

Sample of Work Example:

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Cohort 13

Canada

Artist

Method of Submission:

This applicant uploaded documents directly into the SFU Graduate Admission Application Portal.

Location of Materials:

See Sample of Work Summary and documents below.









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SAMPLE OF WORK SUMMARY

All the pieces in my sample of work submitted demonstrate the various skills I've learned as a part of the visual development process for digital entertainment.

The first two pieces in my Sample of work were both produced as a part of a Collaborative Study Project I completed with Sandra Vanegas and Adeline Kon. For the project, we wrote preliminary plot lines for 2 different narratives with Blake Snyder's "Beat Sheet" guidelines for screenwriting and then proceeded to develop cinematic layouts for each of the beats written. The fist narrative "In the Night" was written by Sandra Vanegas, while the second narrative "The Journey" was cowritten by Adeline Kon and I. The layouts shown on both pieces were fully done by me throughout the semester. This project demonstrates that I am proficient at showcasing a comprehensive visual structure for written narratives effectively, as well as some experience collaborating to write said narratives.

The third and fourth pieces are both projects based in character design and narrative with the third piece having a focus on character design and the fourth piece having a focus in storytelling through scene design. The third piece is a pair of character designs that I created as a part of a project to design an opposing protagonist-antagonist pair. For the designs, I concentrated on elements of character designs such as symbolism, shape and color language, and cultural background and research. The fourth piece is also from a project based in character design, but more directed towards narrative through composition and layouts. From the process depicted in the sketches, I developed characters with a narrative and moved through thumbnails and color studies to a finished scene. Both of these projects show my strengths in different aspects of visual development, the third demonstrates my ability to research and design effective characters and the fourth project demonstrates my experience in showing narrative through scenic composition.

The fifth and final piece is a sample of creature design work that I completed as a part of a course called "Creature Lab." This piece was created as a part of a "centaur" project where I was tasked to design alternatives to the traditional centaur by researching and convincingly combining human anatomy with animal anatomy. This final project shows my ability in digital painting and rendering, as well as my experience in the process of research and development of creature design.

NARRATIVE BEAT SHEET: CINEMATIC LAYOUTS FOR "IN THE NIGHT"

