one currently in the film. Although Clio does not see the Overseer, she does return to the cave where she merges with her own reflection. This compromise allowed us to maintain the check-in with the framing device, as well as have Clio “fall into herself” to signal the start of the internal section of the film. Although at first, it appears Clio is about to fall into water, the “water” does not react as she hits its surface, suggesting that perhaps she fell through something more unusual instead. We see this same reflective portal appear again as Clio leaves the Rashomon vignette.

In order to give our Clio puppet the appearance of falling, we rigged a system in which two cardboard boxes were used to support a cardboard tube bridge. We attached wires going from the Clio puppet to the tube and then slowly turned the tube to lower Clio slightly in each frame. For the “water” we used the same faux mirror material that was used in Rashomon. We used popsicle
sticks to prop this material up on the ends so that it would reflect light onto the cave wall in a manner that reflects the lighting in an actual cave, and to ensure that Clio cast a shadow on the cave wall as another reference to Plato’s cave.

Top: The cave wall rig. Bottom: Clio puppet with unedited wires and proper lighting on the cave wall.
Nightmare

At this point in the film, we needed there to be some sort of turning point after which Clio begins to really learn to see other people’s perspectives more clearly. To symbolize this, we decided to start Nightmare with Clio in her most personal space, her bedroom. The sun mural behind her bed is representative of her own position as the center of her universe. Similarly, the blue and yellow stripes on the wall were used because they cause the bedroom to look somewhat like a sun when viewed from above. There are no windows and only one door in her room, suggesting that she has walled herself off from others. She immediately falls asleep, establishing the internal nature of this act. Once in her dream, Clio is uneasy as she looks around her room. She soon realizes something has changed within her room (and thus, herself). This opens her otherwise exceedingly enclosed room to the outer world. Much like in the opening of the film, Clio’s curiosity leads her to venture out into the forest. The film turns to black and white to reflect the “black and white” nature of thinking that allows one to convince herself she is completely separate and uninfluenced by the world around her.

When Clio comes to the clearing, she is initially horrified by the creatures due to their appearance. Up to this point in the film, Clio has never chosen to interact with anyone besides herself. However, she is not the same person that she was at the start of the film, as signaled by her decision to stop hiding behind the tree. Once she allows herself to really pay attention, she sees that the creatures are not so evil after all. They are actually quite cute, and they’re decorating an egg’s nest with flowers. Her vision begins to be filled with colors as she realizes that perhaps the world is not quite like she’d thought it was.
When a small, faceless creature offers her a flower, she decides to join them, and is happy to learn that the creatures are not so bad after all. This wholehearted acceptance of something she once thought was terrifying causes the egg to begin hatching, and a new Clio emerges, having been reborn with eyes more powerful than before. Unlike the Overseer or the reflection in Manet, Clio does not make eye contact with this other Clio. She no longer needs to as she is now able to focus less on herself. The walls of her bedroom have now completely vanished, leaving only a door that opens a world of new possibilities.

In creating Nightmare, we wanted to explore what it would be like to animate clay in the style of Allison Schulnik’s *Mound*. *Mound* is a disturbing claymation film in which a horde of creatures move around in horrifying ways—melting, reforming, and crawling unnaturally.

![The opening shot of Mound](image)

We knew it would be unrealistic for us to be able to completely mimic the slow and subtle movements of Mound, so instead we took inspiration from Schulnik’s creature designs.
We felt it was particularly fitting that a majority of her creatures do not have eyes, as eyes are a recurring theme explored in our film (See: “Themes and Motifs”).

In choosing what the creatures would be doing when Clio realized they weren’t scary, we knew it had to be something inherently non-scary to help the audience understand and agree with Clio’s decision to join them. For this moment, we took inspiration from a scene in Hayao Miyazaki’s *Spirited Away* in which several soot spirits quickly trade and pass each other brightly colored candies. Like the soot spirits, the creatures in Nightmare move in a frenzied, but joyful manner. If you watch just one section of the creatures the full way through, you will find several instances in which the creatures show personality—giving each other hats, high-fiving, and even playfully pushing each other. In one of these small background moments, a character in the back left of the bunch grows a second head, reabsorbs this second head, and is then left with a third eye (See: “Themes and Motifs”).
When it came to creating the egg, we chose to base its color scheme on Clio’s overall color scheme. Originally, the white portions of the egg were going to be created with clay that matches Clio’s skin tone, but unfortunately the clay we purchased for this purpose was discovered to be too brittle to be used.

The grey stripes in the egg are speckled as if they are stone—bringing forth thoughts of the cave. The bottom of the egg, which is only visible as it begins shaking back and forth, is red like blood. The eye on the front of the egg was intentionally created to be a different color (brown) from Clio’s eyes (green) to signify that the eye does not belong to her—the being that emerges from the egg is both Clio and someone else—at least on the surface level. On the inside of the egg, Clio’s eye color is featured heavily. While it is possible for one to understand other people’s perspectives to some degree, no one will ever be able to fully escape the clutches of ideology.

**Rashomon**

Rashomon has changed significantly since its inception. However, the underlying purpose of the section—to show one event from multiple viewpoints—has remained the same in all versions. The concept and title of this section were both inspired by Akira Kurosawa’s 1950 film,
Rashomon, in which the events of a crime are recounted by several different unreliable narrators.

Rather than show perspectives that are altered by the desires of the characters, we were initially drawn to the idea of exploring differences caused by physical differences in the eye of the beholder.

To accomplish this, Rashomon was initially going to be comprised of four vignettes—Fly, Cat, Synesthesia, and Reveal. Fly was going to be a live action shot that would be edited to mimic the “mosaic-like” and speed-dependent visuals that flies see (Max-Planck-Gesellschaft). Cat was going to be a sketchy, hand-drawn animation of a cat’s viewpoint. Synesthesia was going to be live action with animated overlays that simulate the vision of a person who has the sound-to-color variant of synesthesia. Synesthesia is a perceptual phenomenon some people experience wherein their brain combines unrelated senses (Palmeri, Thomas J, et al). Sound-to-color synesthesia manifests as seeing specific shapes and colors that correspond to different sounds (“Chromesthesia”). These three perspectives were put in this order so as to move from the most to least visually confusing display of events, with the last vignette, Reveal, providing a more objective and unobscured vantage point.

Over winter break, we determined that there would not be enough time to animate the Cat vignette and that having fewer than three perspective examples leading up to the Reveal vignette would make the Rashomon section too brief and confusing to include in the film as it was originally conceived. Instead, we decided to keep the underlying basis of Rashomon and restructure it as one stand-alone vignette. Because the four vignettes had been divided so that we would direct two each (Lanie taking Fly and Synesthesia and Ilana having Cat and Reveal), we decided to share directorial responsibilities for the new version of Rashomon.
Rashomon was our most complicated live action vignette to film. We had decided previously that the “event” would be both a masquerade—to reference the dream sequence in Jim Henson’s *Labyrinth*—and a tea party—to reference Lewis Carroll’s *Alice in Wonderland*. Having the event be a party meant finding as many actors as possible, and we were ultimately able to coordinate thirteen actors and two dogs, who we filmed over only two days. (See “Actors” section for further details.)

Besides finding enough actors, preparation for filming Rashomon required acquiring appropriate costumes and props. First we visited the Wellesley theater costume department, where we rented every costume piece we saw that seemed appropriately historic and formal. We then set up “office hours” when our actors could come in to our thesis studio to try on the costumes and kept a spreadsheet to mark who was going to be using which costume pieces (See: “Attached Documents”).

The theater department also helped us with props. We visited with the head of the prop department a few weeks prior to shooting to get a sense of what our options were, and then we returned just before filming to collect the items we’d decided on (a chaise lounge, a handheld mirror, all of the empty portrait frames they had, and a box filled with fake greenery/flowers). We also contacted the people in charge of renting the Alumnae ballroom in order to rent the standing-height tables they had.

The most essential set piece to Rashomon was a free standing door to act as a portal in which Clio could enter and leave the dream space. Dave Olsen graciously let us use one he had in his studio. With the help of Andrew Kemp and Wellesley’s the woodshop, we also constructed a frame and base for the door, which we then painted. To get the mirrored portal effect, we attached
one way window-tinting glass sheeting to the back of the doorframe which we backed with a black curtain to ensure the portal was not transparent.

The storyboard for the final version of Rashomon was fairly straightforward in how time was repeated and perspectives changed. It was drawn so that the camera would almost exclusively capture point of view shots. The POV character switched from person to person each time two people (or a person and a dog) came into physical contact with each other. Each moment of physical contact would be repeated as a mid-shot, close-up, and then extreme close-up. The extreme close-up of each touch would then be followed by an extreme close-up of the next POV character’s eyes. The perspective was to be passed from Clio to various members of the party until it came back to Clio as she left the party at the end. We then agreed that there would be one “reveal shot” at the very end, without going into extreme specifics as to what that would look like.

