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Deconstructing Pandora

Katherine Mervine

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Deconstructing Pandora

A Computer Animation Thesis Report
By
Katherine Kinnear Mervine

Submitted in Partial Fulfillment of the Requirements for the Degree of
Master of Fine Arts, Computer Animation
School of Film and Animation
Rochester Institute of Technology
Rochester, New York
October 28, 1999

Professor Howard Lester
Chair
School of Film and Animation

Professor Stephanie Maxwell
School of Film and Animation
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October 28, 1999
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Section II
Story Development

When I first decided to animate the ancient Greek tale of Pandora's Box, I was content enough to create a simple film from the commonly heard story. Pandora, the first female on Earth, is made happy by her simple existence as the wife of Man, but is unable to resist the one thing she is told by her husband not to do: open the strange box hidden in the house. She surrenders to her curiosity, opens the box, and the world is destroyed.

"Pandora’s Box" has also been translated over the centuries to mean, "...a process that generates many complicated problems as the result of unwise interference in something."¹ At first the gravity of this definition escaped me, as I thought it would simply be a tale rich with visual possibilities perfectly suited for computer animation. As I developed a script from the story though, I discovered the original myth was a bit different than the one that is commonly understood in popular culture. A sampling from the original tale includes this eye-opening narrative:

"... For ere this the tribes of men lived on earth remote and free from ills and hard toil and heavy sicknesses which bring the Fates upon men; for in misery men grow old quickly. But the woman took off the great lid of the jar with her hands and scattered, all these and her thought caused sorrow and mischief to men. Only Hope remained there in an unbreakable home within under the rim of the great jar, and did not fly out at the door; for ere that, the lid of the jar stopped her, by the will of Aegis-holding Zeus who

gathers the clouds. But the rest, countless plagues, wander amongst men; for earth is full of evils, and the sea is full.”

As I created the script, I became increasingly uncomfortable developing a work based on a centuries-old misogynist story. I found myself coming to terms with my own sense of feminism: what it meant to me and how it impacted my relationships with everyone around me. Do I simply recreate the myth of Pandora and ignore the deeper meaning of the story? Or do I take a leap and change it into something more defining? I was fortunate to find a book that helped me to understand my misgivings about changing the Pandora story. In the introduction to her controversial 1992 bestseller, *Backlash: The Undeclared War Against American Women*, Susan Faludi states, “…In the last decade publications from the New York Times to Vanity Fair to the Nation have issued a steady stream of indictments against the women’s movement, with such headlines as, WHEN FEMINISM FAILED or THE AWFUL TRUTH ABOUT WOMEN’S EQUALITY. They hold the campaign for women’s equality responsible for nearly every woe besetting women, from mental depression to meager savings accounts, from teenage suicides to eating disorders to bad complexions. …” This book helped me to understand that abandoning what felt right (in reforming the meaning of the Pandora story) to the pressures of the society around me was not just a personal issue, but a universally feminist one as well. *Pandora’s Box* was happening in my century!

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With the aid of my thesis advisors, Professors Howard Lester, Stephanie Maxwell and the now retired Dr. Jack Slutsky, I transformed *Pandora’s Box* into a tale that not only had personal meaning, but also broke free from the traditional contempt of a woman’s free will. Pandora was once a euphemism for the female embodiment of evil, but in my work I would give her back her power, and her choice.
Section III
Synopsis of Story

“Pandora” begins in a black and white world, flooded by an evening storm. Lightning flashes illuminate odd body parts of statuary shrouding the exterior of a museum. As the lightning intensifies we find ourselves inside the museum surveying a long row of Grecian statues. Another bolt of lightning causes a statue of a woman (Pandora) at the end of the museum hall to awaken and drop the vase she is holding, while falling herself. As she falls she inadvertently smacks the Man sharing the pedestal with her. He awakens as well. Both go through a process of discovering that they are indeed alive and can move. Although awkward in their body coordination, they eventually make their way to the opposite end of the museum hall. Pandora finds she and the Man are at a door. Pandora touches it tentatively at first then finally pulls together her resolve and pushes it open. With a flash of light and burst of sound, she has opened the door to a modern world of color and noises, alien to everything she has seen. The statues themselves are now alive with flashing colors. In fear, both run back towards their pedestal, but Pandora falls to the ground in her attempt, and the man runs ahead without her. Pandora sits up and looks back at the door. At this moment the man is back on his pedestal, trying to regain his original form. While the Man in his panic struggles to reinstate his former “self,” Pandora has moved back to the open door which is radiating noises and colors more vibrantly than ever. After a last glance back at the man, she turns away from him and moves closer to the threshold beyond which is the modern world. There is a blinding flash of light followed by a quiet moment. Pandora is gone. The Man has turned back to stone in a posture of desperation,
reaching out to her. The museum assumes its original state and the door is closed. The Man sits alone on his pedestal with the broken vase on the floor and the lightning storm resumes outside.
Section IV
Character Design

