


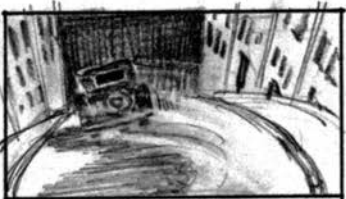

Graphics and Animation storyboard

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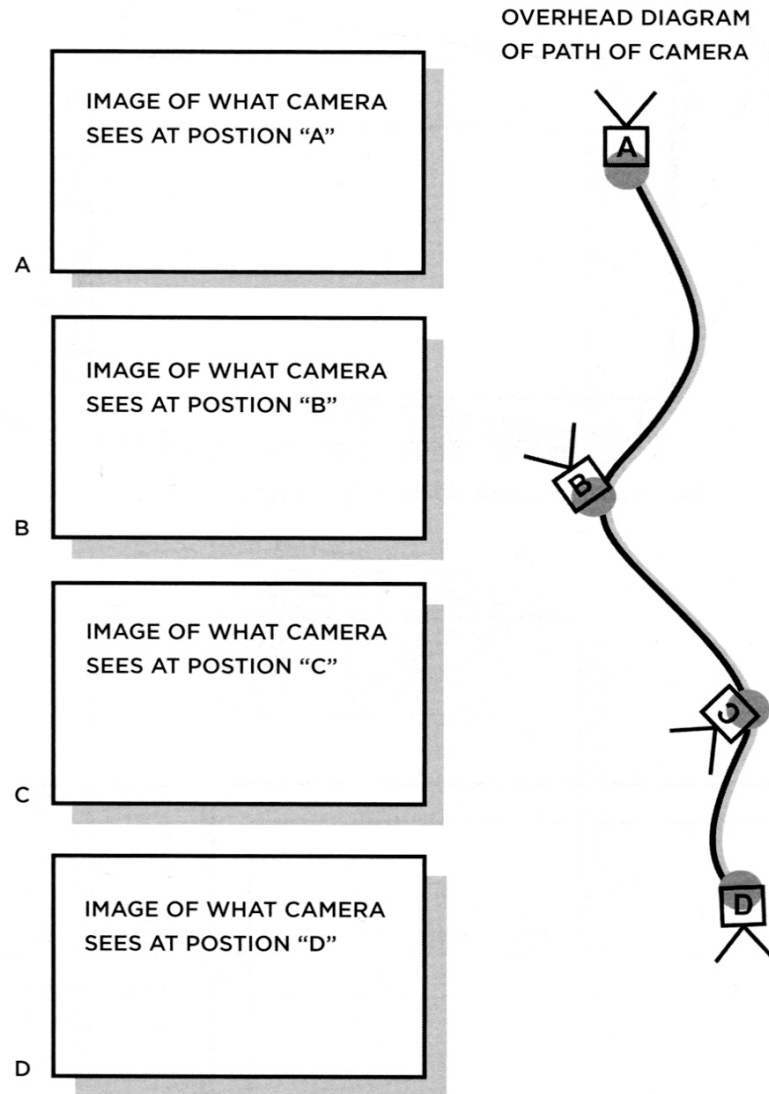
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SET #	SET TITLE:			SCENE #	
				724	
WEATHER	STAGE OR LOCATION:			TIME	
FOGGY				:30	
SCENE DESCRIPTION:			DAY NIGHT	EXT.	INT.
EXT - CITY STREET					
④				JIMMY DRAWS HIS 45, JUST AS THE TAIL CAR PASSES HE FIRES AT THE FRONT TIRE, THE CAR SWERVES OUT OF CONTROL.	
- CUT -					
⑤				IT ROARS DOWN A STEEP STREET AND PLOWS INTO A WALL.	
- CUT -					
⑥				D.H. SLAMS IT INTO REVERSE, BARKS UP, PICKS UP JIMMY - THEY SPEED OFF.	
- CUT -					