On the first day of filming, we discovered that we had not been interpreting the storyboard in the same way as each other. (The irony of having different views for the vignette that is most literally about seeing things from different perspectives was not lost on us.) As a result, we decided to film many different non-POV reveal shots instead of the singular reveal shot that we had planned. These were not completely improvised in that they were based partially on the idea of incorporating several “mini-reveals” throughout the scene, but they were improvised in that their composition was based largely on what looked good in the space. This ultimately served us well in the final edit. We wanted the scene to be disorienting and dreamlike, but the original shot pattern of “touch, eyes, POV” was far easier to pick up on than we expected. By breaking this pattern up with “mini-reveals,” we were able to maintain more of the confusion we wanted for this scene.
Allusions used in this section include shadows, which reference Plato’s cave (see: “The Title”) and a mirrored portal, which references Through the Looking Glass (see: “Manet”). Additionally, the candle’s reflection in the mirror references George Eliot’s famous quote from Middlemarch, “Your pier-glass or extensive surface of polished steel made to be rubbed by a housemaid, will be minutely and multitudinously scratched in all directions; but place now against it a lighted candle as a centre of illumination, and lo! the scratches will seem to arrange themselves in a fine series of concentric circles round that little sun. It is demonstrable that the scratches are going everywhere impartially and it is only your candle which produces the flattering illusion of a concentric arrangement, its light falling with an exclusive optical selection.” We feel this quote speaks for itself, as it goes on to say, “These things are a parable. The scratches are events, and the candle is the egoism of any person.”

Steam Lodge

This vignette was based on a transformative experience Ilana had in a sweat lodge in Portugal while studying abroad her junior year. In many ways, this experience parallels Lanie’s in the cave. Both adventures took place in a domed structure made from a component of the earth—either stone or wood—and were accompanied by revelation; one guided by water and one guided by fire. It seemed only natural to use these personal experiences for moments of revelation—both for our character and our audience. After the Steam Lodge vignette is over, we see that it has transformed (or always was) the cave in which Clio began—thus bringing her journey full circle and showing the universality of self-reflection and quiet revelation. Even without a
background in art history or cinematic theory, all audiences have the potential to see themselves in these important framing scenes.

The Sweat Lodge Ilana visited in the seaside village of Palhais-Ribamar, Portugal, courtesy of OMASSIM

The Sweat Lodge Ilana experienced was not based on a specific tradition, but recognized the spiritual legacy of ancient sweating rituals from all over the world (such as the Finnish Sauna, Turkish Hamam, or Russian Banja). The purpose of most of these ceremonies is to create a feeling of re-birth and to open up to one’s true self. This journey began by placing large, bonfire-heated stones in a hole in the center of the hut and pouring water over them to create steam. More rocks and water were added throughout the process which was broken up into four sections:

<table>
<thead>
<tr>
<th></th>
<th>Father</th>
<th>East</th>
<th>Air</th>
<th>Yellow</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mother</td>
<td>West</td>
<td>Earth</td>
<td>Black</td>
</tr>
<tr>
<td>2</td>
<td>Child-self</td>
<td>South</td>
<td>Fire</td>
<td>Red</td>
</tr>
<tr>
<td>3</td>
<td>Ancestors</td>
<td>North</td>
<td>Water</td>
<td>White</td>
</tr>
</tbody>
</table>
We visually recreated this journey in this vignette, using sketchy animation over stylized live action footage to reflect the process of getting in touch with these different sides within oneself.

Acts one and two were about exploring and recognizing different realities born from ideology. In act three, Clio began to understand her own mental biases and was reborn in Nightmare, and she began to recognize differences in other’s individual views in Rashomon. The goal of Steamlodge was to show the pieces that make up your internal culture and perception of the world. This third part of act three is the final step in this process of “opening your eyes again.” It is only by understanding yourself and where your personal ideology comes from that you can more deeply understand others.

Clio “opens her eyes again” when her third eye opens. The eye starts up like a film reel, projecting both her own and collective ancestral memories in a montage intermingled with shots of fire, water, and steam. This montage was built out of footage we gathered while traveling in Scotland, Norway, Wales, Prague, and the Adirondacks; old photos of Ilana’s known and unknown family members; home movie footage; silent recordings of a wedding Ilana’s great grandmother attended in the 1930s; and footage of Clio’s “child self.”

The music in the background of this scene is a Doina, a subgenre of Yiddish Klezmer music. This type of melody is used to call an audience to attention, and though bittersweet, it is often a prelude to a climactic dance number.
Closing

We had several goals in mind when creating our closing scene. First and foremost, we wanted it to be a connection back to the framing device, hence the inclusion of our cave, the firefly, and a starry sky. Furthermore, we wanted to allude to elements of culture we explored throughout the vignettes. In our film, we examined and interpreted the results of other cultures or individual perspectives and reality. We used this final scene as a means to take these pieces of art or ways of seeing and invoke the people that created them.

<table>
<thead>
<tr>
<th>Character</th>
<th>Context</th>
<th>Vignette(s) in reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painter</td>
<td>Painting impressionistically in nature</td>
<td>Manet</td>
</tr>
<tr>
<td>Child</td>
<td>Reading “Alice in Wonderland”</td>
<td>Manet, Rashomon</td>
</tr>
<tr>
<td>Fortune teller</td>
<td>Reading tarot cards</td>
<td>Theriocephaly</td>
</tr>
<tr>
<td>Palestinian woman</td>
<td>Creating shadow puppets</td>
<td>Folklore, Nude Descending a Staircase No. 3</td>
</tr>
<tr>
<td>Urbanite</td>
<td>Walking through a city</td>
<td>Futurism</td>
</tr>
<tr>
<td>Stargazer</td>
<td>Viewing the stars</td>
<td>Opening pt 2</td>
</tr>
<tr>
<td>Wanderer</td>
<td>Exploring the forest</td>
<td>Opening pt 1, Nightmare</td>
</tr>
<tr>
<td>Pedestrian</td>
<td>Watching a marionette show</td>
<td>Folklore</td>
</tr>
<tr>
<td>Tea drinker</td>
<td>Drinking a cup of tea</td>
<td>Rashomon</td>
</tr>
<tr>
<td>Observer</td>
<td>Regarding a clock tower</td>
<td>Futurism</td>
</tr>
</tbody>
</table>

At the end of Plato’s allegory of the cave, the prisoner has learned from leaving the cave. He tries to return to the cave to free others, but he is blinded because his eyes have finally adjusted to the light. The other prisoners take his blindness to mean that leaving the cave is harmful, and
thus decide to kill anyone who tries to take them out of the cave if they are able. Our film has a slightly happier take on this scenario. Once Clio returns to the cave, rather than remaining enshrouded in darkness, she brings the light with her in the form of the firefly. She then shares this light with the audience as both she and the screen are enveloped in it. If you imagine this scene being watched in a dark theater, you would see the audience physically taking part of this experience, as a purely white screen would be particularly illuminating, just as we hope our film will be.

**The Title**

The section of the *The Republic* that immediately precedes the allegory of the cave, the allegory of the divided line, discusses the four layers of understanding one goes through as she becomes more conscious and educated about her mind’s ability to overcome the natural inclination towards understanding only what can be physically perceived. In order of ascending realization, the levels are imagination, belief, thought, and understanding. These levels are further subdivided into two groups—the perceptual realm and the intelligible realm. When coming up with a title for this film, we considered “The Intelligible Realm,” but ultimately decided that the word “Intelligible” is, ironically, too unintelligible to be easily understood for many people. The word also carries too many academic connotations to be completely accurate to our concept.

We then considered a quote from Hayao Miyazaki’s *Princess Mononoke*. In this film, the protagonist sets out on a journey to “see what [he] can see with eyes unclouded by hate” so that he may bring peace between the conflicting worlds of “forest” and “man” and so that he can break a
curse put upon him by an animal dying of a gunshot wound (directly relating to the climatic moment in Theriocephaly). Because this quote fits so perfectly with both the underlying principle of the thesis and the eyes motif, we decided to combine the wording of the quote with the wording of Plato’s intelligible realm to create The Unclouded Realm.

Themes and Motifs

Eyes

Eyes are the most apparent and recurring motif used in our film. Eyes are often said to be the windows to the soul, so we felt that using the eye as a signifier of this concept was a clear choice for a film largely about understanding others’ perspectives.

You can see this motif throughout the film. It first appears in the second shot, which is an extreme close up on Clio’s eyes. We reference this moment again with similar shots that occur throughout Rashomon and that comprise the bulk of our closing scene. The motif is also suggested by the stop motion puppet of Clio, which does not have a mouth or a particularly noticeable nose, in part, to draw attention to her large eyes. Similarly, the egg from which Clio is reborn in Nightmare prominently displays its own eye, suggesting the changes Clio has undergone. We also have references to the third eye in Steam Lodge and Nightmare. (The third eye is largely considered to be a conduit for deeper vision, providing perception beyond ordinary sight.)
Elements

As we explored the elements of culture and ideology, we also found ourselves incorporating the elements of the natural world—water, fire, earth, and air. Originally, our vignettes were intended to be grouped not only along our current basis (ethereal, physical, internal) but also on this Western division of the elements. Remnants of this organizational system can still be seen in
the final product. Air is associated with Act One, ethereal culture. Earth is loosely associated with Act two, physical culture. Fire is associated with Act Three, internal culture. And water is associated with the frame—a stream of consciousness, if you will. When these elements interact in a vignette, it is often a significant moment (water and fire in the climax of the dragon vignette, all four elements in the beginning of steamlodge, etc).
Water

*Left to Right: Stills from Manet, the opening, the closing*

Earth

*Left to Right: Stills from the opening, the opening, and Theriocephaly*

Fire

*Left to Right: Stills from the opening, the opening, Rashomon*

Air

*Left to Right: stills from Theriocephaly, Dragons, the closing*
Light and Shadows

As discussed in the “Closing” section of “Research, Inspiration, and Significance” as well as “The Title,” Plato’s cave was referenced many times in our film’s use of light and shadow. These are just a few of those references.
Left to Right Row 1: Stills from Steam Lodge, the opening; Row 2: Theriocephaly, Rashomon, Row 3: Folklore, the opening,

Row 4: Steam Lodge, the opening; Row 5: Futurism, the opening; Row 6: Rashomon, Reflections
Reflections

As mentioned previously, we used mirrors both as an allusion to Lewis Carroll’s *Through the Looking Glass* and to signify looking into oneself.
Interconnectivity of Life

As part of the running theme of interconnectivity throughout realities and perceptions, we decided to hide several “easter eggs” between vignettes. Here are some examples of those connections.