Not entirely abandoning the Pandora’s Box story, I kept the original characters in mind when I created the museum. During my research I was able to find photographs of statues of several Grecian gods mentioned in the story: Aphrodite, Zeus, and Mercury. Drawing them from the photographs was the easiest part of making this work. I used a simple number two pencil on heavy drawing paper to draw the figures, and scanned these images into a computer. From there I took them into a photographic manipulation software program called Adobe Photoshop. Photoshop has useful tools such as scale, brightness, contrast, perspective, layers, and blurs, to mention a few. I used these tools to align the statues properly in the museum hall.

I created the museum hall from sketching images from the Memorial Art Gallery at the University of Rochester. I wanted to establish an empty space with a feeling of mystery. Luckily the Memorial Art Gallery’s “Grand Gallery” hall was perfect for this task. With cathedral ceilings and flying buttress-like windows, I found that sketching it was not only simple, but also a joy.

Creating the main characters took a bit more research and thought. I drew Pandora from a piece called, “The West Wind,” by Thomas Ridgeway Gould, located at the Memorial Art Gallery. It is a smooth marble statue of a young girl with her hair and dress blowing in the wind. I then added my version of a vase that was developed from a photograph of an actual jar with illustrations depicting the original Pandora’s Box story.

The Man was drawn from another Memorial Art Gallery sculpture called, “The Falling Gladiator,” by William Rimmer. He is a muscled warrior fallen backward in great agony—perfect for illustrating the original story. I took these
two drawings into Photoshop and easily composited them both onto a rock, strewn with broken bits of an ancient city. With that I had a large Grecian hall with authentic Grecian statues, and one that represented the original story of *Pandora’s Box*.

The main characters’ animated forms proved to be a task more difficult. It was my desire to create romanticized versions of the two statues in a simple black and white line that retained the details of their respective Grecian dress. My original sketches costumed the man in a striped tunic with lots of folds and intricate hemlines, shoes and details of his face. Pandora also had a more elaborate tunic-dress and shoes with leather sashes winding up her calf muscles, as well as fabulously wavy hair and big eyes with lots of lashes. Animating these detailed characters proved to be extremely time-consuming, which I will discuss further in the next section. Simplifying my characters to the rudiments of their features and clothes worked much better for me, allowing me to concentrate on the difficult task of animating.
Section V
Methods

The animation proved to be the biggest challenge. With little prior animation experience, I moved forward with my ambitious character designs and found that they were incredibly time consuming and frustrating for many reasons.

Animation requires many different stages to see it through to the final vision. I began my work starting from the last step! Instead of beginning with a rough sketch and onward to keyframes, in-betweens and final clean-ups, I started my animations with the final clean-ups. This way of working showed very little progress to my thesis committee members and made me certain I would never seriously finish the film. Ready to give up from serious unorganization and time-management issues, I left school for a year and a half. Working at a commercial animation company and at a software business helped me become well organized, as well as taught me lessons in problem solving and how to create large-scale projects with short deadlines. Upon returning to school I re-evaluated what I had done with my thesis work in the past and what I needed to do to complete it. I abandoned everything but my backgrounds and my statue drawings, and I also altered the story somewhat.

I began with a detailed storyboard of every scene. A story board is, “...a series of drawn images that graphically portray the action described in the script.” After creating the storyboard, I made a moving one with the approximate timing of the entire film, shot by shot, called an “animatic.”

The next step was creating the rough animation for each scene. By using a small laptop light table I did not need the animation paper to be punched and attached to a registration device, the traditional way of utilizing animation bond paper. Because the paper was as small as the laptop table, I simply re-adjusted the small stack of paper by hand. I never animated more than five frames at once, so I never found my way of working to be a hindrance.

Scene by scene, I timed out the animation with a stopwatch and then later in my head. In animation there are several ways to establish time. For example, Pandora falling to the ground to follow her broken vase needed to be quick. Therefore I created the three main poses of the action, or rather, three main keyframes: Pandora up, falling, and fallen. As I wanted her to start off slowly then fall quickly, I made filler drawings in-between the main poses. More “in-betweens” for the slower movements, fewer for the faster movements.

