

## Week 1 - Folio #1

- **Wiki premise:** ‘ A moon keep trying to kiss the earth.’

- **Story**

*Preface:* The Moon is the only natural satellite of the Earth. The tides on Earth will change dramatically due to the distance between the Earth and the Moon thus also changing dramatically, and as the Moon gets closer, the Earth's rotation will get faster and the day will get shorter. Because of the moon's gravity the closer it is the more violent the tides triggered too close would be a disaster for mankind one by one instead now the moon is getting out of control away from the earth.

*Act I*

The Moon and the Earth come from the same mother (arising from the same mass of matter), the Earth is stronger, so the gravitational force is generated, the Earth's gravity is like a rope, constantly pulling the Moon. And the moon keeps trying to hug this brother.

*Act II*

The Moon kept coming closer to the Earth at the beginning, but as soon as the Moon came closer, the tides of the sea became violent, and each time it came closer, a very serious tsunami occurred in the small fishing villages on the Earth's coast. The Earth also wanted to hug its little sister, but could not bear to let the creatures on Earth suffer.

*Act III*

The Earth firmly stops the Moon when she tries to come close to the Earth one last time, triggering a giant tsunami. This broke the Moon's heart, so the Moon gradually moved away from the Earth. The phenomenon was observed by human astronomical observatories and made it into the newspapers.

*In the end*

The Moon and the Sun drifted apart.

- **Reflective Text**

This work explores the concept of anthropomorphizing objects. People have always given human character traits to animals such as puppies and cats, but it is still a relatively rare subject to give humanity to a planet that is so much larger than us. As for why as the subject of animation to show the story because, this can only be an animation work. Through realistic filming techniques, we can not control the rotation of the earth and the moon, which is also difficult to express their emotions, it is not possible to create artificial tsunami to destroy the fishing village for the camera effect. Using the form of animation, so that the story picture can be more perfectly shown. Just like Eusong Lee's 2D animated film My moon, which is also a love triangle story with planet anthropomorphism, I was really inspired by this animated film. After watching Rino Alaimo's work THE BOY WHO LOVED THE MOON, I really like this style of animation, and I think this work can also go in this style to be a good storyteller.

- **Reference**

**Eusong Lee, My moon, viewed date:24/7/2021**

<https://www.youtube.com/watch?v=tCqgu8JDgA4>

**Rino Alaimo, The boy who loved the moon, viewed date: 23/7/2021**

<https://www.youtube.com/watch?v=JGgX740otpE>

## Week 2 - Folio #1

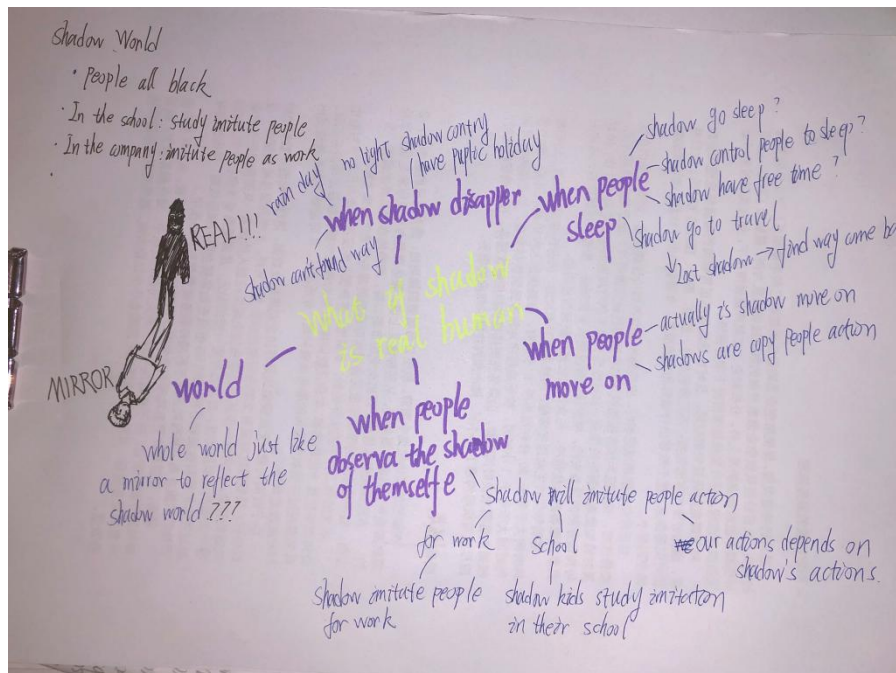
- **Wiki premise:** 'What if the shadow is the real human?'
- **Story**

Preface: In the shadow world, we are the shadows. Shadow people are all black and live in the same world as we do.

