**NEBBISH SIGNATURE SHOT ASSIGNMENTS – Winter 2010**

CSE 459 (Pre-Production for Collaborative Animation)

CSE 464 (Character Animation) Student Assignments TBA

General Approach to Signature Shots: **Goal**

The goal of this project is for the class to work together to create from beginning to end several of the unique shots of your film  ( a "signature" shot) that will enable us to get a first view of the film and work out many of the visual and technical problems we'll need to address before moving on. The finished signature shots will serve as the "look and feel" as well as conceptual and inspirational vision for the film. The process will allow the production teams to work through the technical and aesthetic challenges/pipeline concerns and testing period before moving into full production mode and the rigorous pace in the Spring Capstone.

You will be assigned to and working as a member of one of 4 groups. Each group will work on one selected Nebbish shot. You will be determining your production schedule in discussion with the TA who will be supporting your work. It is CRITICAL that deadlines be met so please set them early ( before Thursday this week) memorize these dates now and manage your time wisely. Each person's work depends completely on other team members meeting their deadlines. Their success is dependent on yours and the whole class is only as successful as the weakest link. So, don’t be that weak link and please be sure to complete your tasks and manage your time appropriately. Whenever possible, please plan to work when a staff person is around so that you can ask for help if you need it. The staff understands the pressure you are under to get the work done and they will make every effort to assist you. Write the staff alias if you need support for clarifications on assignments or tasks. Write cardkey@cs for access issues or support@cs for software or hardware failures. You are hopedully accustomed to doing this now. Just remember to cc me on all email so that I am aware of your concerns and can assist you.

There will be weekly reviews and presentations during class, and you will be graded at those times, as well as a weekly written critique analysis that each student will need to send to the staff alias so that we can follow your progress on a weekly basis. We will read your critiques to determine how everyone is doing. Without a complete report, there’s very little way that we can all stay in the loop. In the email critique you will need to explain what work you (as an individual) did for the week, and voice any comments or concerns about your group or its progress. Please use the Critique Analysis format you’ve been using all year and be sure to include the collaborative issues or concerns you might have. I have included one for you just to be sure that you have it.

All of you will have two weeks to work on issues related specifically to the area you’ve been assigned to with regard to your specific shot. At the end of two weeks, you will collect the best work from the other groups and complete to the best of your ability, with the input of the staff and instructors, the signature shot. The shot must be rendered before it is submitted for review. We will expect to see several rendered versions of your shot. You will need to have iterations ready for review before the final work is submitted. The final work will be due to on Monday March 15 th at 10:30 AM. You have almost exactly one month to complete your shots. This should be plenty of time to troubleshoot any technical and aesthetic concerns and to polish the renders.

General Deadlines:

* **Week 1**

Gather model sheets from the concept art group for any character or prop in the scene you are working on, reference video for motion and planning sheets, color swatches and sample set lighting, efx design for water shots, and use any concept art and reference you can find for your next step down the pipeline. The concept art group will be sure to follow through with you. You will have box models for all models but depending on your shot you may have rigging left to do. Most of you will be shading/painting your characters and props.

* **Week 2**

Continue and Rough in all work for all aspects of all shots. Remember to be careful about Technical troubleshooting and try to adhere to any pre- determined style guide consistency.

* **Week 3**

We’ll look at your First renders and review them.

* **Week 4**

Final renders for review.

Rough Deadlines to start with:

If you’ve been assigned **Shading:**

Week 1 - Color palette options. Initial shading tests.

Week 2 - Two shaded versions for review

Week 3 - Refine the chosen approach. Continue shading the rest of set.

Week 4 Polish

If you’ve been assigned **Lighting:**

Week 1 - Initial lighting tests.

Week 2 - Two lit versions of your signature shot.

Week 3 - Refine the chosen approach.

Week 4 - Polish

If you’ve been assigned **Effects work:**

Week 1 - Initial tests.

Week 2 - Rendered versions of signature shot with different lighting and shading options.

Week 3 - Refine chosen approach.

Week 4 - Polish

If you’ve been assigned **Motion:**

Week 1 - Planning sheets, video reference of at least two different acting approaches

Week 2 - Blocking for all motion in your signature shot.

Week 3 - Refined motion

Week 4 - Polish motion for chosen acting approach.

What you will need immediately:

**Story Bible** sheets for your shot(s) Your colleagues have created these shot sheets for you.

**Elements List** (general and per shot) see sample.

**Calendar** to schedule student general and student specific responsibilities along with appropriate due dates – again, see sample.

What you will do:

Determine what pre-production you must have to start work on your final render.

Determine who will do whatever hasn’t been prepared for you.

Assign roles per student (see sample) and plan to meet with your group as close as possible to every day for 30 minutes as you can. Hand in schedules and roles as part of your submitted self-critique every week. Set your individual and group deadlines with your TA and stick to them. Schedule bi-weekly meetings with you’re your assigned TA.

**Submit a schedule to the staff alias** **every week starting on Thursday of this week at the latest** - and conform to your schedule.

Come to class fully prepared to show progress and present challenges with proposed solutions. Do whatever needs to be done to get the best possible render early on so that you can polish and evolve your shot ideas. MEET THE GOAL OF THE SHOT WITH EVERY STEP DOWN THE PRODUCTION PIPELINE. Support your story first. Then think about cool. Then remove cool if it doesn’t support your story ☺

**Signature Shots – Student Assignments**

**Murky 1000** (with fish coming out from garbage) –

**TA support:**

Nicholas Garrett

**Student Support:**

Mark, Larry, Devin, Brice

**Intro 800** (scuba focus pull)

**TA Support:**

Robert Gay

**Student Support:**

Jan, Nathan, Sheri, David

**New Idea 100** (bird fantasy)

**TA Support:**

Jason Jones

**Student Support:**

Hannah, Matthew, Kimberly, Eddie

**Prep 600** (fish fantasy 1)

**TA Support** :

Brian Britigan

Robert Forsberg

**Student Support:**

Sarah, Stephen, Sean, Jessica

Separate Role:

TA Support:

Rob Gay

**Student Support:**

Michael – **Water Splashes**