According to Tony White, author of, The Animator’s Workbook: Step by Step Techniques of Drawn Animation, “...inbetweening -- producing the drawings inbetween the key drawings -- is of fundamental importance to the success or failure of animation technique.”

I did not have the time-based luxury of making my animation look like a scene from a Disney film. They may use a thirty-frame inbetween for a character moving its hand from its chin to its lap, creating a very fluid movement. Fortunately for me, I wanted a jerky look to compliment the movement of statues coming alive, and when you use limited inbetweens, that is exactly what you get.

When I created the frames of the animation, I would flip through the papers to get a feel for the movement. When I was satisfied the timing looked about right, I scanned in the drawings for manipulation in Adobe Photoshop. From there I would use the layer and transparency functions to line all of my

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5 Ibid. p25.
drawings up to make sure they looked alike and were the same size. If they
didn’t look right I would use one of the many sizing and imaging options
Photoshop has, or in the worst cases, literally go back to the drawing board.
Once I was happy with the drawings, I would export each individual frame into
the animation software program, Macromedia Director. An industry standard
for animation testing, it is simple to compile the individual frames in a row, or
‘score’ as it is called, and adjust the frame rate to determine the desired speed of
the animation. Once I was satisfied with the movement I would create a movie
ready for editing (that originally would be the end of it), after adding in the
desired background. But, my backgrounds were lengthy for the desired pans,
and they were also large in file size. Not only did these issues cause the
program to shut down, but also the open-lined, sketchy quality of my animation
drawings sometimes caused the backgrounds to be seen through the characters.
I tried to digitally cut them out of the white ‘paper’ color they were imaged on
and place them onto the background, but this created a quirky paper-doll feel
that I did not think was appropriate in meaning. Coupled with all of these
problems I consulted a few industry professionals who advised me to use a
post-production software program called Adobe After Effects. With this
program I could use extremely large files with ease, and I was able to place my
characters on the background with a special effect called “masking.” By
importing my animated QuickTime mini-movies into After Effects, I could use a
pen-like tool to digitally cut the character out of the white background and place
it onto the museum hall background: this method is technically referred to as a
mask. To avoid the paper-doll effect, I adjusted the softness of the mask,
allowing for a soft glow around the characters, instead of the harsh paper doll
cut out line. And later, when the door Pandora opens reveals the outside world,
I wanted the characters to flash with various colors. It was easy to add an animated color effect to my masks in After Effects.

I also used After Effects to make my video composition. After gathering the clips I wanted, I adjusted their colors, sizes and frame rates easily. This aspect of the film turned into my favorite, as it was experimental and each clip I chose added more meaning to the characters’ outside world. I wanted to create a vision that was not only full of color and sounds, but also one of strife, arguing, death, and destruction. A world that was full of the beauty of life, good and bad. And a world that takes a lot of courage to enter.
Section VI
Score and Sound Effects

It was important for me not to let the music tell the audience how to feel. I wanted to keep the soundtrack odd and otherworldly, yet at the same time express the emptiness of the museum hall, and that all is not quite right in the environment. I called upon a peer of mine, Steven Palmer, for assistance. He understood the meaning I was trying to convey, and is also an animator as well as a musical composer. Through trial and error, we put together a soundtrack that was comprised of various synthesizer sounds. I later added many sound effects.

My source for sound effects was the Internet. Not only did I find a vast array of copyright free sounds, but I also found it simple and fast to download them and keep them in a digital form. From there I imported them into a sound effects manipulation program called Sound Edit 16. It allowed me to lengthen or shorten the clips in accordance to my QuickTime movies, as well as to change the sounds entirely with an array of effects like, reverb, distortion, echo, fade in, etc.
With my final shots and sound effects completed, I saved all of my files onto a portable 100 MB Jaz disk and transferred my data into a software program called, Avid Media Composer. The Avid hardware setup is a powerful digital editing system that can play back QuickTime movies in real time, without typical computer animation problems like frame dropout, (where the computer’s compression system literally drops out various frames), or banding images. Banding was a problem I encountered quite a bit while still using Director. I tried to keep my images under a thousand colors so the files remained fairly small and the computer did not crash. But I found this compromised the aesthetic of the backgrounds: where in which the colors of the palette actually combined into solid stripe-like patterns. Luckily I found After Effects, and was able to work in millions of colors. I was then able to use the Avid system for the final editing, without concern for the image integrity.
Section VIII
Conclusion

This story has transpired from Pandora ending the world to Pandora creating a new one. Like the original story of Pandora's Box, she is still responsible for bringing about the chaos, but it is a chosen one. I realized from the audience reaction at the premiere of the film, the choice is perceived as either a good chaos or a bad one: as one viewer put it, “You can see how terrible the world we live in really is.” My intention was to show she was leaving a quiet, black and white world of statued stillness to a foreign one of color, noises and vibrancy; one that was truly alive with goodness as well as badness. The different reactions do not bother me, instead give me an interesting insight as to how different people perceive their respective worlds.