OPENING IMAGE



SFT-UP



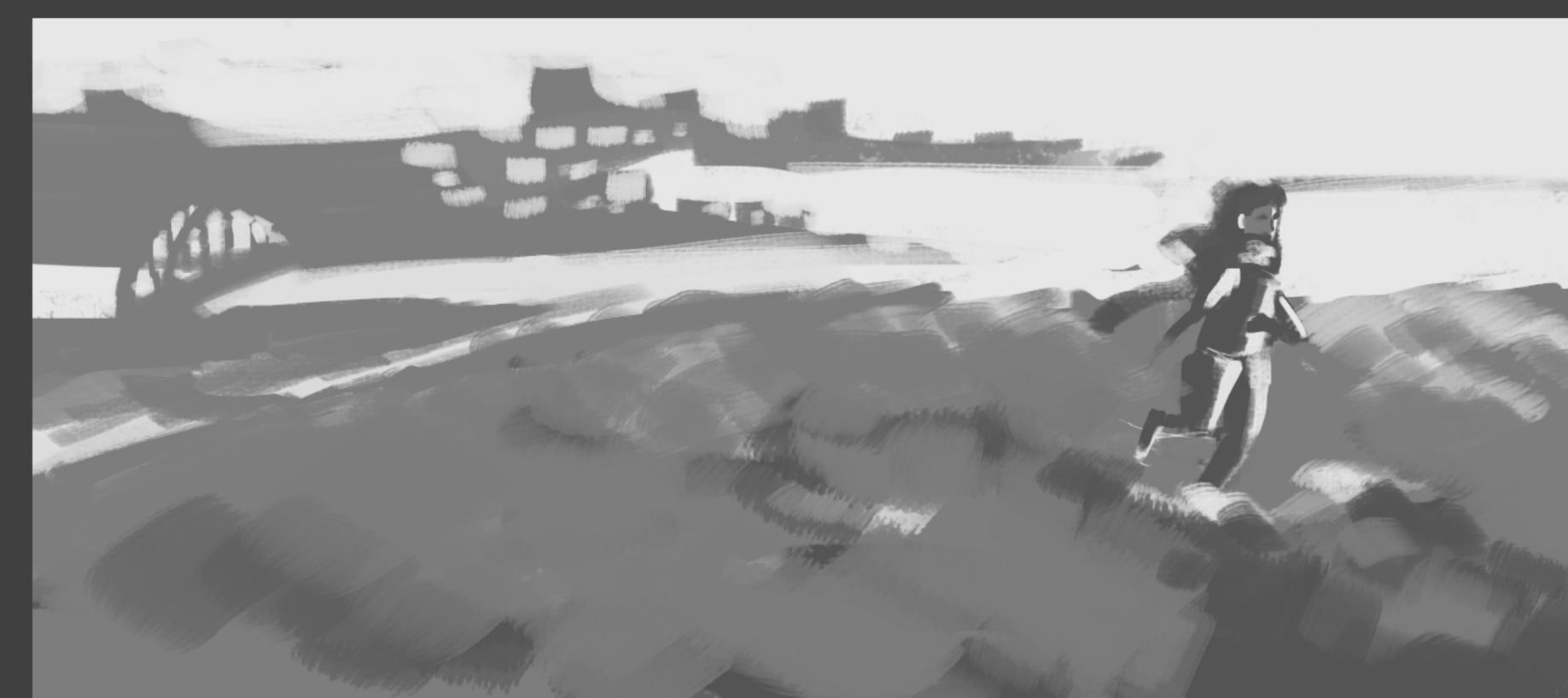
HEME STATED



CATALYST



DEBATE



BREAK INTO TWO



B-STORY



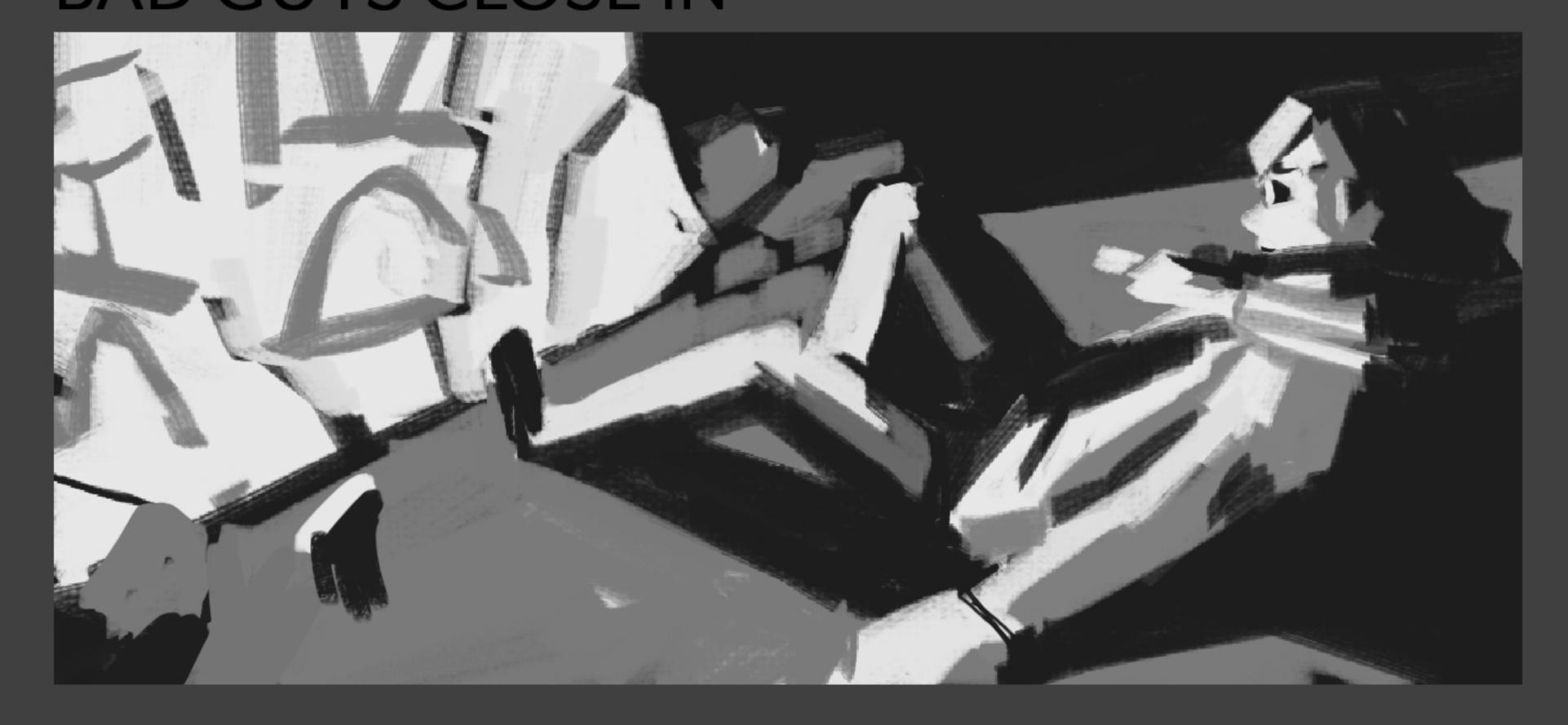
PROMISE OF THE PREMISE



MIDPOINT



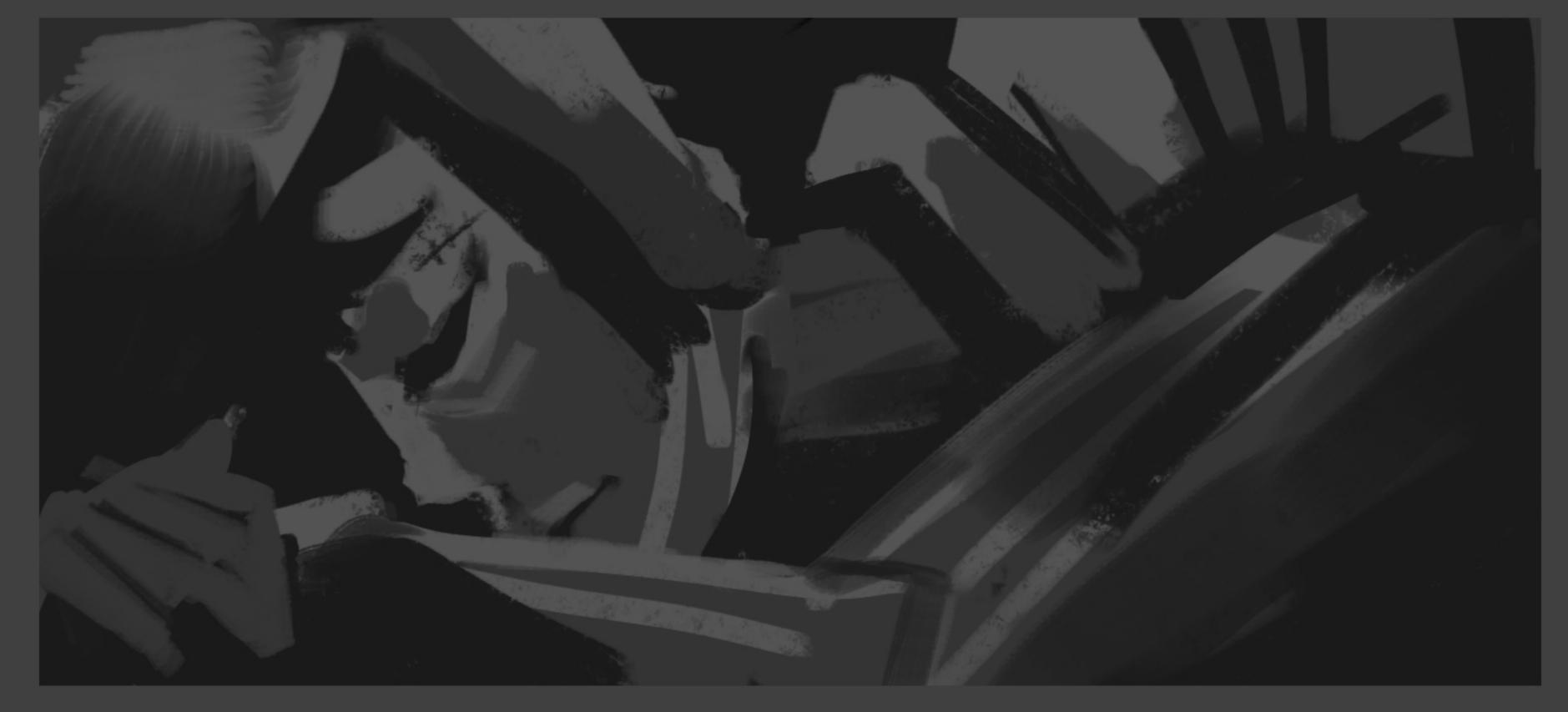
BAD GUYS CLOSE IN



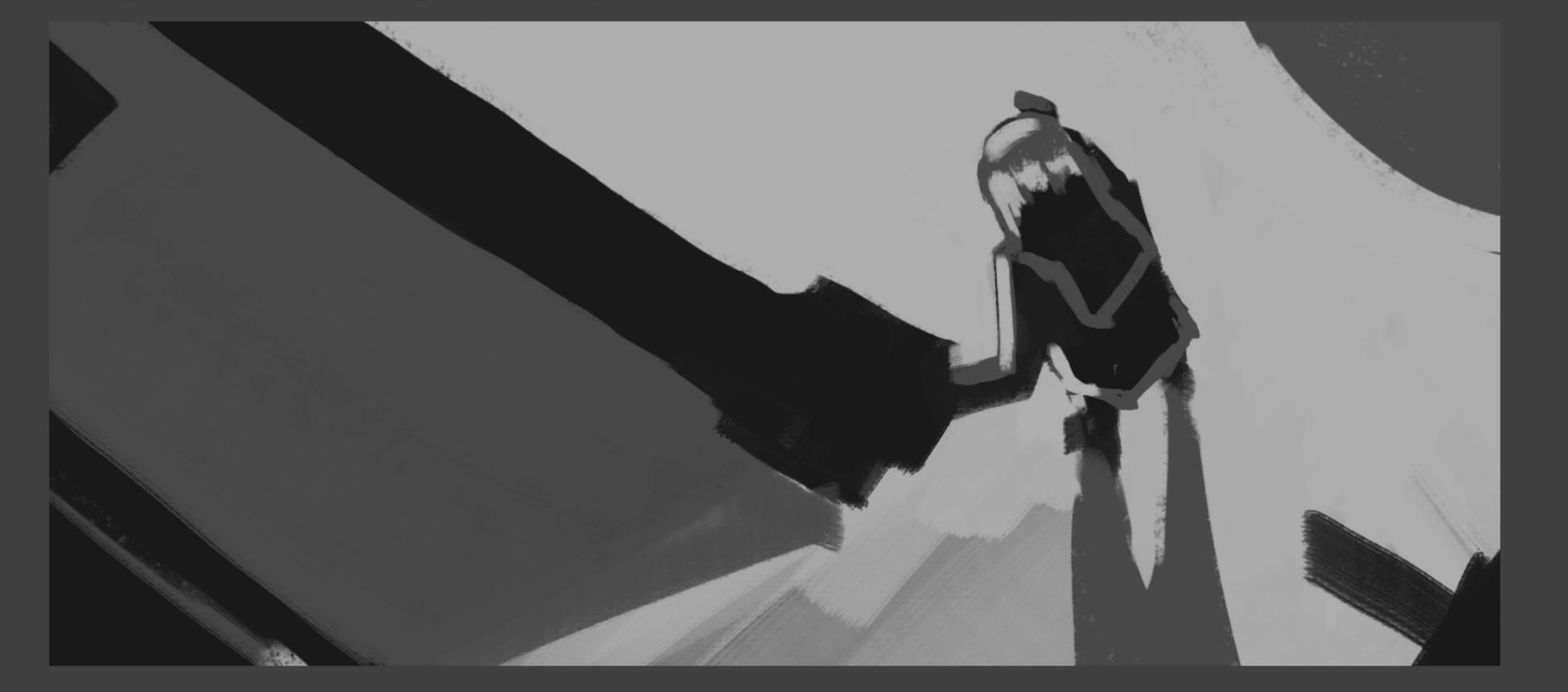
ALL IS LOST



DARK NIGHT OF THE SOUL



BREAK INTO THREE



FINALE



FINAL IMAGE



WORKING TITLE: "In the Night"

Opening Image – A visual that represents the struggle & tone of the story. A snapshot of the main character's problem, before the adventure begins.

Mari, a young woman in her early twenties (24), lies curled up in bed under her blankets on a summer day with her blinds drawn. On her bedside table, her phone is surrounded by get well cards while its screen lights up with unopened texts.

Set-up – Expand on the "before" snapshot. Present the main character's world as it is, and what is missing in their life.

Mari spends her days sorting through her mother's things, feeling off kilter in her childhood home. All of the things Mari associated most with her mother were in varying shades of red - her favorite scarf, the lipstick she used to always wear, the notebook she'd recently started - leaving the house feeling the same but not, since now she has red-green colorblindness (due to the same car accident that killed her mother). She gets stuck on a box of old drawings she'd done that her mother had kept from when Mari had been little, all of them featuring a queen in what Mari remembered to be a red dress that had been her mom, and a little girl with green eyes holding her hand. She takes the boxes of drawings, along with a stack of her mother's favorite brand of red journals, to the living room and ends up losing her sense of time by going through them, sometimes falling asleep on the couch, sometimes taking one of the journals back to her room with her and sleeping there. Her sleep is always interrupted, though, by the same recurring nightmare of a girl being hit by a car that had started since coming back to the small town.

Theme Stated (happens during the Set-up) – What your story is about; the message, the truth. Usually, it is spoken to the main character or in their presence, but they don't understand the truth...not until they have some personal experience and context to support it.

Mari doesn't leave the house much, generally staying in her room, sleeping on her bed surrounded by her mother's journals. She avoids mirrors so she doesn't have to face her reflection and see her eyes which no longer look like the green her mother used to always compliment. The only contact with the outside world that she's recently had is in the form of an elderly neighbor that had been more like a grandmother while Mari had been growing up. Worried about Mari, she sits down with her one day after she'd brought her some groceries and tells her: "I know it doesn't seem like it now, but I do believe everything happens for a reason, and the things we go through only make us stronger."

Catalyst – The moment where life as it is changes. It is the telegram, the act of catching your loved-one cheating, allowing a monster onboard the ship, meeting the true love of your life, etc. The "before" world is no more, change is underway.

Mari finally caves and leaves the house for the first time in weeks, and it's while Mari is walking the streets of the sleepy town that she sees a girl around her age run into the street and get hit by a car, which no one else seemed to notice.

