



Final Major Project

(information for Owen to make the final track(s): VERSION 3)

Logline

The story of a Scientist and an Alien as a metaphor for the Autism Spectrum, exploring how it is to be “alienated” and feeling out of place in social situations - before finding acceptance in the ones that matter to you, and discovering there are many like you as well.



Lucy | Jane | Keyleigh

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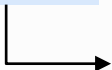




NEW STORY UPDATE - 3 "Sections"



ACT 1 HAS
BEEN
UPDATED



Leaving skatepark to go find a gift for the parents to accept Neri
They equip headphones so they won't be affected by the busy shop noise
Messing around in shop, Neri finds the perfect dessert
She feels self conscious being watched after accidentally being too loud
Sensory issues ensue
Matt drags her outside

Call to remind about dinner
They go back home
Neri tries to dress up
Picking at food, fails to impress the parents
They destroy the jelly (gift)
She leaves, upset

He confronts the parents before going after her
He fixes the jelly and leaves with a bento to make things right

He skates out to find her
He arrives at the skatepark
Many types of aliens around
He makes up to her with the safe food
Head back home once more
Lying together
He takes off his glasses
Feels like outer space

Switched these two events around.

Big changes:
Removed poem opening
Brought confrontation forward
More cuts in dinner scene for emphasis/to more effectively build tension
Ended on hug fade-out and moved extra eye scene to after credits

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Sound direction notes 1



Download animatic here: alright,
so here's the new animatic:
<https://we.tl/t-Ko4kfh4EN4>

Since the last time you watched
the animatic, we have made the
following changes:

We have gotten approval from the
poem translators to use it in our film,
so **the opening is now officially
staying.**

We cut the train scene out. Instead,
the characters will put on their
headphones before they shop so that
they can avoid being affected by the
people noises inside.

The dinner scene compositions have
now been made stronger.

Some dialogue is subject to
change, but everything is timed
correctly so you can begin
composing everything to the video
accurately. You can add additional
sound effects as you see fit.

Opening: The poem will be read out, so any
music/supporting sound should ideally be
minimal and atmospheric, possibly
accompanied with twinkly noises.

The bit where they're skating down the
street at (00:22-00:33) can be a bit funkier
should you choose to compose anything
for that bit, since it leads into the shop
scene*.

The sound of them skating down the street
is needed + ideally, I would like it so that
city/people noises can be heard while
they're skating before they enter the shop.
This is so that when they put on the
headphones before entering the building,
the sound design can have the contrast
from ordinary daily people noise to nice
music to drown that out. (since the whole
point of them putting them on is to not be
overwhelmed by these sounds)

*Shop scene: Funky music starts when they put on the headphones
at (00:45) quietly, then gets to the volume you ideally want when
Matt has his earbuds in too at (00:52). (keep in the video game noise
we added when he pulls them out of his pocket) When she notices
the jelly dessert in the cabinet, we added a small cute squeak noise
which we would like to keep. Could be good to use twinkle noises
again here to accompany the appearance of the jelly in full at (01:11)

At (1:15), when she lifts the box up in victory, it would be appreciated
if you could find a good loud cute squeak to show that she exclaimed
a bit too loud since she is unaware of her actual volume. ***This is
extra important since it's what leads to the people around her
looking at her in a judgemental way.***

Other than that, the sounds at this part of the scene should deviate
from funky (positive) to less funky and more overwhelming in the
sense that I want the people noise that Neri is trying to drown out to
become more prevalent when she is having her little breakdown as
she becomes more conscious of the people around her.

Sound design should provide the viewer with a sense of relief as
Matthew pulls her out of the store again.

When he says 'The worst is yet to come' at (01:37) Possibly having a
low battery noise would be good since his digital glasses show that
visual.

Sound direction notes 2



Phone call scene: As they're walking down the street perhaps its best to just have a regular amount of city/people noises like before they enter the shop, since the ringtone is what we hear next before Matt picks up the phone. Neri is slowly skating so a softer wheel noise would be good, especially around (1:38).

Clothes/getting dressed for dinner scene:

Subtle closet noises. You have freedom for whatever you want to compose for this scene. Just add someone falling over for when Neri falls over at (2:01). Unsure about whether or not to add out of breath noises for (2:03), if you don't like it then don't add.

At (2:05) Neri is getting overwhelmed and is feeling unsure of herself again, please change the music/sound design to reflect this mood change, and possibly shift the mood to slowly become more positive when Matthew comes in to help adjust her hat.

Dinner Scene leading up to the ending:

Lucy: Please make a longer version of 'Falling stars' for the dinner scene/ final ending scene

*falling stars is the name of the track you gave me when we last met up and said you already made something for our film when I asked about it.

My thoughts on that:

Currently we're planning to fade falling stars in and out where it's needed (see animatic where we've begun doing that already) but if you feel like you can make edits to the track to align it more to the mood we plan to present in the dinner scene then please do so.

The rest of my notes on this will mainly be about sound effects to give you more freedom to alter the existing track how you see fit, since I honestly have not much of an idea on how to improve/tighten up the sound design for this integral part of the film. Lower priority stuff is in [blue](#).

Keep the cutlery noises at 02:33 when she is sorting them.

**[\(see next page\)](#) At 2:30 when the music goes like [wwwaaa](#) when she looks at the food, I like that a lot but I think it needs to be timed better with the visuals

Her shaky leg at 02:50 may need a noise but I'm unsure.

[Personally I hate the zap noise we used at 03:00 so if you can find something that has the same energy but its better, then you may replace it.](#)

At: 03:04 could be nice to have some glitchy sounds, either as sfx or integrated into the track to show that Matt is also having a hard time. This will go away/music/ambience will go back to 'normal' when he blinks at around 03:06.

03:16 Jelly appears again, sparkle but more hesitantly?? That probably makes no sense

Sound direction notes 3



03:25 Jelly poke and degrade noise we used is fine, if you feel like you can improve it then yeah by all means.

03:35 The door slam is subtle

Kitchen scene at 03:50, incorporation of tinkering/cooking noises(?) into the soundspace would be good.

Cape swoosh wherever needed around (03:59 – 04:11)

**Because we have callback shots that start at around 04:13 and 04:18, music can also have call back-

**I like how the music sounds paired with this moment as a whole (when Matt is going to find her at the skatepark) since that bit really evokes the sense of falling stars to me

**I understand that the music for the end sequence is subject to change due to how extending it can affect the track, but I just want to say what I like here particularly so you know.

Going home, bed eye reveal scene + credits: Would be nice to end things similar to how we started sound wise during the poem overture, with extra flavour.

If you have any questions or whatever, just text me.