- Their school teaches how to imitate human mannerisms and trains them to be responsive to humans who suddenly notice shadows.
- After graduating from school, they enter factories and get paid by imitating their master's movements every day. If there is no light where you are and you can't see the shadows, it's because the shadows in that area are on public vacation and they are on vacation so you can't see them.
- Certain shadow people will redeem the opportunity to control humans after they have been paid enough, but only for a little while, such as controlling humans to eat a tiramisu they like.
- After the humans go to sleep, the shadows are off duty and can live their own lives, such as dating and watching movies or even going on excursions.
- Some shadows can get lost in the travel and forget or fail to return to their owners before they wake up, which also causes the oddity that some people don't have shadows in the human world. Shadows that don't return to work before their owners wake up are very serious job failures and get punished, such as becoming part of the building's shadow, working extra long hours, and being stepped on by people hiding in the shade.
- Story extension

Story extension one can be in the shadow as the villain control human.

Story extension two can be a great adventure in which the shadow tries every possible way to return to the master before he wakes up.



(Mind map)

- *Reflective Text*

This project attempts a two-dimensional view of parallel worlds, with many excellent works establishing the protagonist's crossing of dual worlds. This work is best suited to be presented in animation, because parallel worlds require very different world styles and different characters, and animation can better show the different environments and imaginary worlds. Through animation can easily realize the character in the two worlds to cross, to the audience to establish a new world view. This work is similar to the “Monsters University” directed by Pixar director Dan Scanlon, where things people can't think of actually have their own worlds, but hidden in the shadows and can't be discovered. As I studied other similar works, such as mermaids, heavenly realms and other settings, I found that there are many stories that establish a small world living with humans, such as Hayao Miyazaki's movie “The Secret World of Arrietty” according to which I expanded my story line, because I only borrowed their dual world view, but wanted to do an adventure type of story with an open ending.

- *Reference*

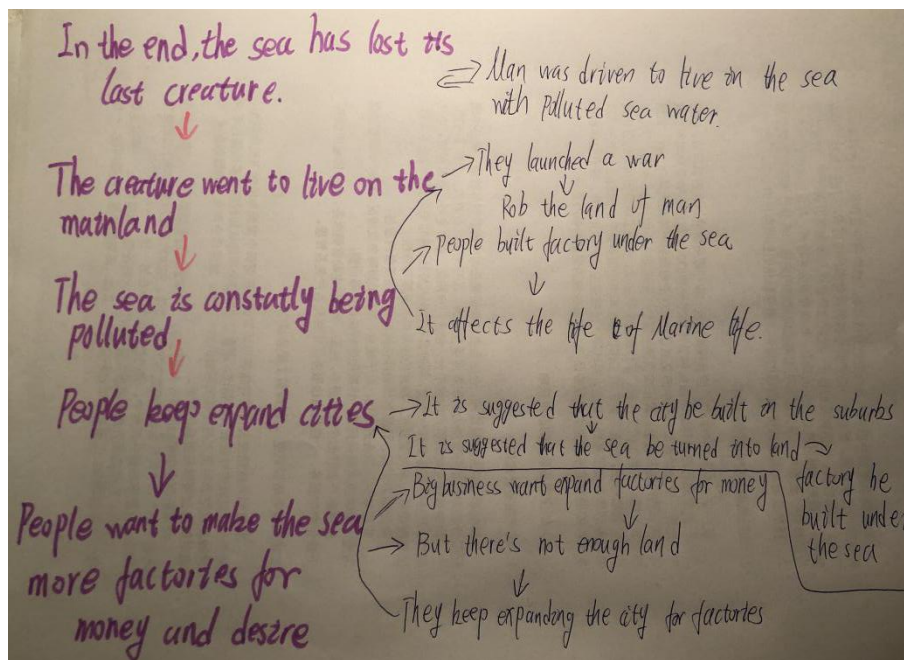
**Dan Scanlon, Monster University, Pixar Corporation, viewed date:5/8/2021**