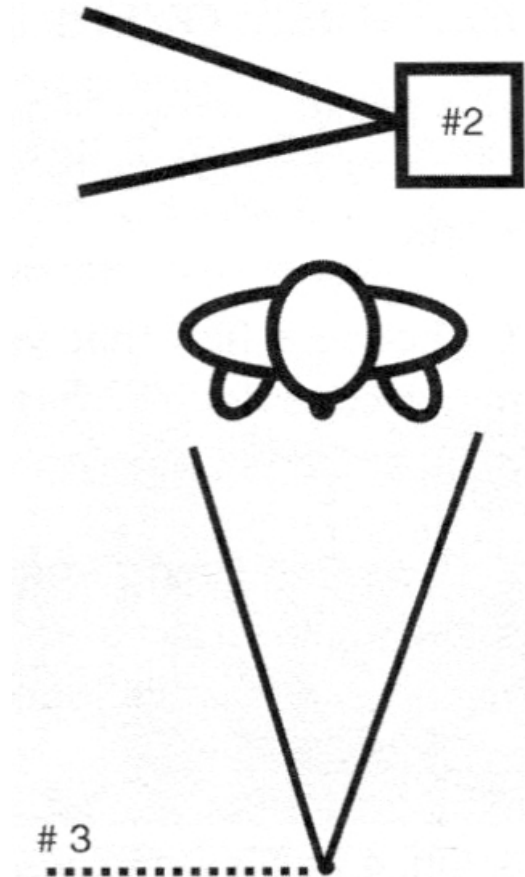
planning your short animated film

- define the figures and scene
- What are the key moments in the story?
- decide the composition of the frame (shot lengths), the movement of the figures within the frame, the precise camera movements and camera angles within the travelling shot
- Black and white quick sketches will do
- If your scene consists of complex camera movements, an overhead diagram might be helpful

Overhead Diagram



symbols for the overhead diagram



Shot Lengths

- The shot length defines the distance from object/figure to the camera

1. Long Shot



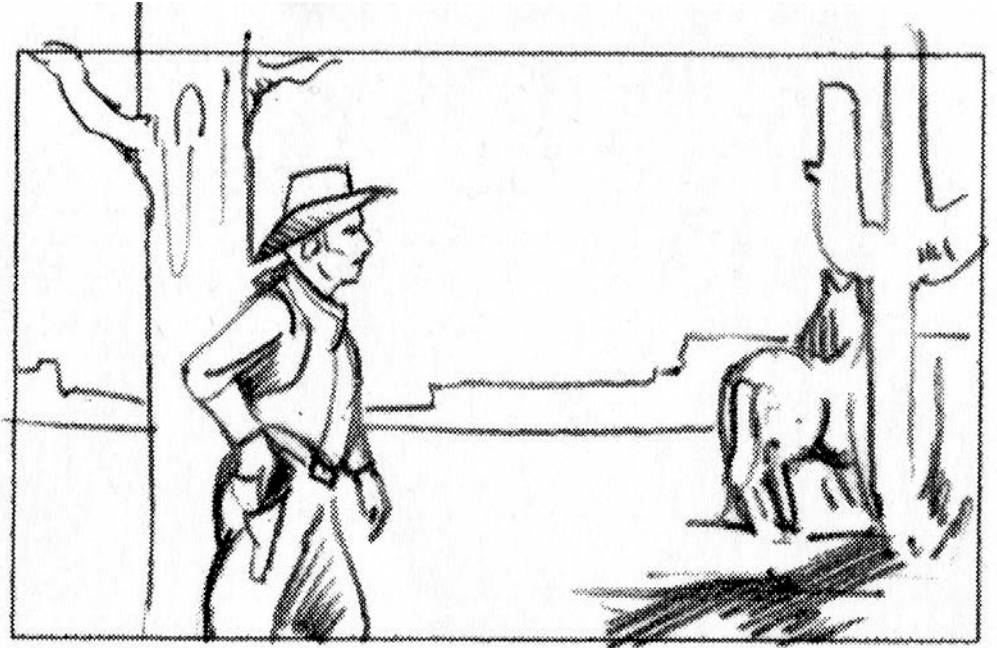
A Shot giving a broad view of the field.
The camera appears to be far away from the subject. Emphasizes on the surrounding landscape/cityscape.

2 Full Figure



Shot composed around the scale of a full human figure. One or more figures can be seen acting within their immediate vicinity. Emphasis on whole body movement of the character within his environment.

3. American Shot



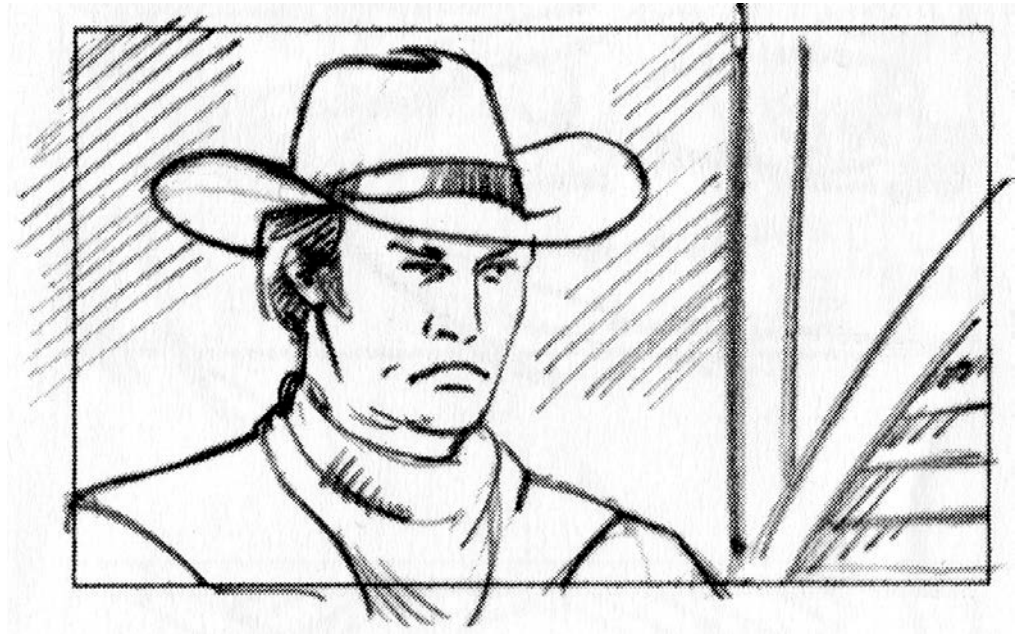
A shot that frames a figure from the knees up. Subject more important than the surrounding landscape.

4. Medium Shot



The field of view „frames“ the actor from the waist up. Emphasis on Gesture and facial expression.

4. Close Up



The object/head of the character fully fills the frame. Emphasis on facial expression.

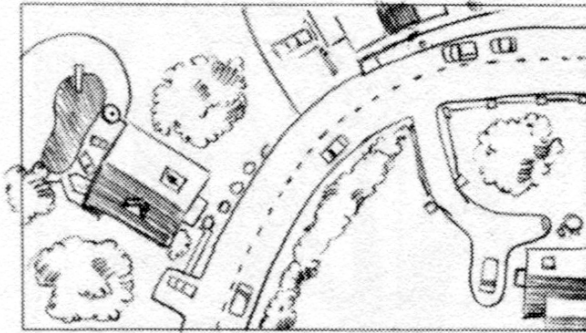
5. Extreme Close Up/Detail

A shot with a very narrow field of view.

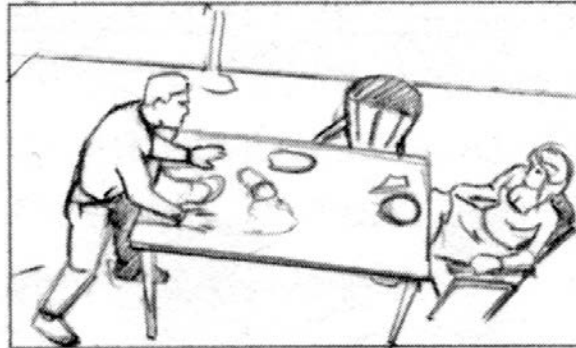


Gives the impression that the camera is very close to the subject.

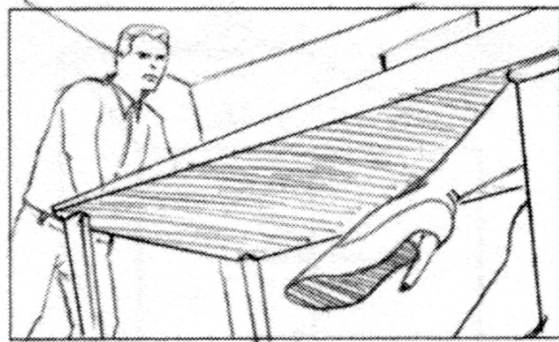
Camera Angles



Aerial Shot



High Angle

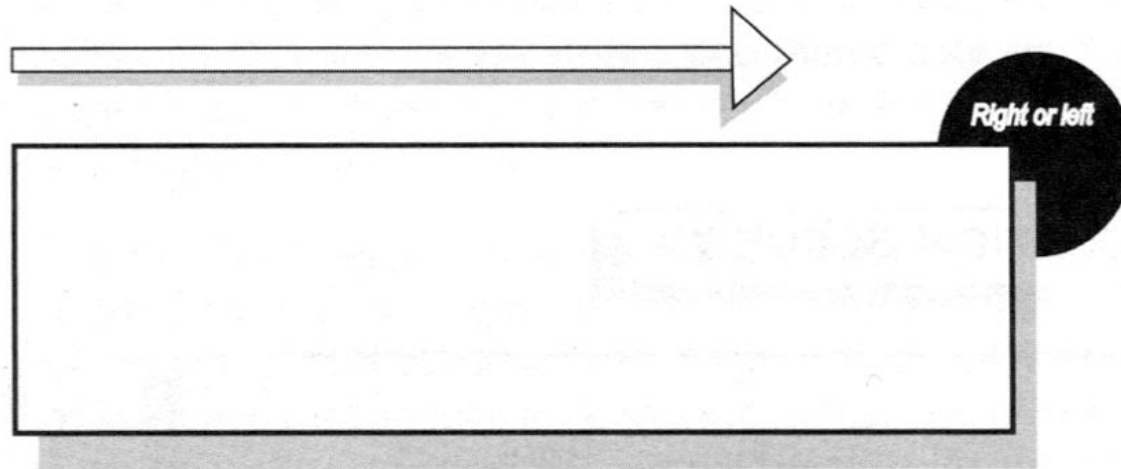


Low Angle

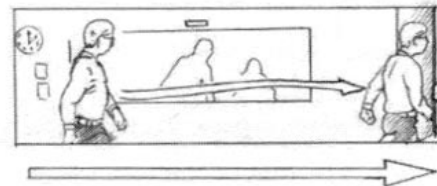
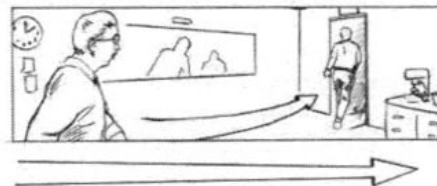
planning your short animated film

- A movement within a shot can be achieved by...
 - ... the movement of the figures within the frame
 - ... and the camera movement(s), which can be a pan, track, tilt, boom or a combination of both, a zoom-in or a zoom-out.

