This is the Flash Storyboard-Animatic Assignment

The goal is to pick one of the three audio files found in the Flash template file, using the two-person dialogue soundtrack as your script, visualize how the shots may play out. Design very simple characters and stage the poses, actions, gestures and expessions according to the audio. The clips are about 12 seconds long, the length of time before and after the audio is your choice.

Begin with rough thumbnail poses (one sketch per frame) and move that frame to line up with the dialogue. Trace over top of these thumbnails to make a cleaner and more consistent board panel for each pose. You are creating the animatic and the storyboard at the same time by positioning the frames on the timeline in sync with the audio. The more poses the better.

Stages of Operation:
- Design simple characters / Thumbnail rough poses
- Revise poses / Clean storyboards
- Write scene numbers, notes for dialogue and descriptions of acting and actions
- Perfect the timing of your boards to create a final animatic

Remember the three main purposes of the storyboard-animatic:

Staging; The positioning of characters in each scene for maximum emotional content and clear readability of actions.

Storytelling; Each panel's sketch clearly communicates to an audience the important ideas expressed through the action of each scene. This is all compromised of different types of shots, framing principles, and scene transitions, and how they are used by filmmakers to help tell a story. These depict many elements like the poses and expressions of the characters, as well as how the scenes will cut and how close (or far) the camera is to the subject.

Pacing; The timing of how long each shot is held on screen for and the editing principles used to transition from poses to pose and cut to cut.

Open the template file.
You have layers to composite your shots together, the setup is similar to a traditional storyboard with action/dialogue note boxes underneath the stage.

Begin by listening to the audio clips and choosing your favorite one. If you don't have a Library tab hit Ctrl+L to open it. Click on each track from the Library window and hit the tiny play button to listen.

Once you've chosen the clip you want to storyboard, select the blank keyframe on the "Audio" layer of your timeline. Then drag the audio clip from the library to the white stage.

You can move the keyframe with the audio on it forward on the timeline in case you don't want the dialogue to start right away.
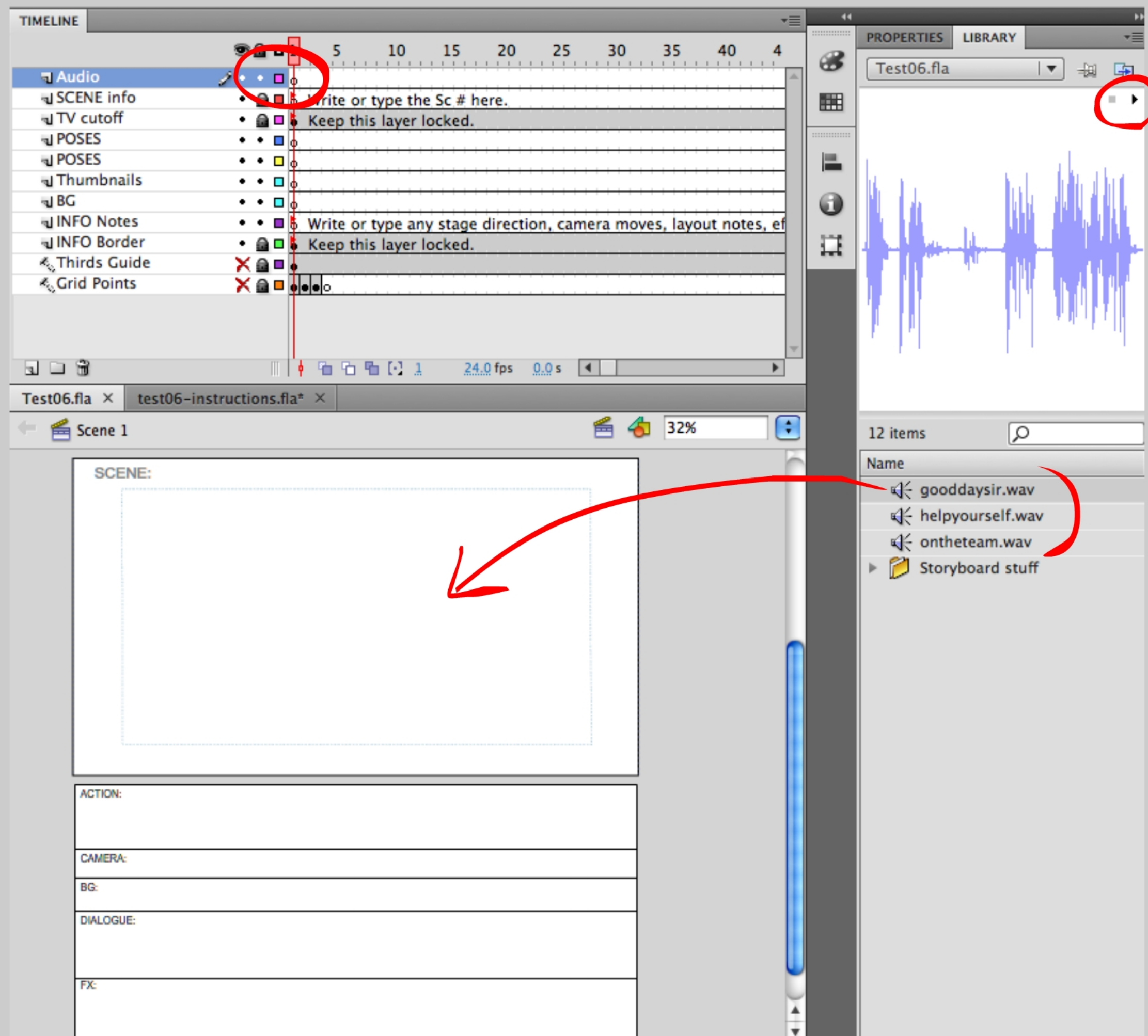
Start thumbnailing your poses.
Very loose and rough actions,
postures, gestures, and
expressions to start with.

Do these rough sketches on the
Thumbnails layer (use the
POSES layers to clean-up the
poses later).