Debate – But change is scary and for a moment, or a brief number of moments, the main character doubts the journey they must take. Can I face this challenge? Do I have what it takes? Should I go at all? It is the last chance for the hero to chicken out.

After running back home and locking herself up in the comfort of her room under a pile of blankets - because Mari is sure she hadn't hallucinated what she'd seen, despite no one else reacting to the sight or screams of the mystery girl's death - Mari tries to decide what to do next. The scene she'd witnessed had been exactly the same as the nightmares she'd been having since coming to the town, and she highly doubted something so bizarre could be unconnected, but Mari was reluctant to involve herself in something so obviously abnormal. She just wanted her life to go back to how it was after all.

Break Into Two (Choosing Act Two) — The main character makes a choice and the journey begins. We leave the "Thesis" world and enter the upside-down, opposite world of Act Two.

Morbid curiosity combined with sleepless nights as the nightmares increased finally getting the best of her, Mari ventures back out to where she'd first seen what she now refers to as Ghost A. She figured, if she was going to be haunted by the ghost even in her sleep then she had to, at the very least, give the scene another look.

B Story – This is when there's a discussion about the Theme – the nugget of truth. Usually, this discussion is between the main character and the love interest. So, the B Story is usually called the "love story".

When she goes back to the street where the scene had taken place, Mari doesn't see Ghost A, but instead sees a young man around her age wearing clothes that looked like they belonged in a museum, lounging in a chair in front of the town's one frozen yogurt place. She cautiously approaches him and confirms her suspicions that he's another ghost, but unlike the first one he notices her and waves. They end up chatting, Mari using her phone so that it doesn't look like she's talking to herself, the ghost telling her how nice it is to be able to finally talk with someone again.

The Promise of the Premise – This is when Craig Thompson's relationship with Raina blooms, when Indiana Jones tries to beat the Nazis to the Lost Ark, when the detective finds the most

clues and dodges the most bullets. This is when the main character explores the new world and the audience is entertained by the premise they have been promised.

Officially lured out of her home, Mari realizes that there are multiple ghosts trapped in death loops around the town. She's caught off guard on multiple occasions, because despite each scene occurring in a set place, they all seem to run on slightly different schedules. While she is uncomfortable around them at first, Mari slowly gets used to their presence, a process that is helped along by her strange conversations with Ghost B where she's been opening up about herself little by little. Stirring up some courage, Mari tries to talk to one of the looping ghosts that, thanks to her nightmares, she knows is only a year or two older than herself. When she can't, and Ghost B doesn't supply her with much in the way of helpful information as to why she can't, Mari decides to do some digging of her own, a self-driven task that finally puts her back on familiar ground. She looks into any deaths that match those of the ghosts she's witnessed, eventually finding some names she can match to a few of them.