The Forest

*Top: Stills from the opening and Nightmare; Bottom: Stills from Steam Lodge, the closing, and the opening*
Magic Fish/Jinn

Top to Bottom, Left to Right: Fish caught by gnome to sustain his magical powers in Opening, fish from Folklore, Jinn-like creature from Nightmare, Shadow Puppet jinn from Closing, and shadow puppet jinn from Folklore

Dragons

Left to Right: Stills from the opening, Dragons, and Dragons
Swirls

Top: Stills from the opening, Nude Descending a Staircase No. 3; Bottom: WIP photos from Folklore, Dragons
Praxinoscope

Left: A still from Nude Descending a Staircase No. 3; Right: close-up of a shot in the closing

Gnomes

Left to Right: Nightmare, the opening, Nightmare
Top: Spider in the opening; Bottom: Spider in Rashomon (on the floor to the left)
Venus

*Left: The background of Nude Descending a Staircase No. 3; Right: A behind the scene photo of the Rashomon set*

Doors

*The door from Clio’s bedroom in Nightmare and the door to Rashomon.*
Equipment And Programs

Computer Programs

Going into this project, both of us had solid experience with the programs in the Adobe suite—Photoshop, Premiere, After Effects, and Illustrator in particular. All of our live action footage was edited in Premiere, which we also used to compile the final version of the entire film.

All of the drawn animation in our film was done in Photoshop with some assistance from After Effects. A basic outline of our initial animating process which developed and became streamlined over time is attached in the form of a “How to Animate” document Ilana drew up for her interns in September. We used the timeline animation method—incorporating both regular and video layers—instead of the more basic frame by frame method to create complex and layered animated scenes. An example of an animation timeline is shown below. Purple layers represent single drawings (a still image) and blue layers are video layers (a series of images). The long purple layers below represent background art which is held throughout the entire scene. With the very short purple layers (representing in-betweens of animation for a single character), the top layer is the line layer and then bottom is a color layer. When more than two layers are stacked, one is likely a hidden sketch layer that has not yet been deleted. Grey layers are folders in which many frames are nested. We used a frame rate of 24 frames per second, so you can see in the example below that the shot is 210 frames, or a bit over eight seconds.
In the first screenshot, you can see that all the layers are collapsed into their folders. The second two screen shots give an idea of the multitude of drawn frames in each folder.

As mentioned earlier, we often used After Effects as a motion tool for animation done primarily in Photoshop. For example, the firefly in shot six of the opening was drawn and animated in Photoshop and then put into motion in After Effects. Animation also went into After Effects to simulate camera motion, such as the zoom into the Dandy card in Thérocephaly and the movement into the picture frame in Nude Descending a Staircase No. 3.

After Effects was also used as a tool to combine some instances of simultaneous mixed media. In the opening, it was used to combine stop motion footage of the cave wall and trees with live action footage of Clio in water. In the art museum scenes, it was used to combine our drawn backgrounds with live action footage that was shot with a green screen.

Adobe Illustrator was used to create the backgrounds in the art museum and to draw the puppets used in Folklore. To create the museum backgrounds, we started by finding and arranging
royalty free images of art, frames, and wall/floor textures to create the basic format of each area. We then ran these images through Illustrator’s “image trace” function to make them appear more stylized and cohesive. Finally, we used opaque gradients to create subtle light and shading around each painting. We used Illustrator to create the puppets for Folklore because of ease in which it allows you to have consistent line weights. We first used the paintbrush tool to draw the puppets with detachable body parts, and then used various other tools to clean up the linework. The final step of puppet creation was to use the live paint bucket tool to fill everything with color from a predetermined color palette that came from the same paint set used to paint the props from the bedroom and creatures from the forest in Nightmare.

The Adobe Illustrator file used to draw the Prince puppet from Folklore
All of the stop motion scenes in this film were shot using Boinx’s program iStopMotion, which allowed us to see the changes from photo to photo with “onion skinning,” pictured below.

Images taken from the egg flowering scene of Nightmare: Frame 98 (left), Frame 99 (right), the difference between both scenes as displayed with onion skinning (bottom).

iStopMotion was used due to our prior familiarity with it and its low price of $20. Ultimately, we paid for the simplicity of the program, as it would stop working if photos were taken too quickly one right after another.
Traditional Art Methods

As mentioned previously, Theriocephaly is the only drawn vignette to incorporate traditional light board animation. The system of drawing keyframes in pencil on animation paper using a light board, scanning them on the computer, tracing them on Photoshop, and then tweening and coloring was the initial process we had planned. But after Theriocephaly—the first animated vignette we worked on—this process proved to be somewhat convoluted and lengthy, so we switched to doing keyframing in Photoshop as well for the rest of the drawn vignettes.

Additional, throughout pre production, we did all concept art for the drawn animated scenes traditionally in pencil, Copic marker, colored pencil, and watercolor. As we became more comfortable with digital art (something which we had very little experience with coming into this process), all sketching and concept art was done on a Wacom pen display tablet.
Creative use of Materials

Creating the stop motion sets for this film often required the use of non-conventional mediums. The primary example of this is the cave wall, which was created using the same type of expanding foam that is traditionally used as sealant for housing repairs, which we then spray-painted an appropriate color. The inspiration to use this kind of foam came from Lanie’s elementary school, which had several areas of exposed foam sealant on the ceiling that she used to stare at due to their resemblance to the Carlsbad Caverns, which her family visited every year in New Mexico. Going into this project, we had no idea that expanding foam is often used by artists, and thus we mistakenly believed we had invented this technique.

One technique that we actually did invent was the use of paper quilling as a background for the shadow puppets in Folklore. Once we had the idea that twirled paper would cast attractive shadows, we searched online to try and find an example of such a usage. We were not able to find anything, but our own tests proved that our hunch was correct. Each paper-quilled swirl is created by twirling paper into a tight coil that is then released only to a certain extent and then folded into the desired shape. Normal paper quilling instruments cost about $20 each. Given that we started quilling prior to winning the Schiff fellowship and at a time when we had the largest number of stop motion interns, this price was very prohibitive. Instead, the stop motion team used bobby pins to wrap paper which we also cut ourselves. (Quilling paper is also expensive.) Although it was slightly more difficult to get the paper curls off of the bent ends of the bobby pins, we thought this was a clever solution to the cost issue. Eventually, we upgraded this invention by embedding our bobby pins into a clay handle that we baked on.
To create the forest set that appears in several places in the film, we reviewed the ways forests were made in the backgrounds of various stop motion movies. For the forest floor, we learned that it is standard practice to use dried moss. We later learned that the “dried” aspect of the moss was more important than we expected. We discovered that we could not leave stop motion sets out overnight because the non-dried moss we were using would grow a visible amount during that time. When it came to designing trees, we found that most stop motion movies use trees that are not cone-shaped because branches are the most visually striking part of a tree. However, our trees were required to be reminiscent of stalactites, which meant we could not have any branches sticking out. Eventually, we learned about “mantle trees,” which are a Christmas tree-shaped decoration small enough to sit on one’s mantle. We went through every single Google image result for “mantle trees” to find the most attractive option. Most results only looked good insomuch as their ornaments did. However, we were able to find one tutorial we liked for creating a Halloween-themed mantle tree. We followed the tutorial instructions, but swapped their black streamer paper out for various shades of highly textured green paper. Each tree took several hours to make, but ultimately the trees became the best-looking prop in the film.

Interns

Because animation is such a labor-intensive process, we came into this school year knowing we would need interns to help us complete this project. At the end of the summer, we took to the class email and facebook pages to begin advertising three types of internships—drawn animation, stop motion animation, and film production.
Ultimately, we received eight responses to each of the animation applications and twenty-three responses to the film production application. We also set up a booth at the annual fall organization fair where we gained a few more interns. After a general information session for all those interested in all intern positions, we organized independent weekly schedules and tasks for the drawn and stop motion teams. Because Ilana was responsible for the drawn vignettes and Lanie the stop motion
ones, it made the most sense to divide these teams and direct them individually. This way, we were able to maximize our time with the interns, teaching them skills specific to stop motion or drawn animation. The production interns were called upon later to assist us with our live action scenes, Rashomon in particular.

**Ilana’s Animation Team**

The role of the animation team was to support the creation of the animated vignettes including the Opening (first half), Dragons, Anthropomorphism, Futurism, and Manet. The tasks given to these interns shifted over time as I found what each person excelled in, and as I found more streamlined ways of animating.