**Hayao Miyazaki, The Secret World of Arrietty, Ghibli Studio, viewed date: 8/8/2021**

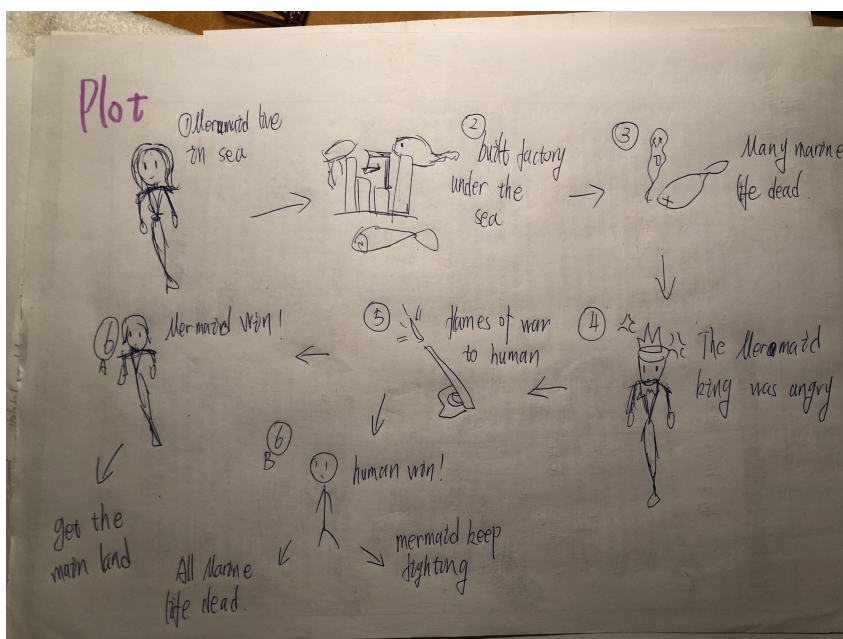
**Week 3 - Folio #1**

- **Wiki premise:** 'In the end, the sea has lost its last creature.'
- **Story**

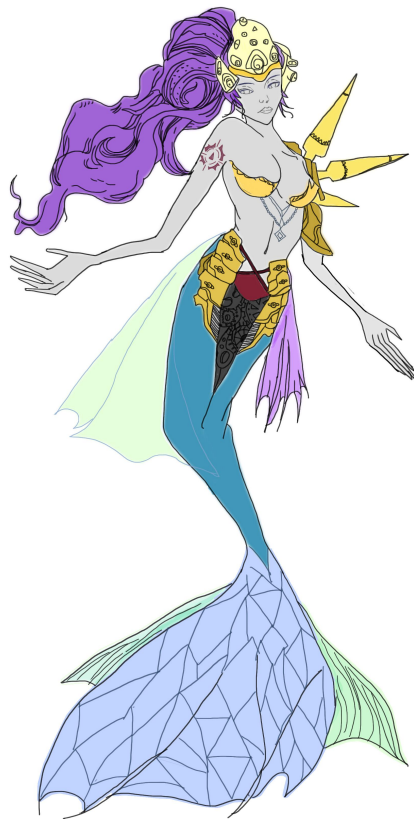
Story Overview: In the future, people want to expand factories day by day, and for more factories, they expand the city to the point where there is not a single forest or grass. So some entrepreneurs propose to fill the sea into land and build factories on it. Others suggested to build factories under the sea, and to save the cost of reclamation, the companies really built the factories under the sea. Many sea creatures died because of factory pollution, and mermaids led the sea creatures to wage war against humans. Finally, the humans were driven to live in the sea, and the sea creatures went to the land and dismantled the factory to restore the life of the earth. So in the end, there is no longer any marine life in the sea.



(Story Sketch)



(Plot)



(Main Character Sketch - Mermaid Warrior)

- *Reflective Text*

This work attempts the world view of two races, for different but the same level of race, whether to live together or against each other will have a lot of interesting stories. The mermaid part of this animation will use a lot of follow through animation movements, because the tails of mermaids and marine creatures in seawater need a lot of animation skills to show. Using animation will add more excitement to the whole story, and by using space transformation, the two worlds can be transformed more naturally. The idea of this work is similar to Rupert Vayner's Rise of the Planet of the Apes (2011), a film about how apes conquer the Earth, and I was inspired by this film to come up with the script. With the emergence of the story framework, I realized that the meaning of animation is not only to entertain the public and kill the boredom, but also to call on everyone to pay attention to the marine ecology, and that animation works should bring excellent values to everyone.