As you draw these quick and dirty
storytelling poses, write down
notes in the panles below the
frame. Stuff like *medium shot,
over the shoulder shot, enter
from off screen, spread out
arms, lift head up.*
Basic animation direction notes for
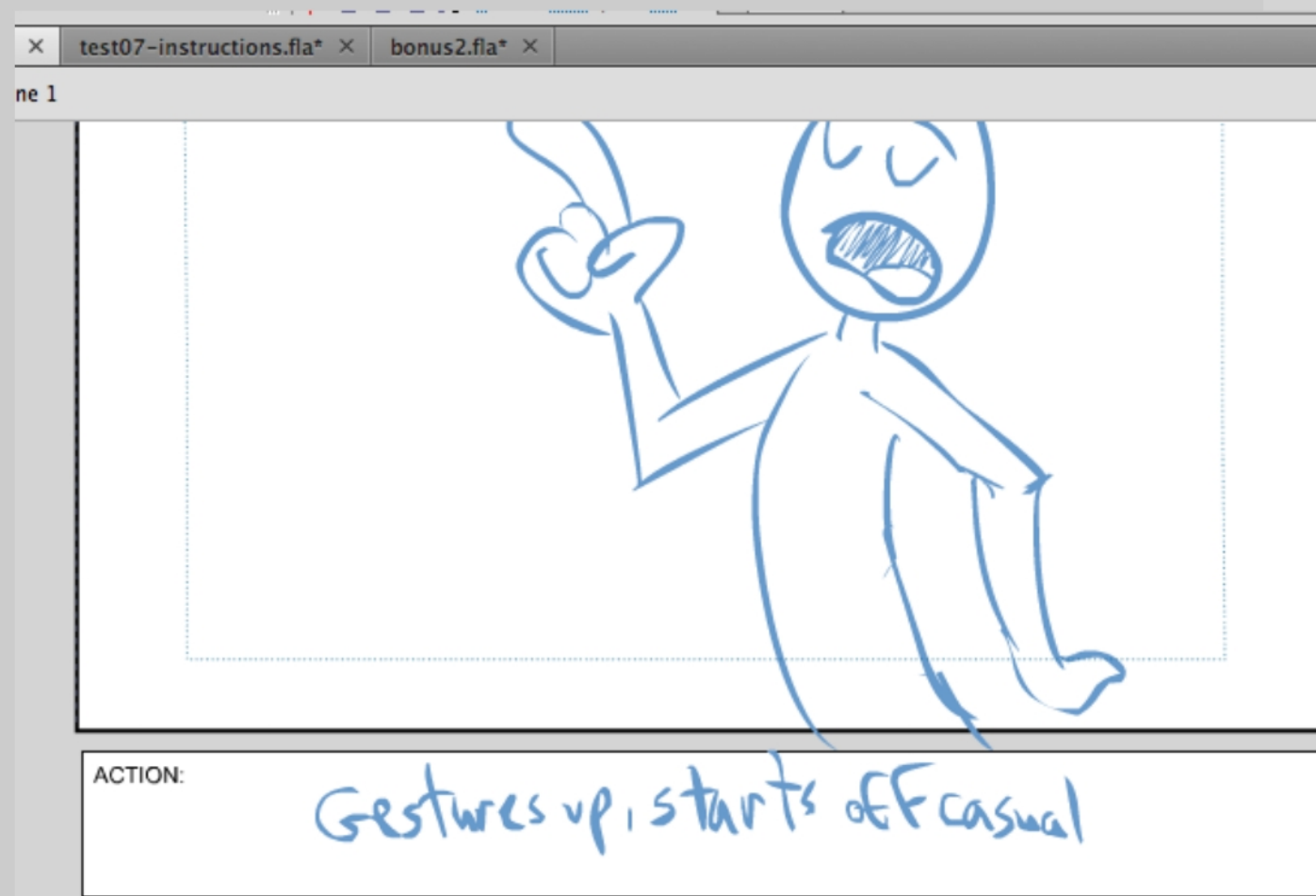postures, motion, camera work,
and the dialogue.
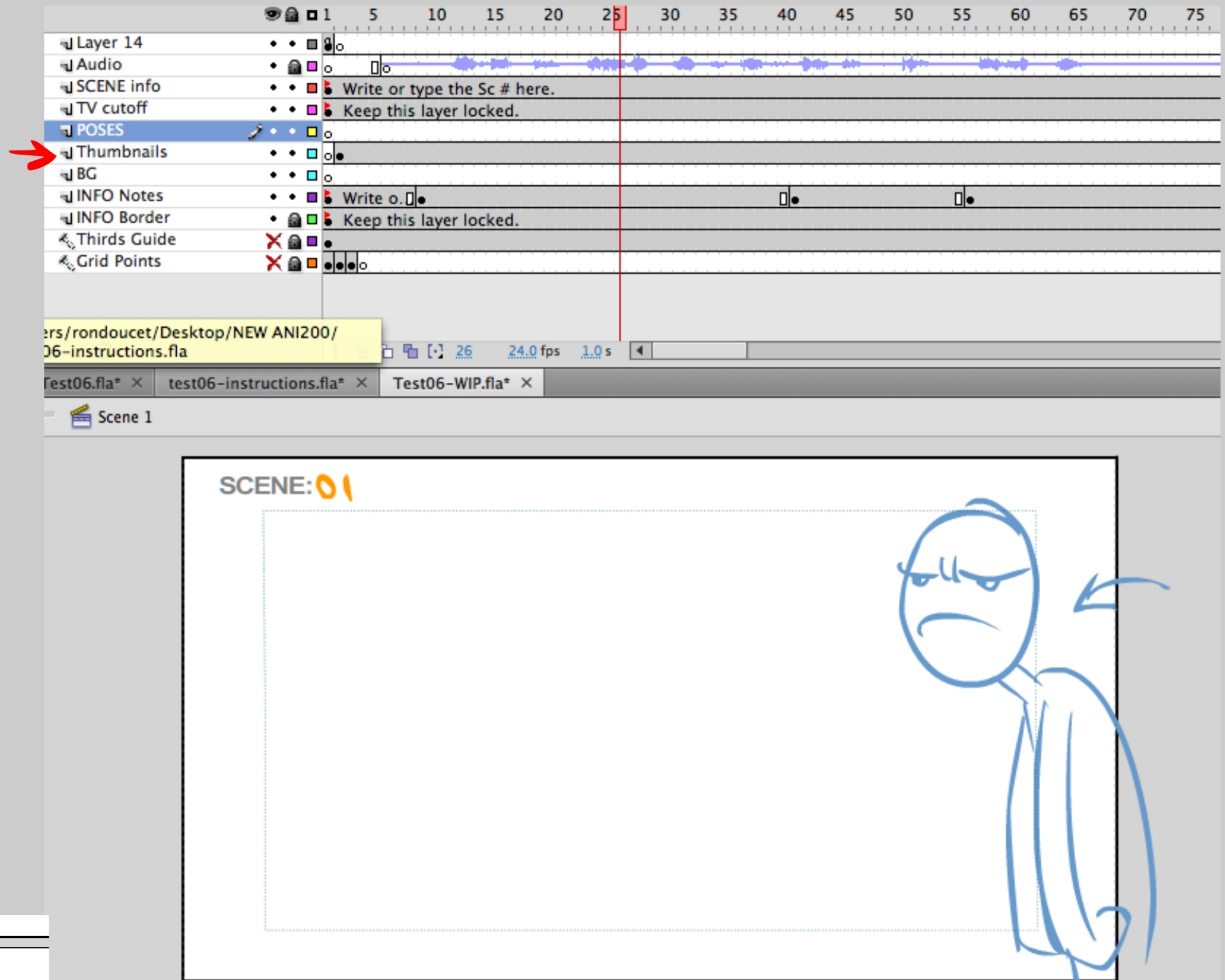
ACTION: Character 1 enters