Going into the animating process with my interns, I had very high expectations for the team. Every one of them had proven in their application to be highly proficient artists, and while this is an important part of being an animator, I soon learned there are many more qualities necessary to make a successful animation team.

The first challenge we faced was the process of animating itself. Prior to this project, I only had about five ten-second animations under my belt—two of which were stop motion and none of which involved Photoshop. This meant for the first few weeks, I myself was learning Photoshop animation techniques while I taught them to my team. Most of my interns did not have an animation background and some had little to no Photoshop or digital art experience.

I knew that ideally, as the director of the animated scenes, I should have all the key frames of each vignette done before I gave them to my interns, and they would be responsible for the inbetweening and coloring. Because of our limited timing, this standard process had to be adjusted.
In the first animation process we attempted, I first broke my interns into two groups based on their experience with digital art: light board keyframe artists and digital inbetweeners. Then, I would do the linework for the first frame of every character and create dope sheets for each. A dope sheet is a chart that matches planned action to frames (see example attached). I would set a number of keyframes needed for a character, describe the look of each frame, and give the key frame artist assigned to that character a deadline. For each character, I also created folders of art inspiration and motion references. Once drawn and approved, I would scan these keyframes and give them (and the dope sheet) to the inbetweeners. The inbetweeners would trace the scanned keyframes, place them in the photoshop timeline, trace them, and draw inbetweens. I knew the inbetweening process would take longer than drawing the keyframes, so once the keyframe artist was done with their work, I paired them with an inbetweener in order for them to learn how to use Photoshop.

The process of traditionally drawing frames and then placing and tracing them in a photoshop document ending up being a major time sink, especially once my traditional artists got past the learning curve that comes with shifting into digital art. Additionally, while I taught all the inbetweens how to use Photoshop animation tools, I left the process of organizing Photoshop documents generally up to the individual which created a few different problems. For one, it was difficult for me to go in and edit animation files with unlabeled frames and layers organized in unfamiliar systems. In addition, many of my interns ended up animating in a way that was much more difficult than necessary, thus slowing down their progress.

I adjusted to these issues by starting formal workshops instead of giving instructions on an individual basis or via email, creating mandatory weekly work sessions so I could be present during
the work process, and teaching a standard layout and inbetweening process. With this standard process and layer organizational system, it was much easier for me to edit and redo frames or to have interns team up on certain shots.

This adjusted process produced a much smoother workflow, but I was still learning how to make best use of my team up until the final months of this process. Even with character design sheets, motion references, and dope sheets, if I was not able to do the keyframes for a shot, there was always the chance that actions would look a bit unnatural or the style would not match the scene. These issues are common in animation and could be solved by laying down an animation sketch first, getting critique, and then doing a second or third pass at cleaning up linework.

However, because our interns were unpaid and only had a certain amount of time they could work per week, we did not have much time for multiple passes at linework. This meant that to keep on or near our schedule, I often ended up taking in -rogress work from my interns, adjusting timing, and redoing frames.
Example of character design.

All these challenges aside, I could not have completed the animation without my team. With them it was necessary for me to gain a deeper knowledge of our program and process. They taught me to break down motion and how to convey a vision to a group. The weekly hours they spent on coloring and drawing frames were absolutely essential to this project.

There were some tasks that went extremely smoothly, especially once everyone (including myself) had a deeper understanding of Photoshop animation. Madie Vander Klay and Maddie Miller opted to work extra hours in return for class credit during the second semester, and they took the lead on the production of the Dragon vignette, with Madie V. doing all the keys and inbetweens for the Eastern and Western dragons (based on my designs) and with Maddie M. boldly trying some watercolor animation experimentation. I found Axel to be a brilliant background artist, and many of the backgrounds of the film are their work. The Futurism assignment (in which each intern was assigned a rock and a building and given a time limit to create a transformation) went
extremely well, as this task allowed them to use what they had learned to be creative with motion and not limited by a set style. Finally, coloring assignments were always successful.

**Lanie’s Stop Motion Team**

The stop motion team was primarily focused on creating props, sets, and puppets for all of the stop motion scenes in this film, as well as Folklore. There were two big ways that the stop motion team changed from its initial to final forms.

The first change was that I had initially intended for the team to help out with a significant amount of the stop motion animation. However, the stop motion program I used, iStopMotion, could only be used on my computer. On top of this, each shot done in stop motion must be filmed in one sitting (even if it seems like nothing will move the set if you leave it, something will always shift). Each second of stop motion footage that features only Clio requires about two hours of time spent animating, so I could not have reasonably asked my interns to complete any shots on their own. Several of them did ultimately contribute significant amounts of animation hours for Nightmare, but these hours were put in on a volunteer basis outside of our usual meetings. There was a time when we were thinking Nightmare would need to be cut from the film entirely, so Ilana and I are both extremely grateful that the stop motion interns were willing to put in the extra time to make it happen.

The other change in the team was our meeting format. In the fall semester, I offered two one-hour work sessions and one two-hour work session each week with the request that interns come to two hours total worth of time. This format was okay, in that it did ensure that everyone was accountable for working at least two hours every week and was efficient for creating mass
production of the trees used in the opening and the paper quilling used in Folklore. However, it was not perfect. The most immediate problem was that I could not predict how many people would come to any one meeting or what the overall skill level of attendees would be. There were a few times when we ran out of materials because an unexpectedly large or fast-working group showed up. This was frustrating because there usually wasn’t enough time to explain a new task that I did have materials for before the end of the meeting. Another issue with having irregular attendance was that I had to re-explain new tasks at every meeting—even when some of the interns present had previously been taught. Besides losing time by demonstrating instead of working myself, this had a negative impact on the interns’ morale. During the fall semester, most interns were not talkative enough to know who had previously been taught a skill, so they often took it to heart when they needed more instruction to learn something everyone else already knew how to do.

All of these problems were resolved when I changed the meeting format in the spring semester to be a one-on-one sign-up system. Instead of choosing between two one-hour sessions and one two-hour session, I exclusively offered two-hour sessions that were made available on a spreadsheet I sent out weekly. Spots were available on a first-come-first-serve basis. The time slot for each day of the week was decided by a google poll done at the start of the semester, with the same time slots being offered from week to week.

<table>
<thead>
<tr>
<th>Day</th>
<th>Tues 10-12</th>
<th>Wed 11-1</th>
<th>Thurs 5-7</th>
<th>Fri 10:30-12:30</th>
<th>Sat 2-4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>Francelis</td>
<td>Jasmine</td>
<td>Hannah M</td>
<td>Hannah K</td>
<td>Alicia</td>
</tr>
</tbody>
</table>

An example week from weekly sign-up sheet document
Knowing who was coming when also allowed me to plan around differences in skill level. If I knew someone who was good with clay would be coming later in the week, I might save a clay task for them to do and prepare for a paper crafting task instead. Overall, the new meeting format was a huge improvement.

The Production Interns

From the outset, we told the production interns that they would not be needed until the spring semester. By the time spring came, only two of the original twenty-three original applicants responded to our emails. We found two more production interns by reaching out to students involved with Wellesley’s satire news-show, “Boobtube,” and the “Wellesley in Entertainment” facebook page. We also wrangled the stop motion interns into helping with set-up, take-down, and SFX makeup. Ultimately, we only used these interns to assist us with Rashomon, which was by far our most lengthy and complex live action scene. (See “Rashomon” in the “Research, Inspiration, Significance” section for more.) While Rashomon was a multi-day shoot, most of our other live action shots were gathered in shorter bursts and only required the two of us.

Actors & Composer

Casting process

Because we needed a model to serve as an animation reference, we began the casting process at the start of the fall semester. Originally, we wanted to cast a Middle Eastern or otherwise
non-white actress to play Clio in the interest of promoting diversity in film. However, our casting
calls received no responses from anyone of Middle Eastern descent. From our first round of
casting, we narrowed the search down to two options to fill the role of Clio (and assigned all other
actresses who auditioned to have a role in Rashomon). After callbacks and several long
conversations, we decided to cast Emily Pattison in the role of Clio. After being cast, we sent Emily
a character description for Clio that can be found in the “Additional Documents” section.

Given that we had cast all of Rashomon in the fall, it was unsurprising that most of our
actresses for this scene were unable to follow-through with performing in the spring. To fix this, we
sent out several more casting calls, only to learn that we had set our filming date during a time
when most on-campus acting organizations are in full-swing with their productions. Unable to find
very many actresses with enough free time to spend two full days filming, we ultimately used our
friends to fill the bulk of the roles in the scene.

The hardest role to fill was, by far, the role of the dog. Originally, our plan for Rashomon
was to use a cat’s perspective in the film. We found one student who was willing to volunteer either
of his cats for the role. However, we learned that his cats get overwhelmed when too many people
are around shortly before filming. Following this, we realized it would be far easier to use a dog
instead. To find the dog, we reached out to Dave and our library-worker friends who have
previously worked with therapy dogs that come during finals period. Dave pulled through, but we
decided to go in the direction of the therapy dogs when we discovered that one therapy dog owner,
Kate Haviland, was willing to bring in both of her identical dogs for free. Realizing that twice the
dogs means twice the attention span, we cast Thunder and Lighting for the animal role in
Rashomon.
Composer process

We have always considered music to be essential to finalizing this project, and once we had a firmer concept of the timing of vignettes and some in-progress animation to show, we were able to start looking for a composer.