- *Reference*

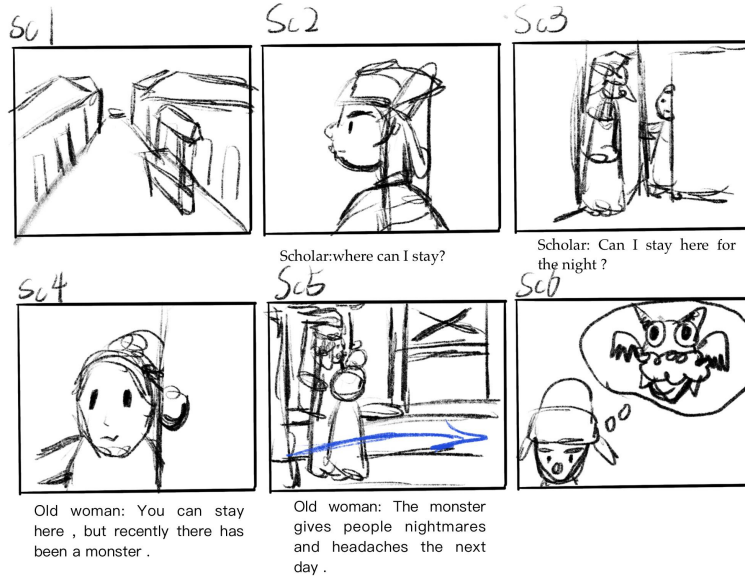
**Rupert Vayner, Rise of the Planet of the Apes, viewed date:13/8/2021**

**Sayed Hammouda El-Sayed, A. (2018). THE ROLE OF ANIMATION IN DEVELOPING THE ENVIRONMENTAL AWARENESS OF THE ARAB CHILD, viewed date: 14/8/2021**

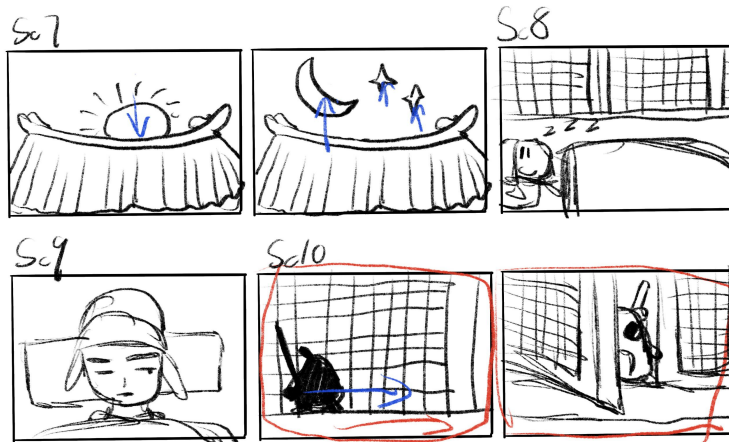
Week 4 - Folio #1

- *Wiki premise*: 'Hamster knock off people'
- *Story*

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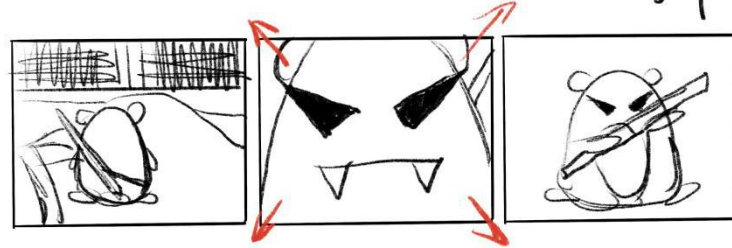


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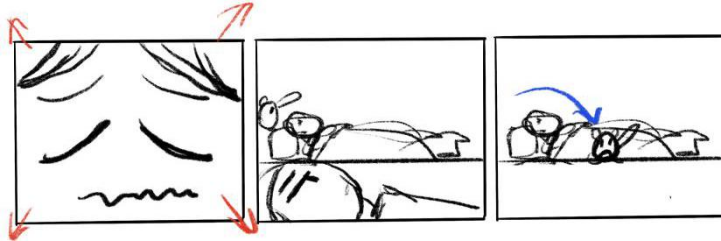
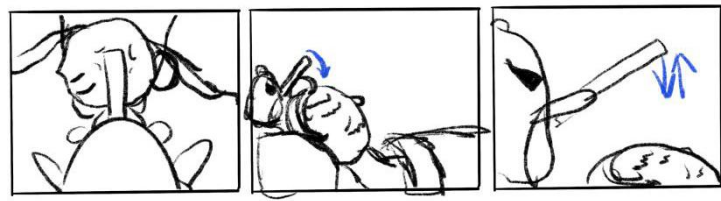