For me it means she is free, and although it is painful for her to leave the world she knows so well, she has gone on to experience a greater life in all of its forms, whatever they may be.
Section IX
Bibliography


2. Hesiod, Theogony (English). The Homeric Hymns and Homerica with an

   England. 1998

4. Memorial Art Gallery of the University of Rochester, Rochester, NY. I used of
   two statues from their collection for reference:

   from the Metropolitan Museum of Art, NY, NY. 10.87L.

   Gordon Estate through The Lincoln Rochester Trust Company. 66.18.

Appendix A

Thesis Proposal
PANDORA
ADAPTED BY KATHERINE MERVINE

Submitted in Partial Fulfillment of the Requirements for the Degree
Master of Fine Arts
MFA Photography Program, School of Photographic Arts and Sciences
Rochester Institute of Technology
Rochester, New York

HOWARD LESTER, Chairperson
Professor
School of Photographic Arts and Sciences
Rochester Institute of Technology

STEPHANIE MAXWELL
Professor
School of Photographic Arts and Sciences
Rochester Institute of Technology

DR. JACK SLUTZKY
Professor
NTID
Rochester Institute of Technology
Pandora
by Katherine Mervine

Treatment

One day, two Grecian marble statues (a man and a woman), located in a museum begin to move when the morning sun touches them.

The woman moves first and falls awkwardly off her pedestal. The ancient jar she is holding falls to the ground and smashes. Falling down her arms flail, hitting the man's face in front of her.

He falls off his pedestal and follows her throughout the museum. Their faces react with fear and curiosity about themselves and the other still statues around them. Both stumble, roll and try to balance as they attempt to walk down the museum hall.

When they reach the end of the hallway, they find a large, Gothic door. Pushing it open they are bombarded by the colorful and blurry sights and sounds of New York City. Recoiling from the sight, they slam the door shut and race back to their pedestals while color slowly seeps into their gray bodies. Movement is now easier for them. She falls but manages to crawl up to her pedestal.

At their stands, they attempt to hold their poses but their limbs fall. Reacting with surprise, they see they have become flesh and blood. The woman looks at her body and plays with her new flexibility, then sees the man is flesh as well. Stepping down from his pedestal, the man reaches for the woman's hand. They timidly touch each other and discover skin, hair and cloth.

She moves left, he moves left. They find they are moving together. Eventually they dance in full color, reminiscent of the outside world, in the black and white museum.
FADE IN...
INTERIOR OF A MUSEUM EARLY MORNING

LS of a large museum hall. The room is marble with 50 foot ceilings and 10 foot Gothic windows. It is somewhat dark except for the shifting of the morning light across the marble floor.

LS THE CAMERA SLOWLY MOVES RIGHT. Light moves and reveals Greek sculptures in various forms. Several statues depicting Greek Gods in their natural poses are in the room, including ZEUS, ATHENA, HERMES, APHRODITE, AND HEPHAESTUS. Each hold unique accessories telling of their individual gifts. After the light passes each, a shadow cascades across the floor. At the extreme right of the hall are two statues that are not Greek Gods. One is a MAN in Greek attire simply standing across from a WOMAN (also in traditional garb), holding a jar. Both eyes are focused on the jar.

MS When the light reaches the unknown couple and passes over the jar, the Woman statue appears to move.

EXTREME CLOSE-UP of the Woman's hands. Fingers slowly curl. Elbows move back. We see her neck move and head tilt.

MS of Woman. The jar falls to the floor and smashes. She twists and turns like someone who has been asleep for a long time.

LS Stretching her arms out, her body arcs in a backwards "c" like curve. The Woman falls off her pedestal. Her arms flail and whack the man as she falls. Crawling up shakily, she stands.

POV She looks down at her hands, through her fingers, to her feet with wide-eyed curiosity.