While we both knew a few potential candidates personally, we wanted to look for professional composers or film scoring majors who might be willing to write music on an extremely limited budget. The process was slow going at first, but once Ilana’s dad (a graduate of Berklee College of Music) put us in touch with the head of the film scoring department at Berklee, applications began flooding in. We have attached the information we sent out to the Berklee film scoring community.

After only two weeks of posting, we received twenty applications from Berklee alums, graduate students and undergraduate seniors. After reviewing applications, portfolios, and demos written specifically for our film, we went through two rounds of elimination. First, we narrowed down our choices to seven composers who we then asked to send us further demos or samples of their compositions. From there, we began to discuss payment with our top choices, so we could decide who we could afford.

In the end, we went with a Anthony Sabatino—a Berklee alum working in LA who was very familiar with the soundtracks of Hayao Miyazaki’s films, which comprised the bulk of the reference soundtracks we sent out. The demo he composed in his application became the theme in the final score. We worked very closely with Anthony to develop a soundtrack that both matched
the tone and messages for each vignette as well as connected them. In doing so, we learned a lot about the power dynamics of having someone you are paying work for you, which we found to be very different from our interns, who (with the exception of Maddie and Madie) were working for us on an entirely voluntary basis.

**Personal Reflections**

**Ilana**

I went into the planning process for this project with my mind fully open and my imagination unbound. Through this production, I reconfirmed that the greatest similarity between Lanie and myself is that we dream big. Together we brainstormed many high concept plots and compelling visuals with the idea that anything we didn’t already know how to do, we had enough background and drive to learn ourselves.

I kept this mindset and high expectations with me throughout the project, but this isn’t to say that that I didn’t have moments of fear or doubt. A time that perfectly encapsulates these fears is when we began to receive intern applications in August. I knew that we were going to need interns from the moment we wrote our proposal, and, with my aspirations to be a director, I was comfortable in leadership positions as well as my ability to teach, schedule, and organize a team. Uncertainty struck me, however, when I reviewed the portfolios of the animation applicants. They were amazing—most clearly supported by years of experience, art apprenticeships, and/or classes.
As I mentioned earlier, I went into this project having done less than fifty seconds of animation. Additionally, I have never really taken any art classes, nor have I ever considered myself an artist—a “good drawer” perhaps, but never an artist. I feared my drawing ability would be unable to portray my vision, and that I would lose interns unimpressed with my art style.

This, of course, is not what happened. When Lanie and I returned to Wellesley in the fall, our friends and interns reacted very positively to our ideas and the concept art with which I attempted to depict them. With the support of my team, I grew more confident in my art and animation ability as well as my ability to teach others these skills. In order to complete the animation in our film, I drew almost every day, and watched the vignettes I imagined unfold before me—admittedly later than expected and perhaps slightly different than I dreamed, but complete and well-rendered all the same.

The greatest lessons I learned in making this film are best summarized in the phrase “you can’t take anything for granted”—a quote from Jim Henson’s *Labyrinth* that Lanie and I were fond of saying through our trials and tribulations traveling through Scotland. My perceived greatest weakness going into this project—my art—ended up being one of my strongest assets. As co-directors, time and time again Lanie and I have learned that most clashes between us were caused by miscommunication and misunderstandings. And as a leader to my animation interns, I learned to assume nothing and that the most successful team is one that works closely together, with clear direction and expectations.

My greatest goal in setting out on this long and arduous production was to create something that I could be proud of. In the past, I often did not have (or give myself) enough time or energy to put my maximum effort into a project. In those cases, it’s easy to tell yourself that you
could have done better under other circumstances and not worry too much about a perfect result. When you try your best, there is always the risk that you may fail despite all your efforts and the fear that you may learn the limit of your abilities. For this project, I took that safety net away and put my maximum effort into the process, and I did not fall. I am proud of this project and of myself. I am so proud of and thankful for Lanie, without whom I would not have had the strength or confidence to even attempt such a massive undertaking. I stand by every piece of this project and can genuinely say that it was all worth it.

Lanie

In sixth grade band, we got to choose what type of notes we played for our “solo” performance for our parents at the end of the year. When it came time to call me over, my band instructor pointed out that I was the only kid who saw the hardest option (sixteenth notes) and immediately went for it. This absurd determination to do everything in the most needlessly difficult way possible is exactly the kind of attitude you need to have to complete a 15-minute animated film in only one year. Once we decided to work together, Ilana and I never even considered going for the much easier route of making a live-action movie. Having a partner who was equally determined to produce something beautiful (even if it was 10 times more difficult) pushed me further than I thought possible.

I came into this project with a lot of doubt. I was very worried that my half of the film would bring down the quality of Ilana’s because I am so much more disorganized than she is. Knowing how punctual and amazing at art Ilana is, I was afraid that her half of the film would be finished far ahead of schedule and (as a result) with a much higher quality than mine.
In hindsight, this fear is very silly. This is not to say that Ilana’s half of the film is anything less than stunning or that she wasn’t more organized than I was throughout this process (it is and she was). However, I have learned that no animator has ever finished early. Even more than that, I learned that I was greatly underestimating my own ability to pull things together.

There is no vignette that better exemplifies this than Rashomon. Although Rashomon was a shared vignette, Ilana and I essentially split things so that I primarily handled the logistics of Rashomon and she primarily handled the logistics of the closing. If I had stopped to consider the fact that Rashomon would require the most coordination of the most people, props, and dogs, I would never have thought myself capable of pulling it off. However, I managed to curb every issue as it arose, if not before. When it snowed, I found three back-up filming locations. When our entire cast and crew dropped out, I replaced them. When we realized the type of costumes we wanted were ridiculously expensive, I found ones we could use for free. I did all of this on time and as efficiently as I believe would have been possible for anyone, even Ilana. The success of Rashomon, and this project overall, has made me realize that I am capable of much more than I believed.

As the year went on and I got better at directing my amazing interns and communicating with Ilana, I realized that the ability to lead and organize others are skills I have always had, and that the primary thing holding me back has always been my own confidence in the matter. Thanks to the encouragement of my interns, I gained so much more confidence in my own ideas. And thanks to Ilana, I realized I was the only person doubting my abilities. Her steadfast belief that we could stay true to our original plan kept that spark alive in me as well, even when I was certain I couldn’t do it.
Looking back on this project, I am incredibly proud. I'm proud of the tiny hardwood floor that I made from wood stain and popsicle sticks. I'm proud of the stalactites that look a lot like poop when they're not with the cave wall. And I'm proud of Ilana and me for pulling something off that has never been done before.

*Ilana and Lanie co-directing Rashomon.*
Our protagonist is, first and foremost, a curious and impulsive person. The film opens with her getting distracted by a firefly, which she chases after without a thought about the campfire she’s leaving behind.

Once she begins to cross over into “the unreal”, she is instinctively freaked out by what is happening to her. As an introvert, she does not reach out to others to help her. Instead, she withdraws inward. However, as she repeatedly sees representations of herself being calm and brave, she begins to come out of her shell. This culminates in the nightmare sequence, where she finally faces her internal demons. The majority of the live action acting takes place after this sequence.

In the Rashomon sequence, she allows herself to indulge in the merriment around her. Instead of fearfully trying to find a way out and removing herself from the other people and perspectives that surround her, she is interacting with them fully—mirroring the fact that this sequence is the most direct in showing the audience the perspectives of several different people/animals.

By the end of the film, she has let go of the boundaries she has built between herself and others. In the steamlodge sequence, we see that she now recognizes the influence of others on her life. She sees the common thread of life that connects her to the world. She is no longer alone with herself, but surrounded by others.

- Introverted
- Distracted easily
- Impulsive
- Imaginative
- Internally-minded → Externally-minded
- Timid → Brave
Composing Information

Thank you for your interest in composing music for our thesis film. The intent of this email is to provide more information about the plot/style of this film, the production timeline, and what we are looking for in a soundtrack. Over the next two weeks, we will be looking for musicians to send us compositions, either completed or “sketches”, so that we can find someone who will be a good fit for the film. If you feel something (or things) you have previously composed works with what we want, we’re also open to accepting that. Alternatively, we would love to hear a musical theme that you think could repeat throughout the film or a short composition based on just one of the vignettes we describe. We’re not looking for you to compose for the entire film right now, but we would love to get a general sense of how you might compose for this film.

Our final product must be completed by April 26, 2018. This means we need to have the soundtrack composed and recorded by early April. As we’re sure you can tell, this timeline is not very forgiving. Please keep that in mind when coming up with composition ideas. We are not looking for extensive orchestral music, but we do need someone who has time to compose for a 15 minute short film within this time period.

This brings us to the next topic of discussion—timing. Rather than one continuous plotline one would normally expect in a film, our film is composed of a series of thirteen interconnected vignettes. These vignettes are rendered in a variety of styles—live action, stop motion, claymation, drawn animation, etc. We believe the total length of this film end up being around 15 minutes including the title and credit sequences. Please refer to the table below for a brief description of each vignette, along with an estimation of its length. For the sample composition we would like you to make, it is not necessary to go through each vignette in detail, but it is a helpful reference and plot guide. We realize these descriptions are fairly vague, and possibly confusing, so if any vignette strikes you as one you wish to focus on, please feel free to contact us with questions about further details.