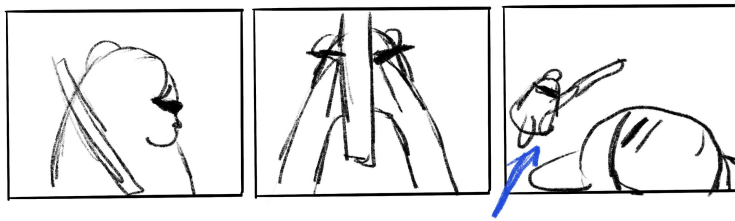
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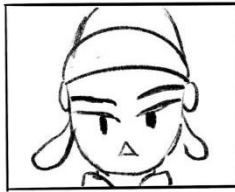




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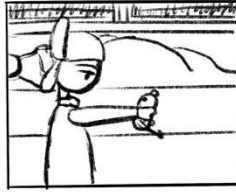
Hamster : Hmmmm.....



Scholar: why hit someone ?



Hamster : There's no reason .



Scholar: If you don't , you'll die a horrible death .

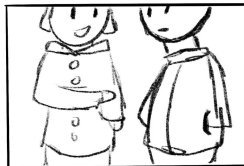


Hamster : Whatever you may say .

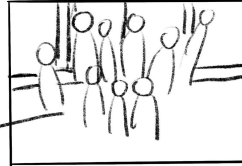
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Scholar: I got the monster !!!!!

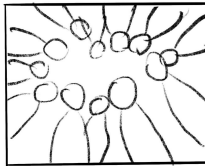


Villager 1: What the monster look like ?  
Villager 2: mpMy sister was beaten by it

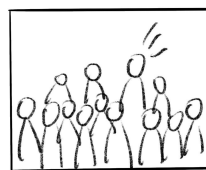


Villagers: Where is monster ?

8



Villager: Why the need to hurt?



Villager: Fry it!



Hamster: Don't kill me! I will let you guys know

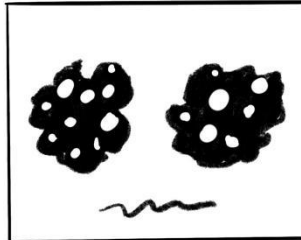
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Hamster: A fairy told me



Hamster: I've had enough practice, now all I need to do is knock off 100 people and I can become a fairy.



Hamster: I'm truly sorry .



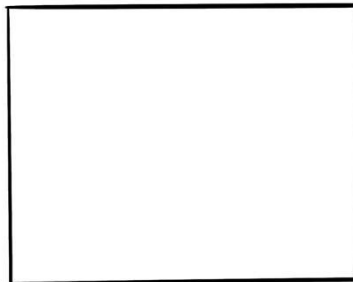
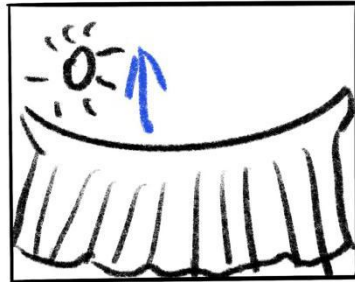
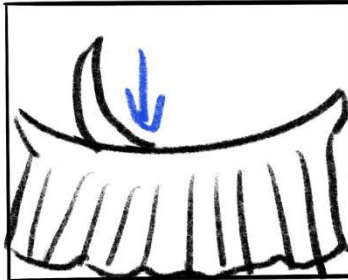
Hamster: I won't do it again



Scholar: You stay here to take care of the old woman



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- *Reflective Text*

The theme of this story is an adventure animation, the protagonist is a hamster and a scholar, the story of this work is from the Chinese classical novel adaptation. This work can show the loveliness of the hamster through the animation of squeezing and stretching. The deformation phenomenon of squeezing or stretching will occur while the object is moving under force, which can create the illusion of flexibility and vitality for the audience, and can also provide the viewer with information about the hardness and softness of the object. The anthropomorphic movements and character of the hamster are similar to those of Pixar's *Ratatouille* (2007) and Rob Minkoff's *Stuart Little* (1999). At first I wanted to continue using a simple textual narrative approach to present the story, but after studying Tsai-Yun Mou's paper *From storyboard to story: Animation content development*, which compares two different approaches. The results show that storyboarding as a method of creating animated content is feasible, and that a good story structure can still be created using a storyboard-driven approach. The contribution of this model is more in the story climax, resolution and plot than in the traditional process. The results of this study can help novice designers with animation content training. So this time I chose the storyboard approach to storytelling.