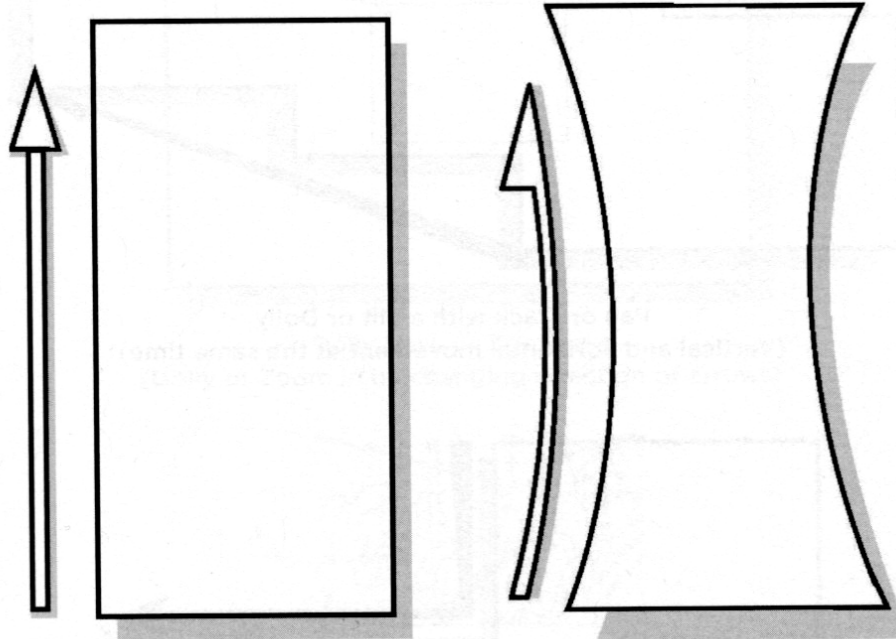
Horizontal Camera Movements: Pan/Track



Panning or Tracking on the horizontal plane

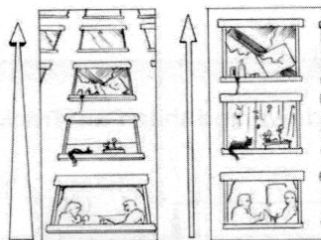


Vertical Camera Movements: Tilt/Boom

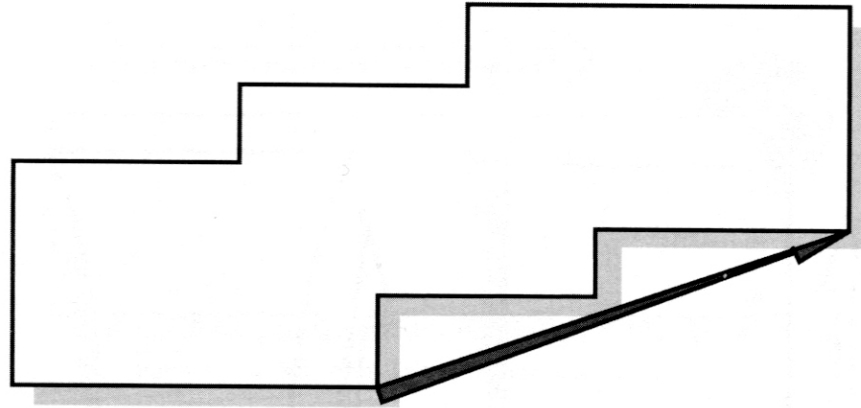


Tilt, Vertical Pan or Boom

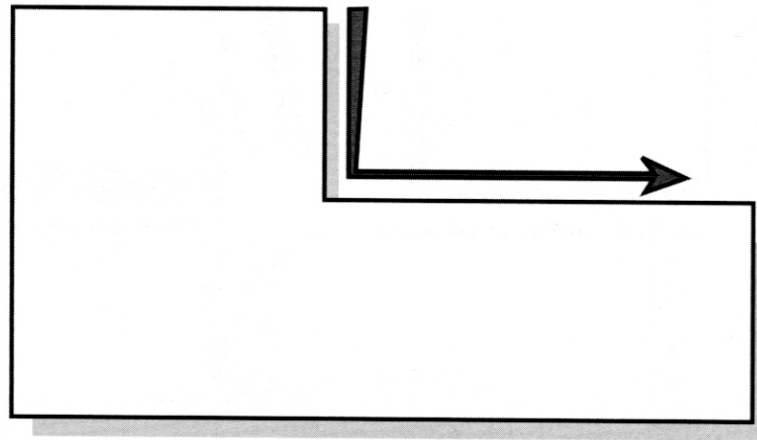
Alternate profile



Combined Horizontal and Vertical Camera Movements



Pan or Track with a Tilt or Dolly
(Vertical and horizontal movement at the same time)



Tilt/Boom down and then Pan/Track screen left

Literature

- Marcie Begleiter: from word to image, Michael Wiese Productions, 2010