<table>
<thead>
<tr>
<th>Name</th>
<th>Medium</th>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening</td>
<td>2D digital animation</td>
<td>60 s +</td>
<td>An introduction to our protagonist, Clio, as she ventures into the woods after a mysterious firefly <em>(see moving storyboard, WIP, and inspiration attached)</em></td>
</tr>
<tr>
<td>(pt 1)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening</td>
<td>Claymation</td>
<td>~60 s</td>
<td>After several strange perspectives switches, Clio first finds herself in a cave, which transforms into a forest where she begins stargazing.</td>
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<tr>
<td>(pt 2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dragons</td>
<td>2D digital &amp; watercolor animation</td>
<td>~60 s</td>
<td>Draco, a Western dragon constellation, transforms into a real dragon and flies to meet an Eastern dragon. This visually compares cultural perspectives through art at a specific point in time (medieval europe/song dynasty)</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Title</td>
<td>Description</td>
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<td></td>
<td></td>
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<tr>
<td>Folklore</td>
<td>Shadow Puppets</td>
<td></td>
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<tr>
<td></td>
<td>A cinderella story is told through traditional middle eastern shadow puppetry to show the commonalities across Eastern and Western storytelling tradition. (Look up “Karagoz” if you wish to see examples of middle eastern shadow puppetry)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anthropomorphism</td>
<td>2D digital animation</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>A tarot card reading reveals several animal headed gods. This serves as a commentary on how a society’s relationship with animals is reflected in their mythology (see WIP video attached)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Futurism</td>
<td>2D digital animation &amp; live action</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>An abstracted transitional sequence that conveys general time period change while exploring how cities affect perception. This scene is inspired by the “Futurism” art movement of the early 1900’s. (see moving storyboard attached)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entering &amp; Magritte 1</td>
<td>Digital puppet animation &amp; live action</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>An animated Clio enters a museum and sees a man who looks like the artist Magritte looking through a VR headset. In the VR headset, the animated Magritte sees a live action shot of this film being made. He comments that it is unrealistic. This challenges the concept of reality and perception.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duchamp</td>
<td>Live action stop motion</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clio finds a framed photo of herself on a staircase. As it begins to move, the photograph transforms into the painting “Nude Descending a staircase No 2” by Marcel Duchamp. This explores the process of abstracting reality through painting.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Magritte 2</td>
<td>Digital puppet animation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clio approaches a twist on Magritte’s “This is Not a Pipe” painting. Instead of a pipe, the painting displays a vape. Magritte shrugs at this artwork and walks off. Again, this challenges the concept of reality.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Manet
- **2D digital animation**
- **30s**
- Clio finds herself inside the painting "A Bar at the Folies Bergere." The style she is animated in shifts between impressionism and cubism when she touches a mirror. This shows that one movement can lead to very different styles and ways of seeing *(see WIP video)*

### Reflections
- **Claymation**
- **~20s**
- Clio falls through a puddle in the painting and back into the cave where she was stargazing. A larger version of herself catches her and places her into her forehead in a meditation on the self.

### Nightmare
- **Claymation**
- **~40s**
- Clio is in her bedroom. She falls asleep. In her nightmare she is chased by, confronts, and befriends a monster. This scene is intended to be very disturbing. *(See claymations by Allison Schulnik to understand the animation style)*

### Rashomon
- **Live action**
- **~120s**
- Clio leaves her room and finds herself outside in a strange masquerade. Here, the film’s point of view changes from person to person as one person comes into contact with another. Through perspective swaps we explore individual realities/Various interpretations of the same scene *(see storyboard)*

### Sweat Lodge
- **Live action & 2D digital animation**
- **120s**
- Clio leaves the party, and finds herself in a sweat lodge where reconnects with the spiritual aspects of those who have influenced herself, including her ancestors. This look inward helps her look outward to other perspectives *(see WIP video)*

### Closing
- **Live action & variety**
- **~120s**
- We see a variety of eyes opening, as Clio is able to see many scenes through different people’s eyes/perspectives

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To summarize the plot from these vast, ethereal, and at times high concept vignettes—this is a non-narrative, multimedia hybrid film that explores the impact of ideology on reality. The vignettes that comprise the film are clustered into acts and are further interwoven through style and main
character, as well as through “easter egg” allusions to other vignettes. The acts move from big picture ideas to small-picture ideas, with the primary theme of each act being Mythology, Art, and the Individual respectively.

Now that we’ve gotten the long-winded description out of the way, let’s move onto what we are looking for in a soundtrack. The overall sound we would like is something atmospheric and melodic—neither static nor busy. In terms of orchestration, we especially like the combination of woodwind and piano. We’ve attached examples of soundtracks we like below.

It should be noted that although it is important that music helps tie all the vignettes together, each vignette may have its own variation or flavor. For example, the Folklore vignette should have Middle Eastern inspiration, while the painting based scenes may incorporate music from the time the paintings were made. (It should be noted that the majority of art featured in this film is from the early 1900’s). This is why it will be helpful to have a versatile theme to weave throughout these scenes of different style.

https://vimeo.com/221351889
(Traveling Through Brush and Ink)

https://www.youtube.com/watch?v=lw2_HZTuQBE
(Secret of the Kells)

https://www.youtube.com/watch?v=0F41BUjKz_Y
(Castle in the Sky)

https://www.youtube.com/watch?v=d1ni1sVCgEk
(Spirited Away theme)

https://www.youtube.com/watch?v=qTS-0fQUIA
(Moonrise Kingdom)

Finally, we should address the question of payment. Because we are a student film, we do not have a vast budget, but we have put aside money for music—both to compensate a composer and to record the soundtrack. Let us know if you have a set rate in mind, so that we can agree upon a fair stipend. Please let us know if you have access to recording equipment and/or musicians. If we can work with the same person for composing and recording, that would be ideal. Additionally, you will, of course, get credited in the film, which we are hoping to send to various film festivals.

If you have any questions—about the plot, timeline, compensation/credit, etc—please don’t hesitate to email us.

All the best,

Ilana and Lanie

Link here to the reference videos/storyboards
https://drive.google.com/open?id=171nqB5QpySdr6EWtIViqdZPoatM8_L5B
How to: Photoshop Animation

To set up animation in Photoshop
1. Window→timeline→create video timeline
2. Button on upper right side of timeline→
   a. enable timeline shortcut keys
   b. set frame rate (24fps)
   c. panel options (no thumbnail image)
   d. enable onion skins (for video layer method)
      i. onion skins can be modified to show more or less frames
3. Turn on auto select! (for layers)

Short cuts:
- F changes drawing frame
- R changes rotation of frame
- V+# to change opacity (ie V3=opacity of layer at 30%)
- Ctrl+d (deselect)
- Alt + backspace (fill)

Hotkeys (to set up for video layer method)
(Edit→keyboard shortcuts→panel→timeline video)
- Ctrl+y (Enable onion skins)
- Ctrl + B (insert blank frame)
- Ctrl + alt + B (Duplicate frame)
- Ctrl + shift + B (delete frame)
- Ctrl + alt + shift + B (New Video Layer)

*Note: If a frame is not blank, pasting stuff to a single frame in a video layer (ctrl p) will paste into a layer above the frame. When this happens, just press ctrl + e to flatten it into chosen frame
*Note: Locking with the ‘grid’ button will lock transparent pixels in chosen layer so you can recolor lines

Methods
- Layer animation
- Video layers
- Video groups

Video Layers
To be used for clean up (after timing is finalized) and color
To be used for animation with lots of motion
- Layer→video layers→new blank video layer
• New frame= layer→video layers→insert blank frame

Actions (play button on side underneath history)

Layer method

New Frame>F2
V+3
Duplicate Layer
Ctrl + A
Delete
Ctrl + D
V + 0
(Use to create an in-between or to clean up layer)

Expand Fill >F3
(use this after selecting fill area and choosing color to use. Also have a color layer made below in advance)
Select>modify>expand (2ish pixels)
Alt + [  
Alt + backspace
Alt + ]
Ctrl + D
(You can modify the fill action not to make new color layer but to fill lines within lines in the same layer)

New Color Layer>F4
Duplicate Layer
Alt + [  
Ctrl + A
Delete
Ctrl + D
Alt + ]

Video Method

Copy to Video Layer >F6
(after all lines are drawn in layer method- first make blank video layer)
(make only the things you want transferred visible)
ctrl + A
Ctrl + shift + C
Ctrl + shift + V
Next frame button
How to: Coloring Animation

Note: These steps are how to put down flat color for animation. This is perfect for the anthropomorphism vignette as we are not shading (just some cross hatching which is all a part of line work). For our other vignettes, we can still use this method, but adding shading or doing anything in addition to flat color is another step of the process.

Step 1: Make sure the fill color you want is selected
Step 2: Make a color layer below the frame you are coloring.
If you haven’t yet set up an action for this, all you need to do is duplicate the layer (so it will appear at the same time and length as the drawing you are coloring), select everything on your new layer with command+a, delete it, and deselect with command+d. This will go a lot faster if you set up the action. If you are confused about how to make actions, please set a time to meet with me, so I can show you).
Step 3: On the layer with your linework, use the magic wand tool to select the space you want colored
Step 4: If this is your first thing you are coloring, make the following action. If you have already made the ‘expand fill’ action, simply press the hotkey that you set.