- *Reference*

**Pixar, *Ratatouille*, 2007, viewed date:12/8/2021**

**Rob Minkoff, *Stuart Little*, 1999, viewed date: 12/8/2021**

**Tsai-Yun Mou, Tay-Sheng Jeng, Chien-Hsu Chen, *From storyboard to story: Animation content development*, 2013, viewed date:16/8/2021**

## Week 5 - Folio #1

- **Wiki premise:** ‘ “Did she really fly?” A girl said incredulously’
- **Story**

### *Scene 1 School corridor*

A girl wearing a large hat is struggling to walk, the hat is too big, so big that it almost weighs her down and she can't walk. The students passing by are also wearing hats, or bigger or smaller, but not as big as the female. At that moment appeared a girl wearing a small beret, toeing the big hat girl said: "Hey, stupid hat, or walking to school today?" The big hat girl did not dare to speak. The beret girl went on to say, "If I hadn't learned to ride a broomstick for three years like you, I would have dropped out of school long ago, and people who are stupid and dumb don't deserve to stay in magic school. The big hat girl wiped her tears quietly and walked to her classroom.

### *Scene 2: Classroom*

She thought to herself that she had heard that there was a new teacher today, and wondered when she would be able to learn basic magic. The first one was like a robot in class every day, just reading, not even considering her progress or paying attention to the questions she asked. The second teacher was the beret girl's aunt, who sneered at her every day and only resented her meager magical power. I wonder what this teacher looks like now? Just thinking about it, the new teacher comes in, eh? Isn't this the new genius assistant teacher? The assistant teacher smiled at the girl and introduced herself, "Hello, my name is Francesco, and you are Anna, right?" Anna nodded her head. Francesco continued, "Magic doesn't come out of thin air, it requires a strong heart and the conservation of matter, one thing for another. People with great magic don't just come from their talent, they come from their courage, the courage to face themselves head on."

### *Scene 3: School*

In the following days, Francesco were carefully taught Anna magic, spells and some techniques. Francesco was really the warmest person and the most patient teacher Anna had ever met. But Anna never made much progress. Oh, she learned how to light a fire, which was already a big improvement. Day by day, suddenly one day outside the magic creatures began to approach the school, all the elite class of outstanding students (that is, those students with small hats, the smaller the hat the stronger the ability) are involved in the fight to eliminate the magic creatures, which is also their internship. When everyone thought the battle was over so simply, some small ice men quietly slipped into the campus. The first to find them is in the corner of the celebration Anna, because has been learning the art, encountering magic creatures she just want to hide. But when she saw a small ice man creeping up Francesco's back, when it tried to freeze Francesco's head, Anna closed her eyes and made a nervous ignition, melting the small ice man. Just then her hat became a circle smaller, everyone looked to her, before that timid and cowardly and incompetent Anna actually saved Francesco. Francesco came over and patted her and said, "Well done, Ann, I knew you could do it."

### *Scene 4: Off-campus magic forest*

Because of her excellent performance at the celebration, Anna was sent to the forest to participate in the battle to repel the magical creatures. In one battle after another, Anna finally showed her courage, faced her fears and defeated them. Her hat also became smaller and smaller, and finally qualified to enter the elite class, but she still chose to stay in Francesco's

class. "He will always be my most precious initiator," Anna wrote on the back of the graduation photo of just two people.

- *Reflective Text*

This work explores the theme of the very old classic protagonist against the odds. Many anime works use this formula to narrate the story, and the hot storyline with animated characters and exaggerated performances drives more emotions than live action movies. And the story is set in the background of the magic world, the biggest advantage of animation works is the switching of scenes and non-realistic world shaping, using animation to show the magic world is the most appropriate form. Two of Hayao Miyazaki's animated films, *Mary and the Witch's Flower* (2017) and *The Witch's House* (1989), both shape the wonderful world of magic through the scenic characteristics of the animated medium. During the creation process, I referenced Winston Groom's *Forrest Gump* (1986), so I added the key episode in the story where Anna gains courage by helping Francesco destroy the Little Iceman, which is a good segue to show why Anna has more magic behind her.

- *Reference*

**Hayao Miyazaki, *Mary and the Witch's Flower*, viewed date:17/8/2021**

**Hayao Miyazaki, *The Witch's House*, viewed date: 17/8/2021**

**Winston Groom, *Forrest Gump*, viewed date: 18/8/2021**