MS The man stretches longer and slower than the woman. He falls off his pedestal and lands with a "thud" on his backside.

LS HIGH ANGLE The Woman walks in-between the Greek Gods with her arms going from outstretched to close at her sides. The man follows her and moves with difficulty, as if there is too much gravity.
FADE IN...
INTERIOR OF A MUSEUM EARLY MORNING

LS of a large museum hall. The room is marble with 50 foot ceilings and 10 foot Gothic windows. It is somewhat dark except for the shifting of the morning light across the marble floor.

LS THE CAMERA SLOWLY MOVES RIGHT. Light moves and reveals Greek sculptures in various forms. Several statues depicting Greek Gods in their natural poses are in the room, including ZEUS, ATHENA, HERMES, APHRODITE, AND HEPHAESTUS. Each hold unique accessories telling of their individual gifts. After the light passes each, a shadow cascades across the floor. At the extreme right of the hall are two statues that are not Greek Gods. One is a MAN in Greek attire simply standing across from a WOMAN (also in traditional garb), holding a jar. Both eyes are focused on the jar.

MS When the light reaches the unknown couple and passes over the jar, the Woman statue appears to move.

EXTREME CLOSE-UP of the Woman's hands. Fingers slowly curl. Elbows move back. We see her neck move and head tilt.

MS of Woman. The jar falls to the floor and smashes. She twists and turns like someone who has been asleep for a long time.

LS Stretching her arms out, her body arcs in a backwards "c" like curve. The Woman falls off her pedestal. Her arms flail and whack the man as she falls. Crawling up shakily, she stands.

POV She looks down at her hands, through her fingers, to her feet with wide-eyed curiosity.

MS The man stretches longer and slower than the woman. He falls off his pedestal and lands with a *thud* on his backside.

LS HIGH ANGLE The Woman walks in-between the Greek Gods with her arms going from outstretched to close at her sides. The man follows her and moves with difficulty, as if there is too much gravity.
LS The Woman is full of fearful curiosity as she leads the Man in and out of the line of Greek Gods. Her head lolls as she looks around and stumbles.

LS The Woman and the Man push past the Zeus statue to the left end of the hall.

POV MAN & WOMAN In front of them both is a large, Gothic museum door. It's so tall it almost reaches the ceiling.

MS The Woman goes to the door slowly. Her hands caress the carved, wooden surface. He follows.

CLOSE-UP of their hands pushing the door. It opens an inch.

JUMP CUT
HIGH ANGLE WS of the Man and Woman standing stunned in front of the museum door. The left panel of the door is open and reveals a city street.

EXTERIOR AFTERNOON CITY STREET.
POV MAN & WOMAN
New York City is seen and heard in full color. Buildings tower hundreds of feet above. Cars rush past and honk, a sledge hammer is heard. People are yelling. The scene is blurry.

JUMP CUT MS They both slam the door shut, and stare ahead with shock. Their backs are against the door.

LS WIDE Both run back to the pedestals. As they move, color slowly overtakes their grayness. They lose their awkwardness as more color enters their bodies.

LS The woman runs with her arms in front of her. She falls on her face, then pushes herself back up to her pedestal and stands in her original position.

MS Climbing up, the Man and Woman pose in their original positions. After some time of trying and finding that their limbs fall weakly, they realize they cannot become stone again.

CLOSE-UP of the Woman opening one eye, then the other. She looks around.

POV WOMAN. She looks at her colorful hands, tunic and legs. She turns her hands over and brings them close to her face. She looks up at the Man. He is looking at her.

MS They look at themselves and see that they have absorbed the color from outside the door. The Man steps down and reaches out to the Woman.
LS WIDE—THE ENTIRE HALLWAY CAN BE SEEN. THE ROOM IS WELL LIT WITH THE AFTERNOON SUN. Both are off of their pedestals. They timidly reach out to each other. Both are loose and gestural. They shift from linear to blurry with color.

She moves left, he moves left. This continues for sometime until their rhythm builds up to depict dancing.

Fade out.
Methods

I plan to draw on animation bond paper, using soft, dark, 4-6B drawing pencils. The statues will be drawn realistically, with various shading appropriate to their respective materials. When the man and woman come to life, they will be drawn in a loose style. When they move, their gesture lines will stay behind, as after images. When the characters find that they have become human flesh, they will be depicted with colored pencils, and they will remain sketchy.

Using the "Adobe Photoshop" program, I will draw in-betweens with the program's Layer function, this will allow me to essentially draw on computer "tracing paper" with my pressure-sensitive computer pen.