Expand fill:
-Select>modify>expand (try +2 pixels)
-alt ] (step to blank ‘color’ layer below)
-alt backspace (fill what is selected)
- alt ] (step up to line layer)
- command d (deselect)

Each time you color something on a frame, you do not need to make a new layer. All the colors for a single line layer should be on one layer below said line layer. Since you do not start coloring until all your line work is finalized and timed out properly, you should be able to drag your color layers into groups so they are not all over the place (once you are done coloring).

If you are confused about any of this, please let me know so I can demo it for you. I will be going over all of this as a group on Saturday, October 21st (our next check in meeting).
### Lanie's Overall Budget

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
<th>Remaining Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper Mart Crepe Paper &amp; Cellophane</td>
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<td>$214.17</td>
</tr>
<tr>
<td>Amazon Quilling Paper, Mylar, Gouache</td>
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</tr>
<tr>
<td>Cage Mylar</td>
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<td>$159.60</td>
</tr>
<tr>
<td>Amazon Dollhouse Bed, Side Tables, Dresser</td>
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</tr>
<tr>
<td>Michael's flooring, paint, posters, model magic</td>
<td>$61.21</td>
<td>$62.85</td>
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<tr>
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<tr>
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<tr>
<td>Sculpey from Joann's</td>
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<tr>
<td>Joann Doll Face Supplies</td>
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<tr>
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<td><strong>$150.00</strong></td>
<td><strong>$408.35</strong></td>
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<tr>
<td><strong>Bedroom Door</strong></td>
<td><strong>$10.49</strong></td>
<td><strong>$397.86</strong></td>
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<td>More Spraypaint from Home Depot</td>
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<td>Moss Sheet from Amazon</td>
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<td>$365.09</td>
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<tr>
<td>Joann More Moss, Sculpey, Felt</td>
<td>$36.40</td>
<td>$328.69</td>
</tr>
<tr>
<td>CVS Eyelash Glue for Rashomon Beak</td>
<td>$7.96</td>
<td>$320.73</td>
</tr>
<tr>
<td>Joann Fabrics So Much Clay</td>
<td>$82.84</td>
<td>$237.89</td>
</tr>
<tr>
<td>Joann Returning Some of the Clay</td>
<td>$15.94</td>
<td>$253.83</td>
</tr>
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### Lanie's Remaining Art Department Budget

<table>
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<tr>
<th>Store</th>
<th>Item(s)</th>
<th>Cost</th>
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<th>Total Remaining</th>
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<td>The Cage</td>
<td>Mylar</td>
<td>$9.00</td>
<td>$9.00</td>
<td>$241.00</td>
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<td>Crepe Paper and Cellophane</td>
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<td>$44.83</td>
<td>$205.17</td>
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<tr>
<td>Amazon</td>
<td>Paint, Mylar, and Quilling Paper</td>
<td>$45.57</td>
<td>$90.40</td>
<td>$159.60</td>
</tr>
<tr>
<td>Amazon</td>
<td>Doll Furniture</td>
<td>$35.54</td>
<td>$125.94</td>
<td>$124.06</td>
</tr>
<tr>
<td>Amazon</td>
<td>Huge Frosted Mylar Roll</td>
<td>$32.33</td>
<td>$158.27</td>
<td>$91.73</td>
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<tr>
<td>Joann's</td>
<td>Puppet Supplies</td>
<td>$39.80</td>
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<td>Michael's</td>
<td>Bedroom Set Supplies &amp; Sculpey</td>
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<tr>
<td>Home Depot</td>
<td>Foam Sealant</td>
<td>$22.58</td>
<td>$250.43</td>
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</tr>
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Grant Budget Proposal

Thanks to our hard working interns, our film does not need a huge budget, but, like any film, the costs to produce something visually stunning is quite high. If awarded the fellowship, we will be dividing the money across five basic categories.

The first category is drawn animation, to which we would allocate $600. For our drawn animation segments, we need to purchase animation paper, pens, pencils, markers, poster boards, and light boards. We have a total of 6 drawn vignettes. The majority of this category’s budget is being diverted into animation paper, which alone accounts for $200.

The second category is stop motion animation, to which we would allocate $800. For our stop motion vignettes, we need to purchase supplies to make custom armatures, clay, mylar, paint, sealant foam, wire, construction paper, various sculpting tools, and other similar crafting materials. Total, the stop motion portions of our film will require 10 small-scale sets and 6 puppets. While no one item in this category is particularly expensive, the higher quality we can get in our materials, the less time will be wasted on re-creating things that have previously been made.

Our third category, to which we would allot $500, is for live action production. For these portions of the film we need victorian style costumes, masquerade masks, set materials, and a number of props. Because most of our stop motion production is happening in the fall, and half of our live action filming is happening in the spring, any money not used from the stop motion budget will be reallocated to our live action production budget.

Our fourth category is shared resources. We would be allocating $120 for each of us to acquire a hard drive to store our footage and $480 for each of us to have a year’s subscription to the Adobe Creative Cloud—the suite of programs we will be using throughout the year to edit and craft our film. This brings the shared resources category to a total of $600.

Our fifth and final category is for film festivals. This category requires the most money because we are hoping to submit our film to as many festivals as we can. We would allocate $1000 to do this. Part of this budget would be used to pay the fees needed to enter the festivals. The remainder would be used to at least partially cover our travel expenses to attend these festivals, should our film be chosen for screening. If we do not get accepted into any film festivals, our travel budget will instead be diverted to supplement the fact that neither of us had time for jobs during the production of this film.
Middle Eastern Folk Music Research for the Composer

Now that we’ve heard the different orchestration, it seems it did not solve the issue. What you wrote initially was very beautiful. Changing the orchestration has only messed up your original composition, and it still does not sound middle eastern. Instead of doing another version of what you already have, I think it would be best to rewrite this section after having listened to more middle eastern music. Above all, **the music in this section needs to sound like Arabic music.**

It was unclear I said I wanted the orchestration to have more middle eastern instruments. I should have said the orchestration should have *exclusively* middle eastern instruments. This means no horns and no chimes.

I’ve compiled several examples of middle eastern music along with notable things for each example and some more details on what I’m imagining.

**Example 1:**

Here is a very general middle eastern sounding song just to give you a basis. You don’t have to listen to the full hour of music, just try listening to the first 5 minutes:

https://www.youtube.com/watch?v=kpJlt4_DW6U

**Things to Note:**

- very staccato
- Strong beat
- The Oud (the sitar like instrument we discussed) is plucked rather than strummed
- Tambourine
- Lots of augmented 2nds

**Example 2:**

Here’s a song I would like you to use as inspiration for the vignette up to the appearance of the djinn:  https://www.youtube.com/watch?v=gYhGBN_JxOs

**Note: The song changes around 1:07, and I’m only referring to the section before that**

**Things to Note:**

- The sound is unmistakably **sad and wandering**
- Lots of **ornamentation** (fluttering and turns) to the notes
  - This type of ornamentation is **integral** to middle eastern music.
This instrument is called the duduk. Even if the audience knows nothing about middle eastern music, I believe almost anything played by the duduk will sound middle eastern. It is very distinctive.

- I’d like to have both oud and duduk in this vignette if possible, but if you have to choose one over the other, find a duduk
- I would like the djinn transformation to be the moment when we switch to having more than one instrument.

**Example 3:**

This example is a good reference for switching from a sparse texture to more instruments (as I would like during the djinn transformation): [https://www.youtube.com/watch?v=Rnv-Dpq4XnI](https://www.youtube.com/watch?v=Rnv-Dpq4XnI)

**Things to note:**

- From 1:30 to 1:40, the music builds. The djinn transformation is much quicker, but the choice of which instruments to add is great here.
- If doing a ton of instruments (like in example 1) feels like too much or starts to feel too western to you, this is a great example of using a more sparse texture that still builds & transforms

**Example 4:**

For example 2, I really want you to follow it as much as you can for inspiration. This song (starting at 50 seconds), is more of a general idea for how to use a violin in a middle eastern sounding way: [https://youtu.be/_MmArU1Kp6I?t=54s](https://youtu.be/_MmArU1Kp6I?t=54s)

**Things to note:**

- The violin that comes in at 52 seconds is great
- Since it’s hard to find things like the oud and duduk, using a violin in a way that’s similar to this would be a good way to maintain some authenticity

**To Recap:**

- Start with very sad duduk music
- Add other instruments when the djinn transforms
- Build to an upbeat ending
- Only use middle eastern instruments
- Lots of ornamentation
- Lots of percussion
- Strong beat
Rashomon Original Shot List