She waits for the appearance of one of the ghosts whose loops run on the most frequent schedule - a boy who doesn't look older than thirteen - this time calling out to him with his name. It takes a few tries, but Mari manages to get the boy's attention, yanking him out of his scene and, to her shock, making him solid. Through this she discovers that: the ghosts' names hold power over them, she can free them from their death loops, and when the time of their death passes the ghosts fade away for good. She also learns the hard way that the components of their death scene become solid as well until their time of death passes, posing a very active threat to both the ghost and Mari.

Despite the very real threat this all poses, Mari feels good knowing she can somehow help, the sight of her own blood not as jarring as she expected it to be since the color is fundamentally different. Armed with this knowledge, Mari proceeds to try and figure out the schedule for each ghost, as well as their name and anything she can about the lead up to their deaths.

At this point, she is no longer plaqued by nightmares involving the young boy's death.

Midpoint – Dependent upon the story, this moment is when everything is "great" or everything is "awful". The main character either gets everything they think they want ("great") or doesn't get what they think they want at all ("awful"). But not everything we think we want is what we actually need in the end.

Mari has managed to set four ghosts free with five more to go although the schedules and names for at least three of those remaining five still elude her. In the process she's been able to keep her injuries to a minimum, not wanting to end up in the hospital again or to attract more attention than she already has by running around town so much.

Despite his general reticent behavior, Ghost B has proven himself to be valuable company since she can't talk to anyone else about her goal to help all the ghosts. Mari was falling into a sort of routine with her self-appointed mission when she had a new nightmare one night of a gruesome a deadline to help all the ghosts before the force inhabiting the town got you. A deadline which involved the death date of the very first ghost.

Tired, hurt, and without anyone to talk to - not even Ghost B - Mari breaks down for the first time since her mother's death, crying in the dark room until she falls asleep.

Break Into Three (Choosing Act Three) – Thanks to a fresh idea, new inspiration, or last-minute Thematic advice from the B Story (usually the love interest), the main character chooses to try again.

Asleep in her hospital room, Mari has the nightmare about the gruesome murder again, except this time it's more vivid than it's been any time before, finally allowing her to see the whole scene. She wakes up with the realization of who the last ghost is, and what her next step has to be. After checking the time, Mari checks herself out of the hospital, despite the time of night, since her window to help the ninth ghost is coming up and she'll only have one shot at it.

Finale – This time around, the main character incorporates the Theme – the nugget of truth that now makes sense to them – into their fight for the goal because they have experience from the A Story and context from the B Story. Act Three is about Synthesis!

Three days later, the day of the deadline, Mari finds Ghost B - the tenth and final ghost - sitting in the same place she'd first met him at late into the night. She now knew the land is where one of the town's old manor's used to be, the location of multiple suspicious deaths way back when. There's a layer of frost covering the ground, crunching under Mari's feet when she approaches him to look him straight in the eye and call his name, telling him that she knows what happened and she's sorry he'd never gotten justice in his time. He smiles at her and tells her that he's happy so long as someone remembers his name, apologizing for the damage his anger had caused, the force of it having warped over time into its own being. When the time of his death passes, he fades away, leaving Mari alone on the quiet street.

Final Image – opposite of Opening Image, proving, visually, that a change has occurred within the character.

Mari is sitting outside the frozen yogurt place on a sunny day, completely relaxed as she watches people pass by, writing in her mother's unfinished journal.

murder. She's not particularly concerned by it despite the fact that the faces in her dream weren't clear, unlike all her previous nightmares. Figuring it's a ghost she just hasn't seen yet, Mari decides to look into it the next chance she gets.

Bad Guys Close In – Doubt, jealousy, fear, foes both physical and emotional regroup to defeat the main character's goal, and the main character's "great"/"awful" situation disintegrates.

While trying to set the fifth ghost free, Mari experiences the closest brush with death she's had so far. Before fading away, the ghost reaches a level of clarity that the previous ghosts hadn't, looking straight at Mari and issuing a warning. He tells her that when he'd first come to the town he'd been able to see the ghosts too, and that like her he'd managed to help a few, but that shortly after it had felt like the town itself was hunting him down. He warns her against giving out her name to others too freely, because names have power, and then disappears. That night the new nightmare of the murder becomes slightly more vivid and shows more of the scene. When Mari almost gets crushed by a falling billboard advocating safe driving the next day, she thinks back to the warning the ghost had given her as well as how haunted all the other ghosts had seemed moments before their deaths in her nightmares. After a few more near misses, she realizes that she's become the next target of whatever had led to the ghosts' deaths.

All is Lost – The opposite moment from the Midpoint: "awful"/"great". The moment that the main character realizes they've lost everything they gained, or everything they now have has no meaning. The initial goal now looks even more impossible than before. And here, something or someone dies. It can be physical or emotional, but the death of something old makes way for something new to be born.

While trying to help the eighth ghost late at night, Mari gets chased into the street and clipped by a green four-door she hadn't seen coming. She passes out from the pain, the ghost she'd managed to save yelling at her to stay awake.

Dark Night of the Soul – The main character hits bottom, and wallows in hopelessness. The *Why hast thou forsaken me, Lord?* moment. Mourning the loss of what has "died" – the dream, the goal, the mentor character, the love of your life, etc. But, you must fall completely before you can pick yourself back up and try again.

Mari wakes up in a panic to find herself in a hospital room. Her ankle is bandaged, there's thick gauze wrapped around her right thigh and forearm, and she feels sore all over. She surprisingly hadn't broken anything, though, and could vaguely remember the feeling of something cold tackling her from behind and cushioning the blow. Mari knew it couldn't have been the ghost she'd been in the middle of saving since he'd been running in front of her at the time. Thinking about the ghost in the quiet of the hospital room she was in, Mari's mind wandered to the hazy warning she'd been given as she was passing out. He'd been frantically trying to tell her about