CAMERA:

BG:

DIALOGUE: 1- You may be beautiful and rich

ne 1

ACTION:

Gestures up, starts off casual
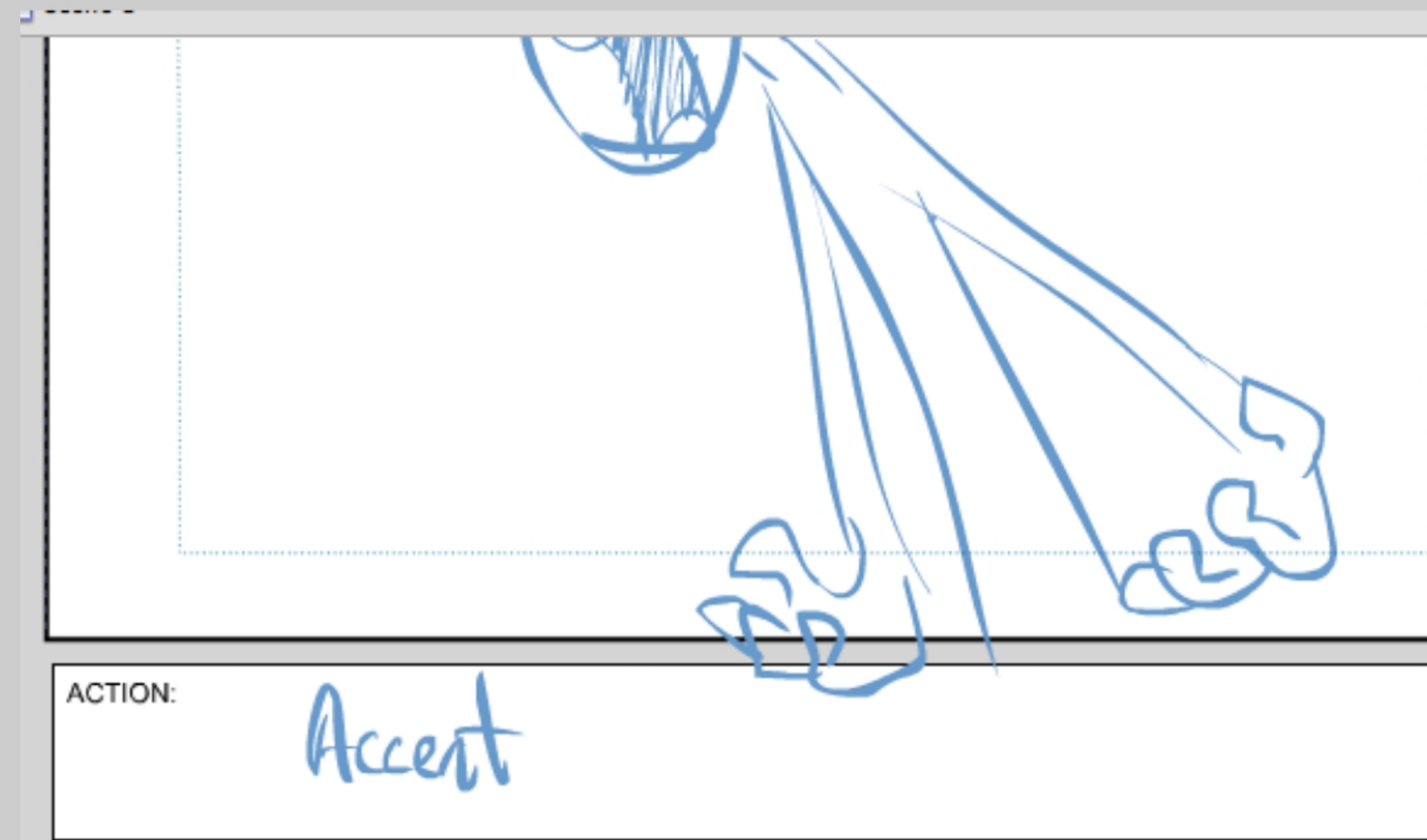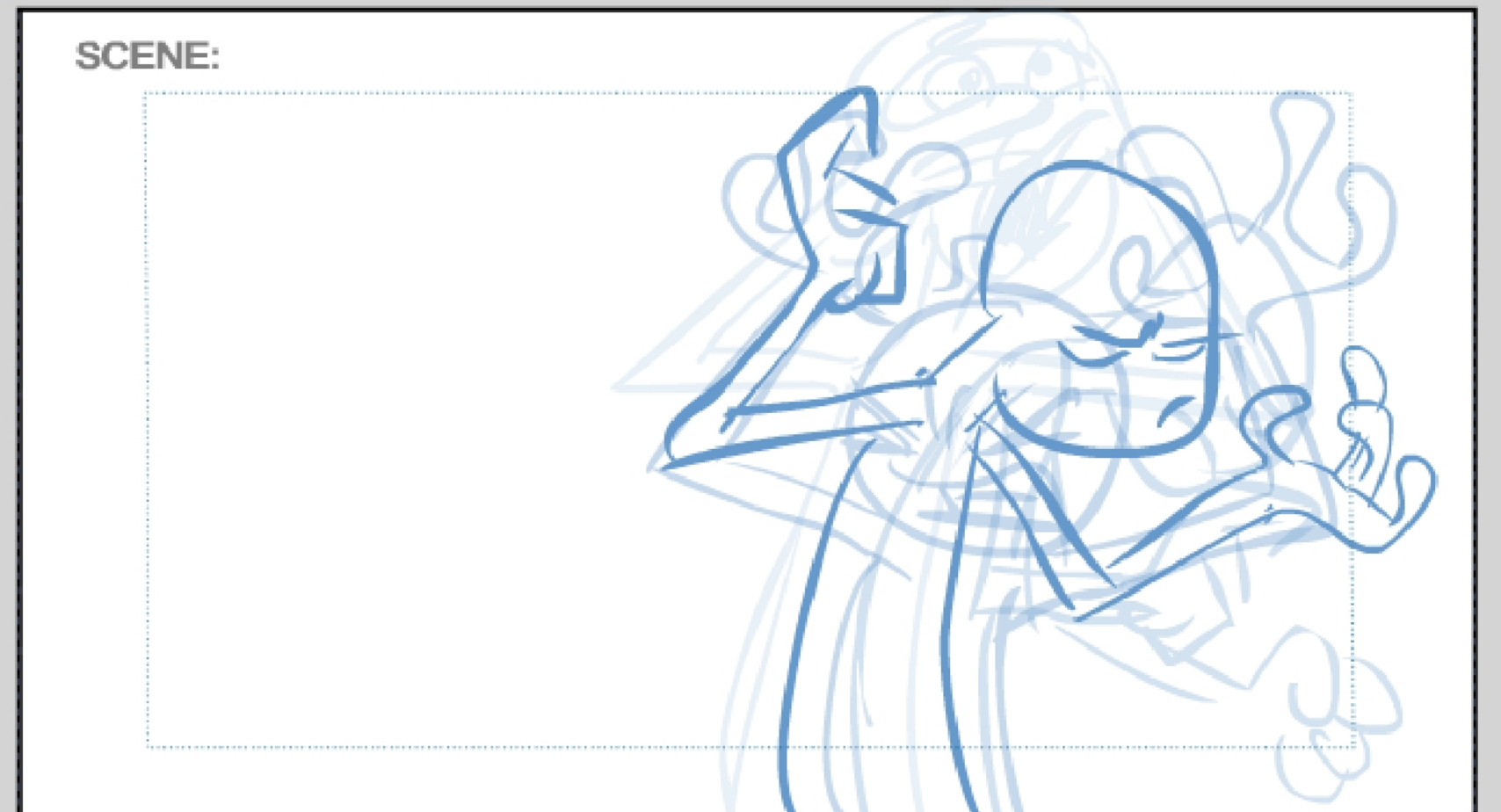
ACTION:

Accent

Scroll through the timeline and pick the next spots to add a new pose.(or to cut to a new shot or angle). Every accent, anticipation, acting gesture, extreme pose and follow-through action should be illustrated, and written out in the descriptions underneath.

ACTION:

wraps his hands around his face

CAMERA:

BG:

DIALOGUE:

Phyiscally just unbelievable...

ACTION:

Burst out

Write (or type) out the dialogue in conjunction with the poses you are matching up with the audio clip.

When you cut to a closer shot, a wider shot, or to a different angle or character, indicate it in the notes under your sketches.

Draw simple light-colored lines to indicate the background's angle and position.

ACTION:

Cut to a Close-up

ACTION: Angry point

ACTION: cut to medium-long shot   2-shot OTS
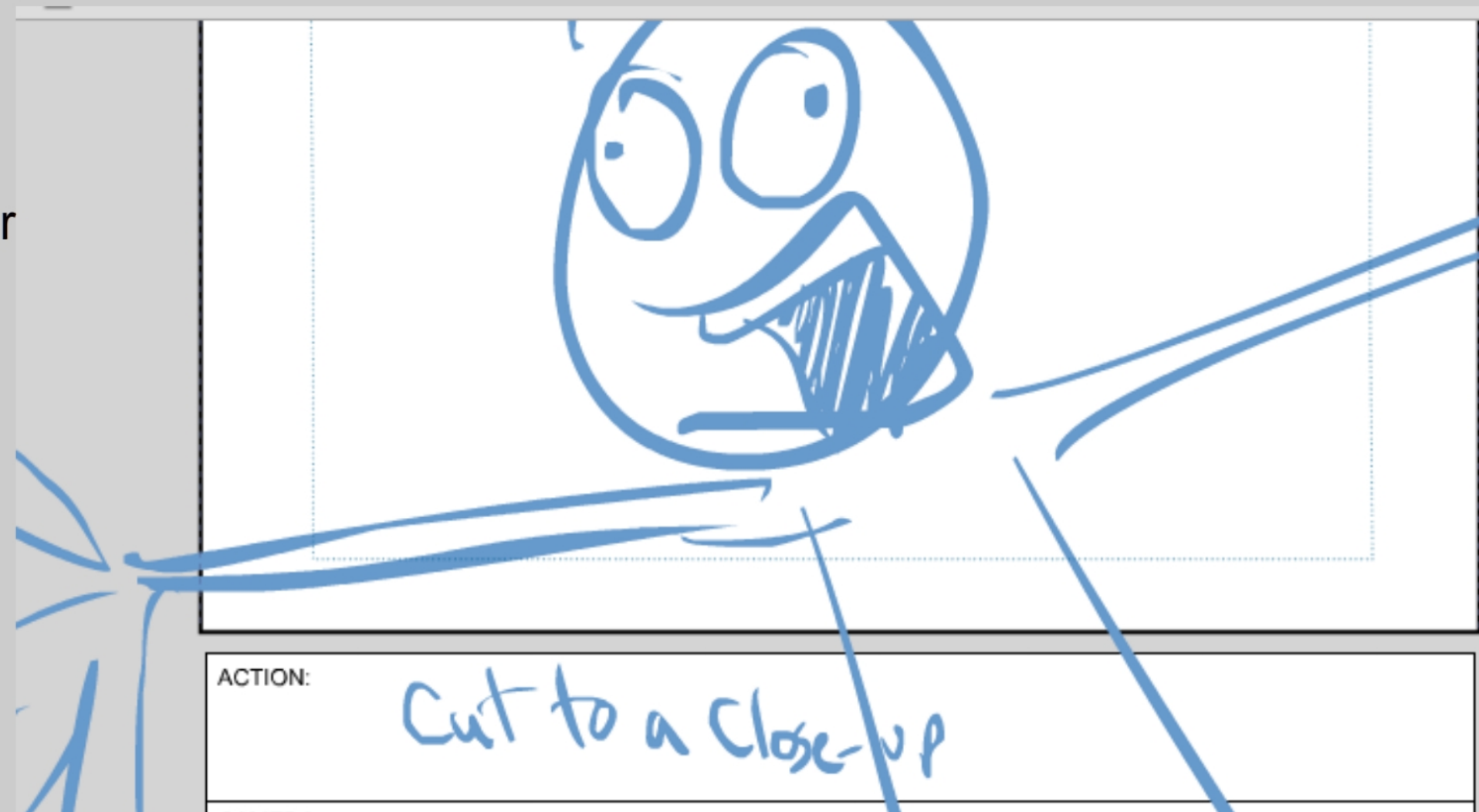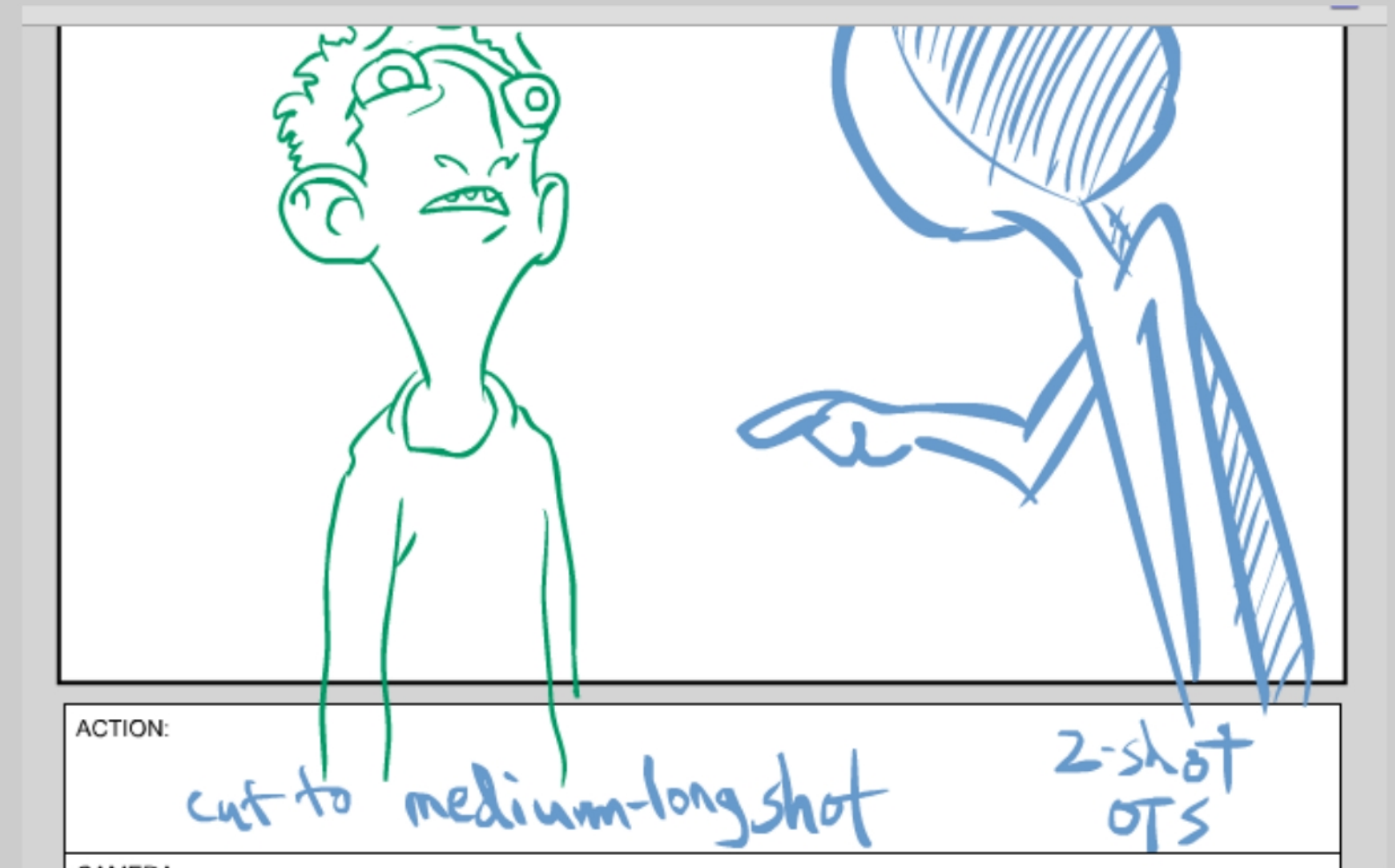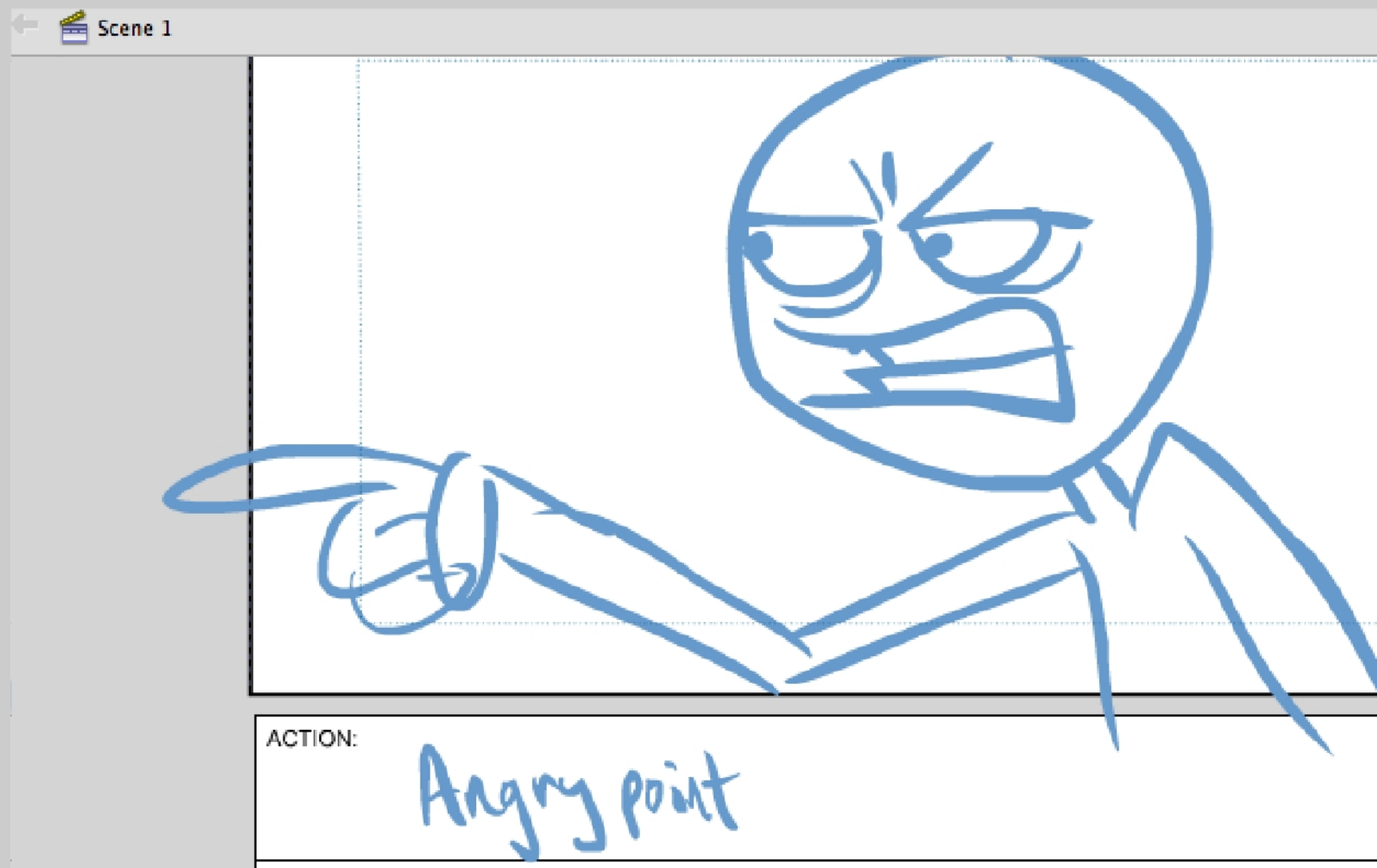
Either while you draw or after you're done all the rough thumbnail art, you must write out the scene numbers in the **SCENE info** layer. Every time you CUT to a new shot; keyframe and write (or type) the information on the stage next to the "SCENE:" text.