Rashomon

1. Clio walks out of door (full body)
2. Pedestal down from CU “Woah” face to hands--a hand grabs Clio’s
3. Quick shot ECU of the hand holding Clio’s & leading her
4. Quick shot ECU of Mask 1’s eyes
5. Quick shot of Clio being spun in towards camera (dane-like)
6. POV shot of Mask 1 Dancing with Clio
7. Quick spinning away from Clio
8. CU of Mask 1 starting to fall on Mask 2
9. ECU of moment Mask 1 bumps Mask 2
10. Quick shot of Mask 2 eyes
11. POV Mask 2’s hand holding a cup (the liquid is jostled)
12. POV Mask 2 walks towards Mask 3
13. POV Mask 2 starts to hand Mask 3 the cup
14. ECU of Mask 2’s hand touching Mask 3’s hand when handing cup over
15. Quick shot of Mask 3’s eyes
16. POV shot of Mask 3 drinking from cup (cup tilting towards camera)
17. POV Quick shot of Mask 3 in hand mirror
18. CU of Mask 3 reaching to touch the cat
19. ECU of Mask 3’s hand touching the cat
20. Quick shot of cat’s eyes
21. Sudden Sporadic low-angle shot looking around the scene (cat POV)
22. Low POV shot of cat crawling towards table leg
23. ECU Mask 4 picking up cat
24. ECU of Mask 4’s eyes
25. POV Mask 4 holding the cat
26. POV Mask 4 looking around & walking toward Clio/door
27. POV Mask 4 setting down cat & starting to stand up quickly
28. CU Mask 4’s head approaching Clio’s elbow
29. ECU Mask 4’s head hitting Clio’s elbow
30. ECU Clio’s eyes
31. Long take: POV the candle in Clio’s hand wobbles. She approaches door & looks back at party. BEAT. Then looks back at door & opens it
32. Long shot: The party goes on as Clio walks through the door & disappears.
# Example Dope Sheet (Bastet and Cats from Theriocephaly)

<table>
<thead>
<tr>
<th>Frame</th>
<th>Action</th>
<th>Frame</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>46</td>
<td>Cat 1 goes on hind legs and reaches up</td>
<td>70</td>
<td>Cat 1 waves paw around and meows</td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Blinks</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td></td>
<td>73</td>
<td></td>
</tr>
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<td>74</td>
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<td>51</td>
<td></td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td></td>
<td>76</td>
<td>Bastet looks down</td>
</tr>
<tr>
<td>53</td>
<td></td>
<td>77</td>
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<tr>
<td>54</td>
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<td></td>
<td>81</td>
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<tr>
<td>58</td>
<td></td>
<td>82</td>
<td>Cat 2 turns head to right</td>
</tr>
<tr>
<td>59</td>
<td>Cat 2 blinks</td>
<td>83</td>
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</tr>
<tr>
<td>60</td>
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<td>84</td>
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<td>61</td>
<td></td>
<td>85</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td></td>
<td>86</td>
<td>(bold, head down)</td>
</tr>
<tr>
<td>63</td>
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<tr>
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<td>Action</td>
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<tr>
<td>------</td>
<td>-------------------------------</td>
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<tr>
<td>94</td>
<td>Cat 1 sits back down</td>
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<tr>
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<tr>
<td>96</td>
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<td>120</td>
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<tr>
<td>97</td>
<td>Bastet looks back to regular</td>
<td>121</td>
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<td>122</td>
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<tr>
<td>99</td>
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<td>123</td>
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<tr>
<td>100</td>
<td>Cat 3 walks out of frame</td>
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<tr>
<td>101</td>
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<td>125</td>
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<td>112</td>
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</tr>
<tr>
<td>113</td>
<td></td>
<td>137</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>Cat 2 stretches out</td>
<td>138</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td></td>
<td>139</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td></td>
<td>140</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>Cat 1 meows</td>
<td>141</td>
<td></td>
</tr>
</tbody>
</table>
Please read the disclaimer at the bottom of this sheet and then put your name and phone number below. Please write your name as you would like it to appear in the credits of the film.

Details on “Costume Supplies”: Right now, we are working under the assumption that everyone has some sort of formalwear on campus that they can wear in case we are unable to find enough costumes. If you do not have any formal wear on campus, please note it in the “costume supplies” section. Besides that, you should add any relevant costume supplies you may have. We are especially interested in Shakespearean clothes, fantasy-esque formalwear, and masquerade masks. However, given that this is a dream sequence, we are open to any unusual or particularly formal clothing pieces you may own.

<table>
<thead>
<tr>
<th>Full Name</th>
<th>Role Assignment</th>
<th>Phone Number</th>
<th>Costume Supplies</th>
<th>Costume Chosen from Fitting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emily Pattison</td>
<td>Clio</td>
<td>(603)851-1923</td>
<td>Clio’s regular dress (Lanie has it currently) Clio’s regular shoes (Ilana has this)</td>
<td>N/A</td>
</tr>
<tr>
<td>Laurel Kinman</td>
<td>Guitarist</td>
<td>(559) 515-9563</td>
<td>Light gold dress with underskirt <strong>Still needs mask</strong></td>
<td></td>
</tr>
<tr>
<td>Siena Harlin</td>
<td>Ominous Tea-Giver</td>
<td>(541) 490 9054</td>
<td>4 different wigs, dobbey ears, black flower crown</td>
<td>Light blue overdress with white underdress Silver Moon mask with beads</td>
</tr>
<tr>
<td>Sarah Abramson</td>
<td>Dog Enthusiast</td>
<td>(917) 612 9735</td>
<td>1 natural color wig, 2 black cloaks (Should I bring any of this stuff to blocking?)</td>
<td>Long Purple 1 piece dress <strong>Still needs mask</strong></td>
</tr>
<tr>
<td>Briar Banerji</td>
<td>Vanity</td>
<td>(240) 899 0802</td>
<td>Two suits (one)</td>
<td>Red floor-length</td>
</tr>
<tr>
<td>Name</td>
<td>Role (Group)</td>
<td>Phone</td>
<td>Outfit Description</td>
<td>Accessories</td>
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<tr>
<td>--------------------</td>
<td>--------------</td>
<td>---------</td>
<td>------------------------------------------------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Averill Angle</td>
<td>Dancer (1)</td>
<td>(434) 242-7177</td>
<td>A flowery short black dress with an open back, oshort long sleeved black dress with white boxes, a V neck full flowery dress. Navy wedge heels and ankle <del>fancy</del> brown boots.</td>
<td>Pink 2 piece Jane Austen-y dress with Smock Silver Steampunk mask</td>
</tr>
<tr>
<td>Rachel Pak</td>
<td>Dancer (1)</td>
<td>(310) 365-1595</td>
<td>A floor-length black dress with a lacy top; a light navy, knee-length dress.</td>
<td>Her own black dress</td>
</tr>
<tr>
<td>Matthias Remillard</td>
<td>Dancer (2)</td>
<td>(540) 429-6491</td>
<td>Full steampunk ballgown, floor-length bridesmaid dress, black slacks/vest/button-up shirt combo</td>
<td>Briar’s suit and his own pants</td>
</tr>
<tr>
<td>Name</td>
<td>Role</td>
<td>Phone Number</td>
<td>Costume Description</td>
<td></td>
</tr>
<tr>
<td>-------------------------</td>
<td>-----------------------------</td>
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<td>-------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Acadia Weinberg</td>
<td>Nor present for filming</td>
<td>(207) 607-9270</td>
<td>I have access to the Shakes costume closet, but I have to check their policy on signing stuff out.</td>
<td></td>
</tr>
<tr>
<td>Abigail Dorn</td>
<td>The Waiter</td>
<td>(303)956-2957</td>
<td>Black slacks, black vest, button-ups of every color, red blazer, royal Blue mid-calf dress w/thigh slit, black and red skirts, 2 black dresses</td>
<td>The other (velvety) green jacket</td>
</tr>
<tr>
<td>Madison Ann Lee</td>
<td>Sun Mask</td>
<td>(917) 749-4698</td>
<td>Needs to bring black pants and/or leggings</td>
<td>Green Pirate-y Jacket with White Undershirt Gold Steampunk Mask</td>
</tr>
<tr>
<td>Hannah Klein</td>
<td>Phoenix</td>
<td>(206)941-4724</td>
<td></td>
<td>Lanie’s Phoenix Costume Briar’s Mask</td>
</tr>
<tr>
<td>Kathryn Murgolo</td>
<td>Dancer (group 2)</td>
<td></td>
<td></td>
<td>White lace button-down shirt with Briar’s black pants Mask on a stick</td>
</tr>
</tbody>
</table>

Lanie’s phone number: (214)930-9656
Ilana’s phone number: (585)301-2224

**DISCLAIMER:** By filling out this form with your name and phone number, you are agreeing to allow Ilana Meeker and Elena “Lanie” Najjab to film you for their thesis. In doing so, you understand that Ilana and Lanie have sole ownership of all footage, and that you will not be compensated for your time.
Bibliography


Carroll, Lewis. Alice in Wonderland. HarperFestival, 2005


Courtauld Institute of Art. “Édouard Manet, A Bar at the Folies-Bergère.” The Courtauld Institute of Art, Sumerset House, 2017,


Art Cited:

*A Bar at the Folies-Bergere* by Edouard Manet,

*Cheval blanc monté* by Étienne-Jules Mare

*Emperor Ming-huang’s Flight to Szechwan* by Anonymous,

*Gran Volta* by Tullio Crali,

*Landscape of the Four Seasons* by Sōami,

*Mercury Passing Before the Sun* by Giacomo Balla,

*Nine Dragons* by Chen Rong,

*Nude Descending a Staircase No. 2* by Marcel Duchamp,

*Ophelia* by Sir John Everett Millais,

*Road to Futurism* by Carlos Carra,

*Son of Man* by Rene Magritte,

*Starry Night* by Vincent Van Gogh,

*Several Circles* by Wassily Kandinsky,

*The Persistence of Memory* by Salvador Dali,

*Three Musicians* by Pablo Picasso,

*Unique Forms of Continuity in Space* by Umberto Boccioni,

*Venus de Milo* by Alexandros of Antioch,

*Weeping Woman* by Pablo Picasso
Woman Walking Downstairs by Eadweard Muybridge