The color images will be animated in "Fractal Painter." I plan on importing all my images into the animation program, "Macromind Director".

The city and sound effects will be taken from RIT's sound library. I intend to utilize talent from the Eastman School of Music for my soundtrack.

The complete movie will be saved on Zip disks, transferred onto an optical disk, recorded onto SVHS video, and then digitized to the AVID system for final edit.

Budget

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**Timeline**

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<td>Propose thesis, draw storyboards, draw backgrounds, plan summer animation with advisors. <em>not officially enrolled in thesis</em></td>
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<td>Summer</td>
<td>Do as much rough animation as possible. Create NYC scenes. <em>not officially enrolled in thesis</em></td>
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<td>Fall</td>
<td>Do initial animation, meet with committee. <em>6 credits</em></td>
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<tr>
<td>Winter</td>
<td>Compile movie. Meet with committee, make edit. <em>4 credits</em></td>
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| Spring  | Finishing touches made to movie. Write thesis paper from journals kept during the entire process. Design thesis screening poster. *2 credits*  

**Thesis showing at the RIT Film & Video Department screenings.**
animation line quality
Appendix B
Storyboard
Working storyboard for Pandora.
Appendix C

Production Stills
Example of compositing and masking technique.
Pandora and Man running sequence.
Pandora makes her decision
Appendix D

Photographic Reference
Grecian References for "Pandora" character design.
Appendix E
Original Pandora Story

"...For the gods keep hidden from men the means of life. Else you would easily do work enough in a day to supply you for a full year even without working; soon would you put away your rudder over the smoke, and the fields worked by ox and sturdy mule would run to waste. But Zeus in the anger of his heart hid it, because Prometheus the crafty deceived him; therefore he planned sorrow and mischief against men. He hid fire; but that the noble son of Iapetus stole again for men from Zeus the counsellor in a hollow fennel-stalk, so that Zeus who delights in thunder did not see it. But afterwards Zeus who gathers the clouds said to him in anger:

"Son of Iapetus, surpassing all in cunning, you are glad that you have outwitted me and stolen fire--a great plague to you yourself and to men that shall be. But I will give men as the price for fire an evil thing in which they may all be glad of heart while they embrace their own destruction." So said the father of men and gods, and laughed aloud. And he bade famous Hephaestus make haste and mix earth with water and to put in it the voice and strength of human kind, and fashion a sweet, lovely maiden-shape, like to the immortal goddesses in face; and Athena to teach her needlework and the weaving of the varied web; and golden Aphrodite to shed grace upon her head and cruel longing and cares that weary the limbs. And he charged Hermes the guide, the Slayer of Argus, to put in her a shameless mind and a deceitful nature. So he ordered. And they obeyed the lord Zeus the son of Cronos.
Forthwith the famous Lame God moulded clay in the likeness of a modest maid, as the son of Cronos purposed. And the goddess brighteyed Athena girded and clothed her, and the divine Graces and queenly Persuasion put necklaces of gold upon her, and the rich-haired Hours crowned her head with spring flowers. And Pallas Athena bedecked her form with all manner of finery. Also the Guide, the Slayer of Argus, contrived within her lies and crafty words and a deceitful nature at the will of loud thundering Zeus, and the Herald of the gods put speech in her. And he called this woman Pandora, because all they who dwelt on Olympus gave each a gift, a plague to men who eat bread. But when he had finished the sheer, hopeless snare, the Father sent glorious Argus- Slayer, the swift messenger of the gods, to take it to Epimetheus as a gift. And Epimetheus did not think on what Prometheus had said to him, bidding him never take a gift of Olympian Zeus, but to send it back for fear it might prove to be something harmful to men. But he took the gift, and afterwards, when the evil thing was already his, he understood. For ere this the tribes of men lived on earth remote and free from ills and hard toil and heavy sicknesses which bring the Fates upon men; for in misery men grow old quickly. But the woman took off the great lid of the jar with her hands and scattered, all these and her thought caused sorrow and mischief to men. Only Hope remained there in an unbreakable home within under the rim of the great jar, and did not fly out at the door; for ere that, the lid of the jar stopped her, by the will of Aegis-holding Zeus who gathers the clouds. But the rest, countless plagues, wander amongst men; for earth is full of evils, and
the sea is full. Of themselves diseases come upon men continually by day and by night, bringing mischief to mortals silently; for wise Zeus took away speech from them. So is there no way to escape the will of Zeus.”

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