Once all your thumbnails are complete, show them to the instructor. Convert your Thumbnails layer to a **Guide** layer (so it will render invisible) and then begin to refine your sketches by tracing over your roughs on the **POSES** layers. Apply adjustments and revisions as you develop this second pass of your storyboard.

SCENE: 01

SCENE: 02

SCENE: 03
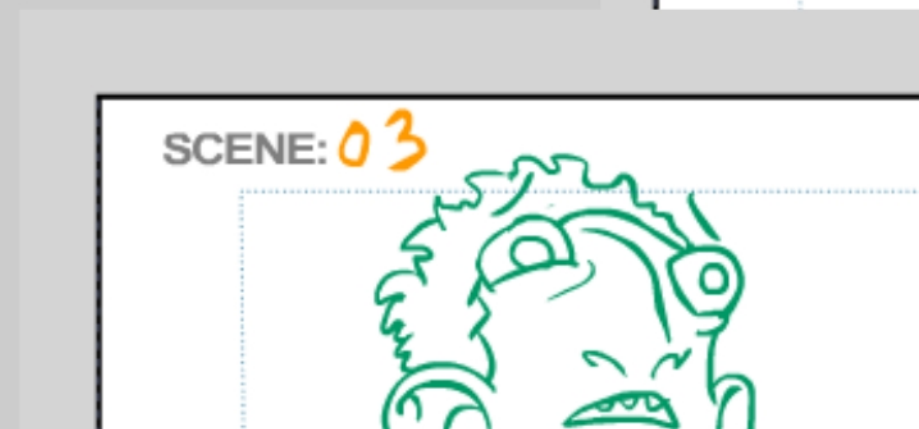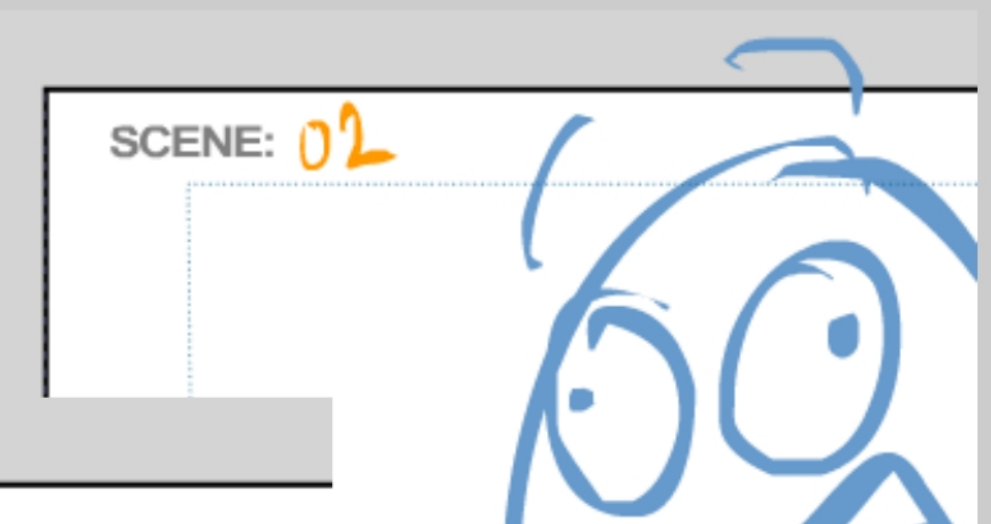
# When cutting to new shots, remember the axis line.

Always establish a plan for the environment in which your character will be moving in. Remember the 180 RULE: Don't cross the Axis Line when planning compositions or cuts. Sometimes with mulitple characters in the scene, you have to move the camera over the line to create a new line. How to cross the line:

1. Lead the viewer's eye to the part of the screen where you want them to look when you cut over the line.
2. Create a big enough change in the shot that the characters don't jump or pop.
3. Cut away to a third character, object or action.
4. Cut to a neutral angle (an ON AXIS shot, where the camera is ON the line of action).
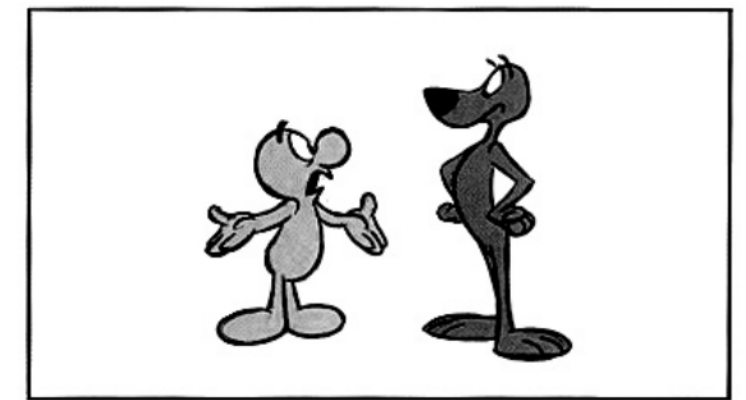
.
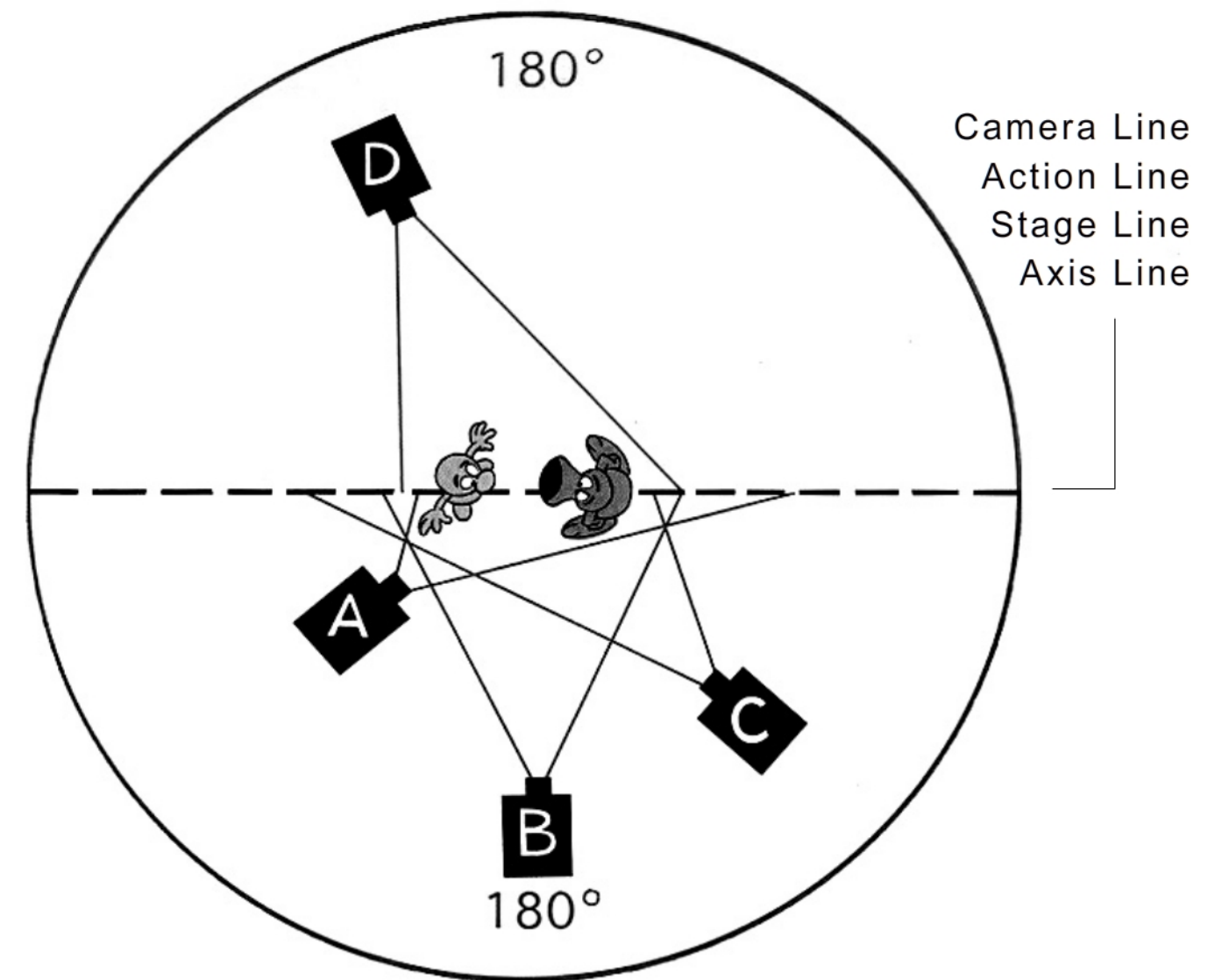
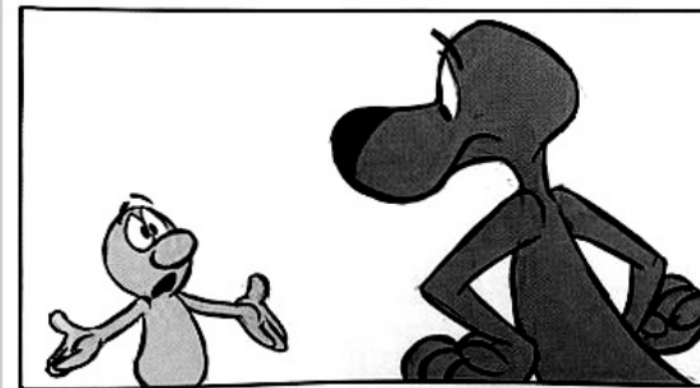Lean when ever possible! unless the pose calls for it
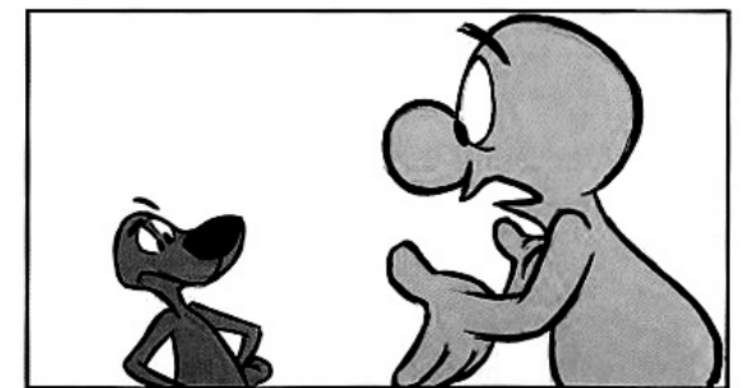
High contrast= Point of interest

180°

Camera Line
Action Line
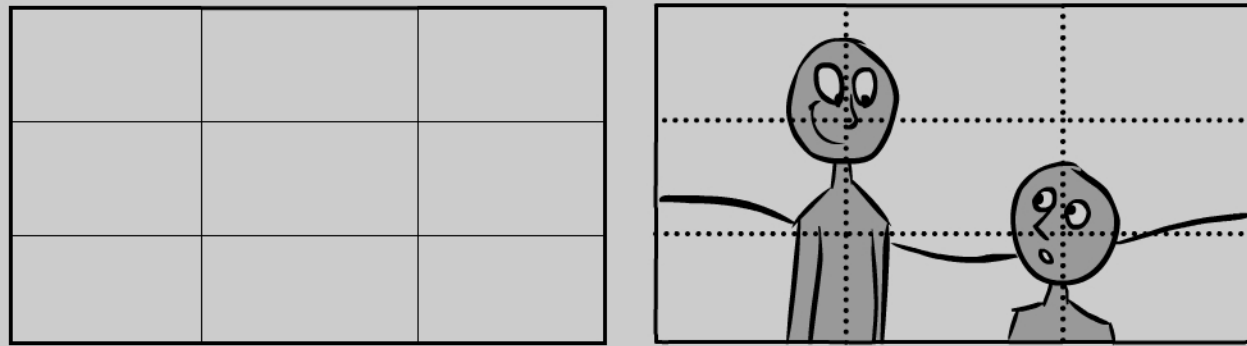Stage Line
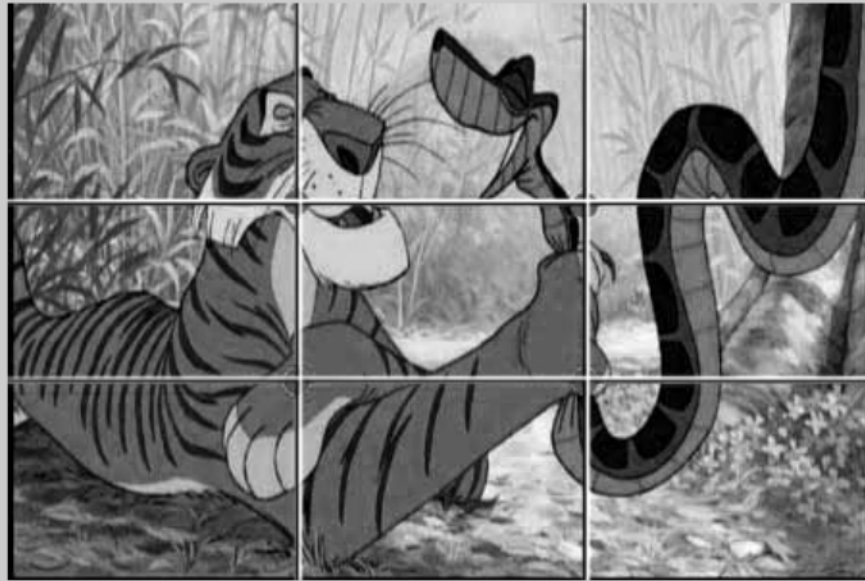Axis Line