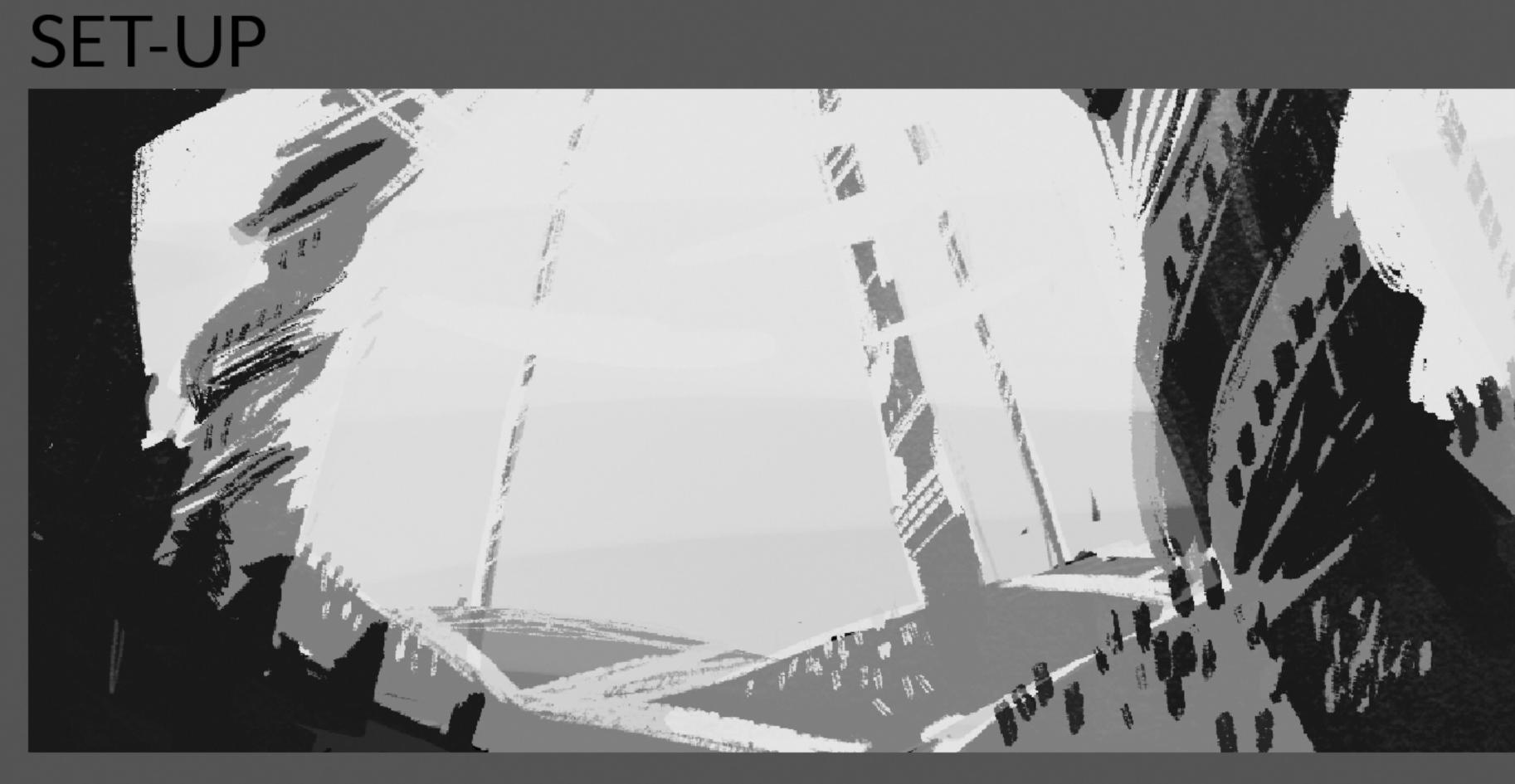
Side notes:

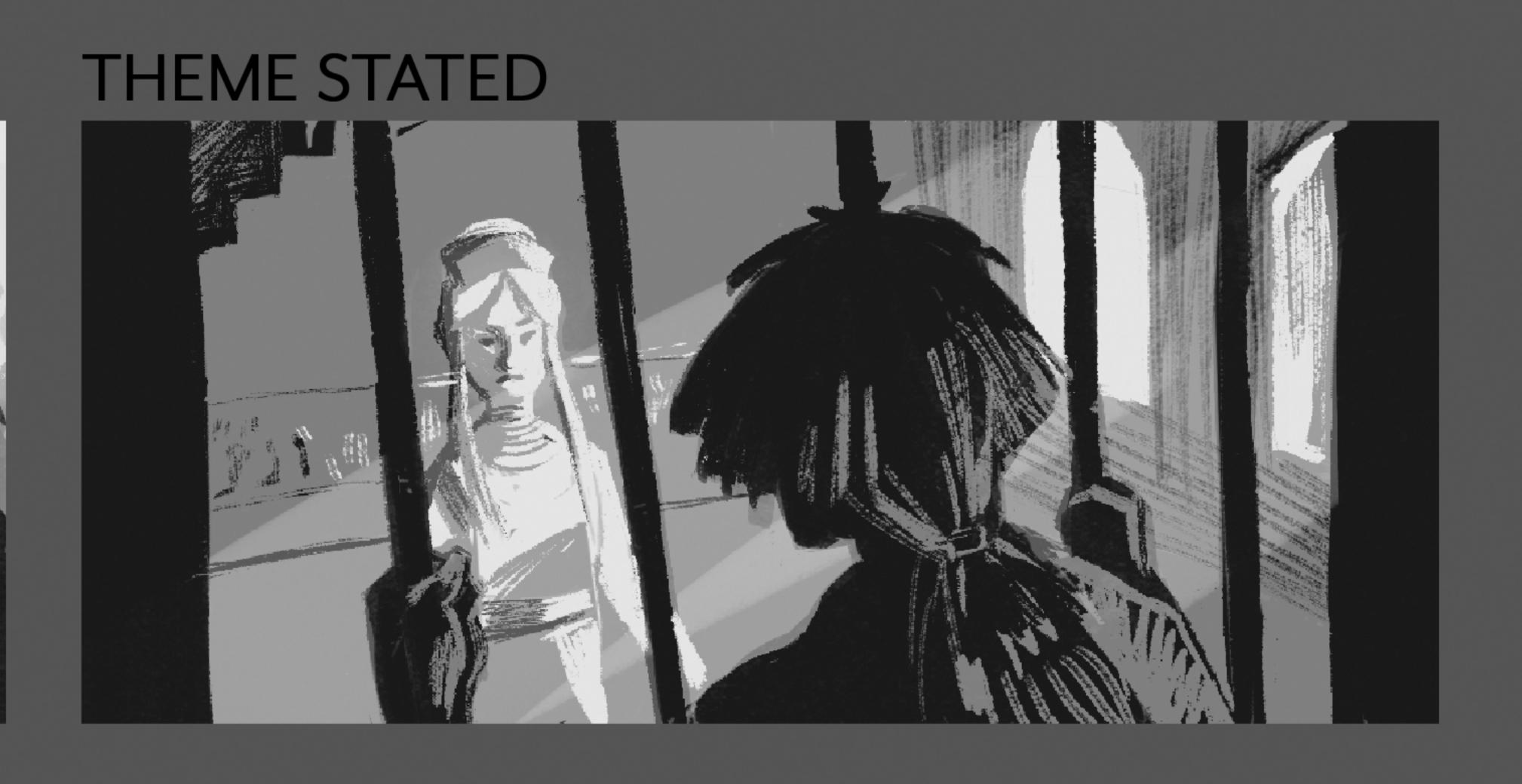
- Green car ran a red light in the car accident that killed Mari's mom and left her color blind
- Mari's mother had been visiting Mari, and they'd been arguing in the car about how Mari had changed when the accident happened
- Mari worked for a graphic design firm, not super entry level, but not high up the later either (replaceable)
- Mari's personality is generally Type A. Driven, ambitious, hard working, gets tunnel vision when working on a project, thrives in high stress environments.

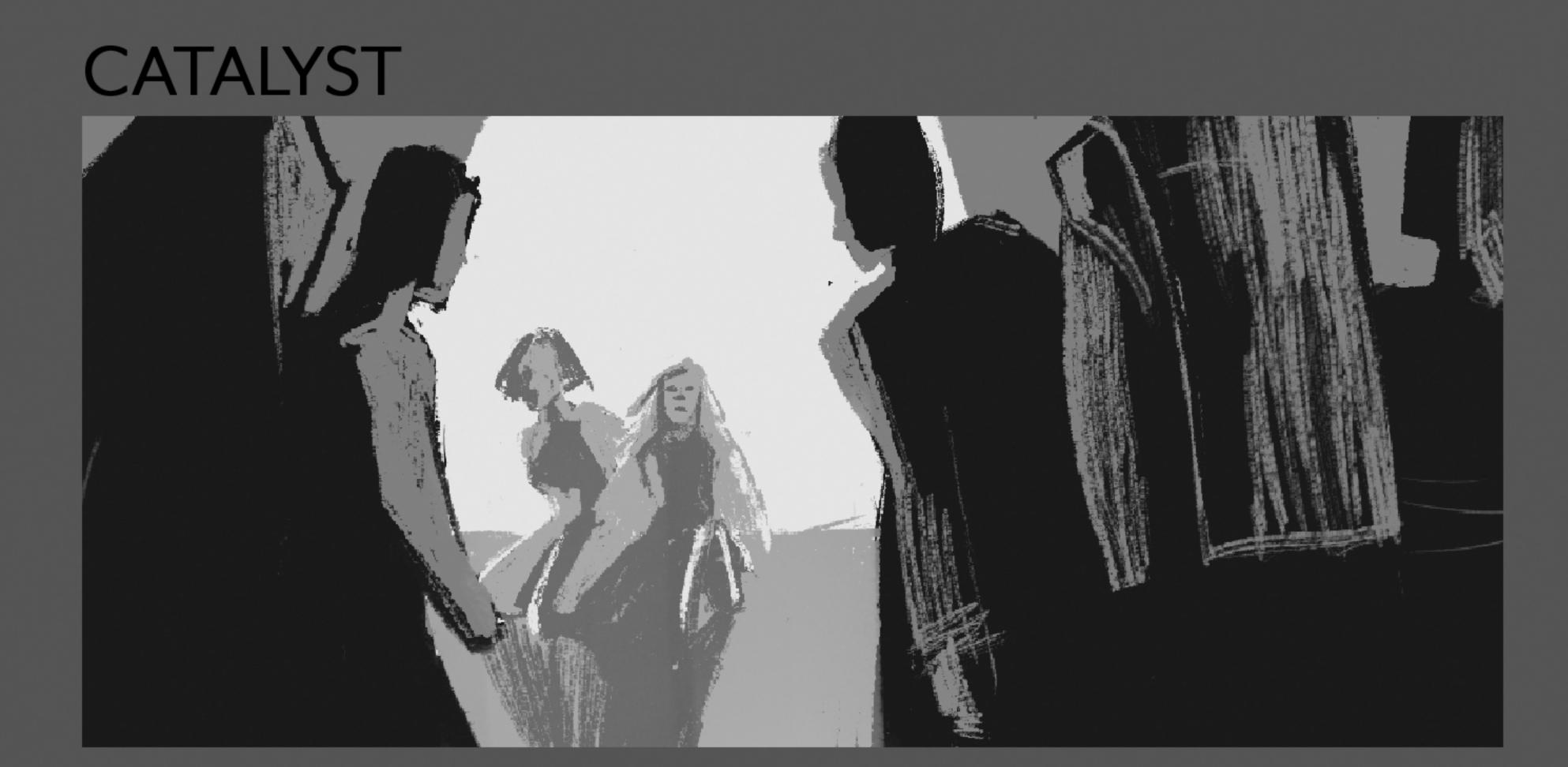


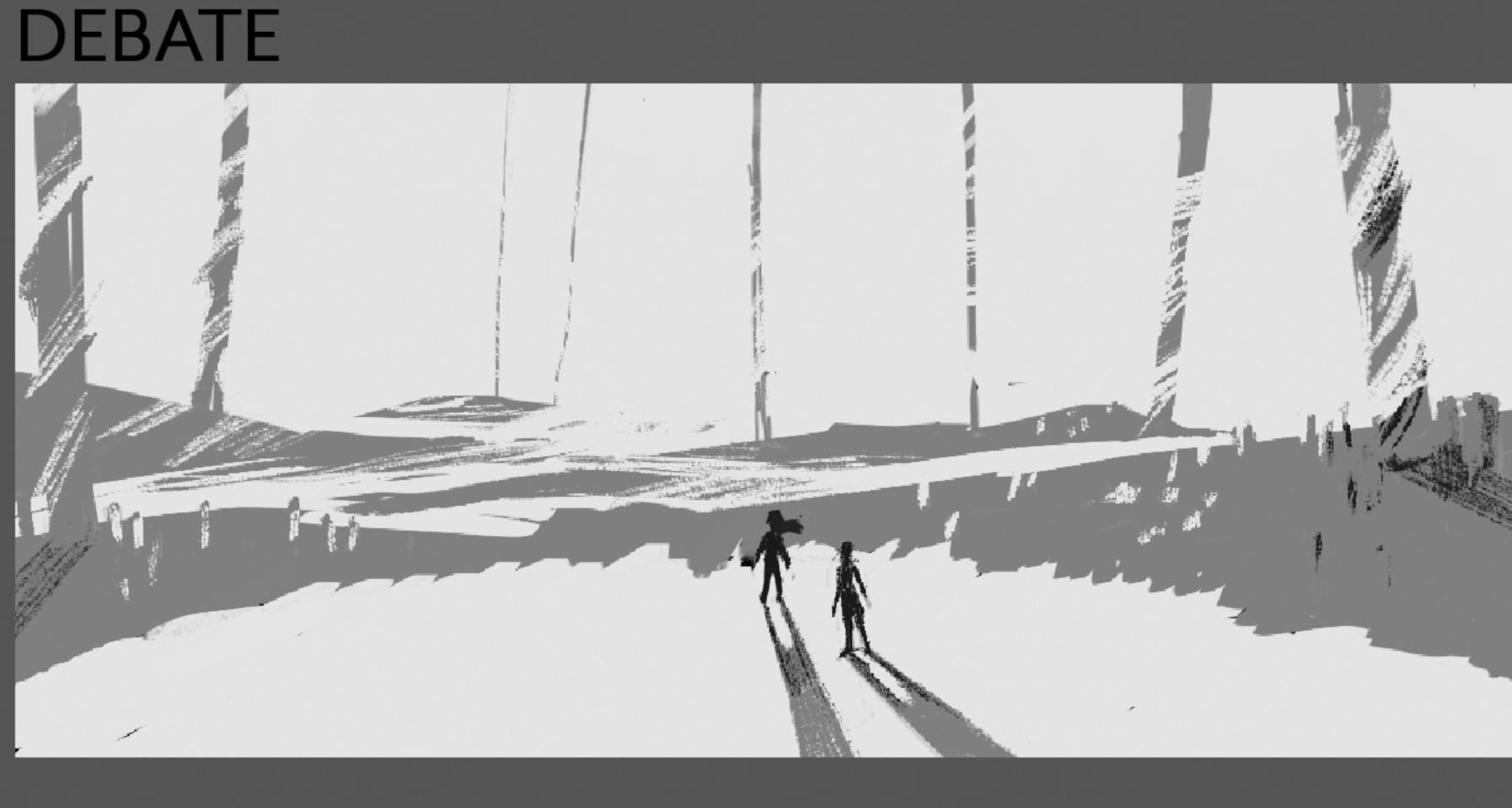
NARRATIVE BEAT SHEET: CINEMATIC LAYOUTS FOR "THE JOURNEY"









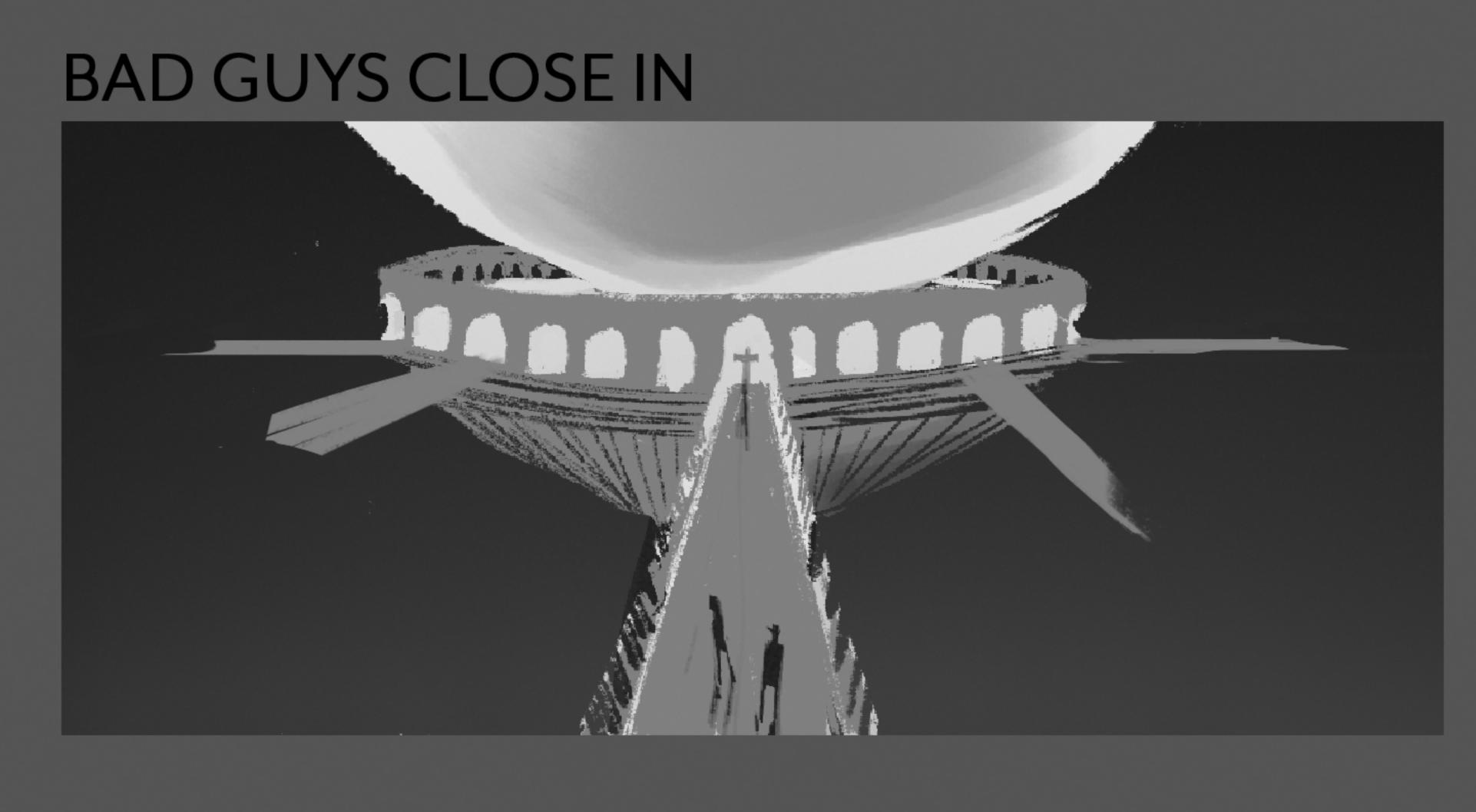












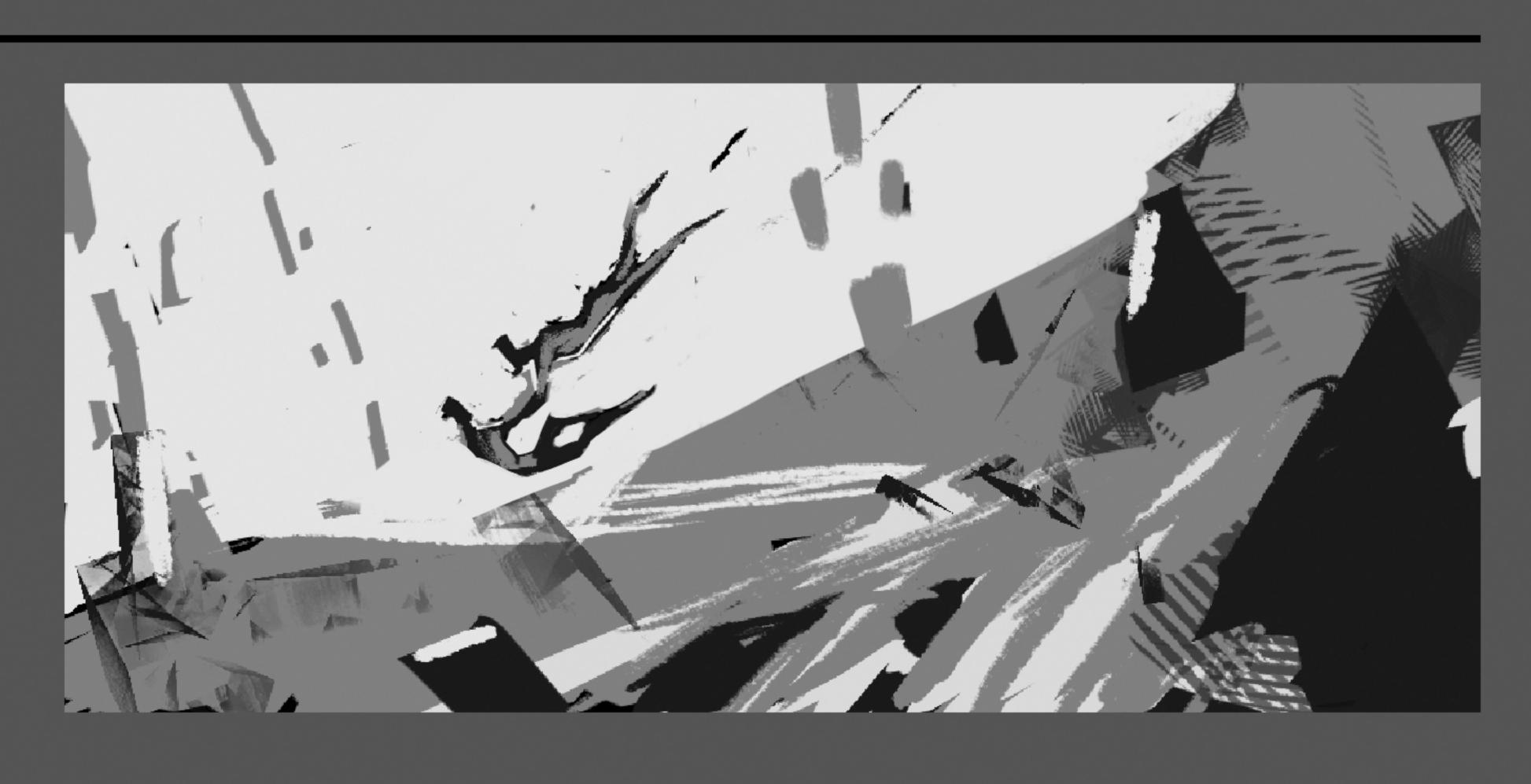












Written by Anna Xuan and Adeline Kon

Working Title: "The Journey"

Opening Image – A visual that represents the struggle & tone of the story. A snapshot of the main character's problem, before the adventure begins.

- Giant stone pillars rise out on the outskirts of a city, taller than everything else around it
- People are praying in the towers, while the main character (MC), different from all the other people around her, looks away into the sky.

Set-up – Expand on the "before" snapshot. Present the main character's world as it is, and what is missing in their life.

- Pillars are dedicated to a god, with one main tower and other subsidiary ones
- Servants inside the pillar believe they have important roles but they are kept segregated from the rest of the people.
 - Their work for the gods keeps the world in balance
 - The acolytes have shorter life spans than normal people because their lifespans are sacrificed to keep the world in balance.
- In reality the priests of the main tower captured the God out of greed and shut the towers off to keep the magical power to themselves.

Theme Stated (happens during the Set-up) – What your story is about; the message, the truth. Usually, it is spoken to the main character or in their presence, but they don't understand the truth...not until they have some personal experience and context to support it.

- MC can't help but want to explore the world outside
 - But is held back by her perceived responsibilities in the pillar
- It's revealed that MC has been keeping captive an intruder from the outside (B character, a treasure hunter).
 - Theme stated by B character who tries to get MC to release him by tempting her with adventures and freedom of outside world

Catalyst – The moment where life as it is changes. It is the telegram, the act of catching your loved-one cheating, allowing a monster onboard the ship, meeting the true love of your life, etc. The "before" world is no more, change is underway.

 MC ponders possibility of the outside world, but just as she is about to make a decision, other priests barge into the room exposing her secret prisoner.

- They convince the MC that her violating their laws will have dire consequences for the people outside and that they, in an effort to fix the MC's mistakes, have to kick them out of the tower
- MC and B character are forced against their will to leave the tower

Debate – But change is scary and for a moment, or a brief number of moments, the main character doubts the journey they must take. Can I face this challenge? Do I have what it takes? Should I go at all? It is the last chance for the hero to chicken out.

- Although MC has been dreaming of the outside world, she is at a loss when she's thrown
 out because if she were to move forward with this journey she would be leaving her
 normal life behind.
- B character wants to leave MC behind and go back to his job as a treasure hunter

Break Into Two (Choosing Act Two) — The main character makes a choice and the journey begins. We leave the "Thesis" world and enter the upside-down, opposite world of Act Two.

- The MC decides that she needs to fix her mistakes and chooses to try and go back to her old world by traveling to the main tower to plead her case with the high priestess
- She convinces the B character to go along with a promise of greater treasures.

B Story – This is when there's a discussion about the Theme – the nugget of truth. Usually, this discussion is between the main character and the love interest. So, the B Story is usually called the "love story".

- In the outside world, the MC doesn't know how to live without restrictions/make her own choices).
- B character: "live a little".

The Promise of the Premise – This is when Craig Thompson's relationship with Raina blooms, when Indiana Jones tries to beat the Nazis to the Lost Ark, when the detective finds the most clues and dodges the most bullets. This is when the main character explores the new world and the audience is entertained by the premise they have been promised.

- MC and B character travel through the outside world, coming into contact with various people throughout the lands. The MC is amazed to see so many different people living so many different lives. She ends up meeting an elder for the first time in her life, never before has she met someone with such a full life.
- The B character originally sees her as a naive, selfish little girl, and feels disdain towards her because of his own struggles in the real world.

- Overtime he learns that her lifespan is much shorter than the average person's, and it is like that for all the acolytes in the tower. Despite all that, the MC always tries to help people and is even making this treacherous journey to the main tower. He admires her will to live.
- But it is evident, that the natural world is slowly falling into disorder
 - Signs like global warming
- B character recounts that the people outside have been dealing with these signs for a long time and they are only getting worse
- The MC is scared that her actions in the tower are going to lead to further consequences for the people outside
 - In order to save the outside world, she becomes more convinced of the importance of the towers

Midpoint – Dependent upon the story, this moment is when everything is "great" or everything is "awful". The main character either gets everything they think they want ("great") or doesn't get what they think they want at all ("awful"). But not everything we think we want is what we actually need in the end.

- MC and B character finally arrive at the main tower and are allowed to venture in
 - MC is relieved that it is possible to fix her mistakes and to be given a chance to return to normal life

Bad Guys Close In – Doubt, jealousy, fear, foes both physical and emotional regroup to defeat the main character's goal, and the main character's "great"/"awful" situation disintegrates.

- MC and B character are escorted up the tower to the high priests/priestesses because
- They're taken to the high priests/priestesses because of their knowledge of the outside world.
- The B character is suspicious of this unusually warm welcome back into the tower.
- They are lead into the High Priest's chamber, and the MC uses this time to call the Priest's attention to the devastation of the outside world. She believes that the people in the towers can use their powers to help the outsiders, but the High Priests argues that the reason the world is thrown out of balance is because she left her place in the towers. The High Priest gives the MC a chance to redeem herself by throwing away her "experiences in the outside world".

All is Lost – The opposite moment from the Midpoint: "awful"/"great". The moment that the main character realizes they've lost everything they gained, or everything they now have has no meaning. The initial goal now looks even more impossible than before. And here, something or

someone dies. It can be physical or emotional, but the death of something old makes way for something new to be born.

- The High Priest asks the MC to sacrifice the rest of her life force, and promises everything in the outside world will be solved if she agrees to it. The MC is quick to believe him but the B character resists the High Priest's demands. The B character says the MC has already sacrificed so much of her life to the god's and that this demand is out of line.
- The highest priest reveals to the MC and B character the truth of the situation, he has stolen the god's power and they have never been helping the people outside, nor do they have any intention to start helping them.
- The High Priest comments about how outsiders are hard to control. In fact, the life force draining ritual requires the victim to be willing to have their life drained away.
- The MC and B character are then separately dragged off. The B character is being dragged away to be killed off, while the MC is dragged away to have her memory erased so that she can be a willing sacrifice in the system.

Dark Night of the Soul – The main character hits bottom, and wallows in hopelessness. The *Why hast thou forsaken me, Lord?* moment. Mourning the loss of what has "died" – the dream, the goal, the mentor character, the love of your life, etc. But, you must fall completely before you can pick yourself back up and try again.

 The MC is take to a prison cell alone and, believing that the B character has died, thinks that all hope is lost

Break Into Three (Choosing Act Three) — Thanks to a fresh idea, new inspiration, or last-minute Thematic advice from the B Story (usually the love interest), the main character chooses to try again.

- Just as the MC is mourning, the B character shows up to break her out of her cell
- The MC decides by herself to help the people on the outside by breaking the god out, and spreading the magic that the high priest was keeping to himself around the world

Finale – This time around, the main character incorporates the Theme – the nugget of truth that now makes sense to them – into their fight for the goal because they have experience from the A Story and context from the B Story. Act Three is about Synthesis!

- The MC and B character fight their way up to where the god is captured
- The MC manages to free the god from its captivity and the god takes his stolen power back from the high priest by eating him
 - God then turns into his original celestial form

• The god then goes try to kill all those who imprisoned it, however the MC pleads for the god to stop and instead break down the system of the pillars and send the people to the outside world to live for themselves

Final Image – opposite of Opening Image, proving, visually, that a change has occurred within the character.

- The main tower crumbles, and in the distance you can see every subsequent tower in the area crumbling down as well.
- As the pieces are falling down, the MC and B character are in the sky, falling together