180°
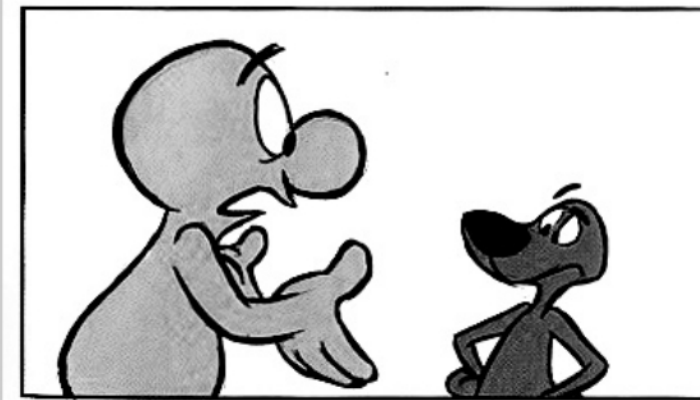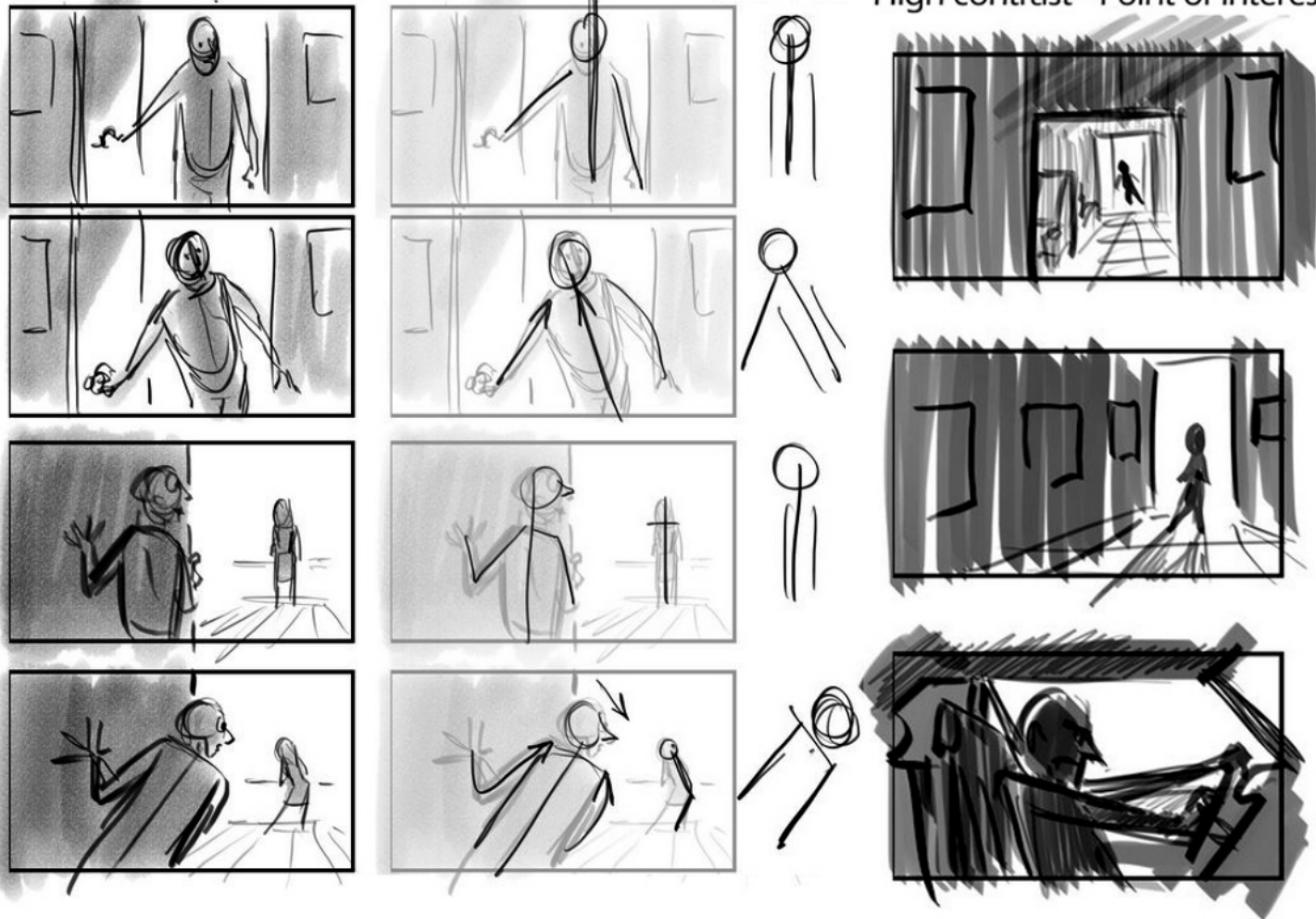
CAMERA Ⓐ OK

CAMERA Ⓑ OK

CAMERA Ⓒ OK

CAMERA Ⓓ N/G !!

Additional tools at your disposal is the **Thirds Guide** layer on your timeline:

This is a quick guideline which you should always keep in mind when starting any composition.

Where the lines cross are the best locations to have your center of focus and major different areas of the image.

Your final boards should be relatively clean, add shading, a bit of color, some shadows or rim lights accordingly to add some mood and depth.

- Good luck!

Another one is the **Grid Points** layer. Make this visible and manipulate any one of the three versions provided as a perspective guide for any up shots, down shots, or any backgrounds you may have to draw to use thevanishing points as a guide.

SCENE: