

2020 STORYBOARDING FINAL PROJECT

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PROPOSAL

I would like to emphasize my goal of owning my own studio by going through an overview for stages of production for a brief animated sequence.

Why:

By mimicking the stages of production on a small scale, I will better learn the following: time management, setting expectations, understanding & fulfilling necessary roles, leadership qualities, giving & taking critiques, etc.

Scope:

Due to the scope of such a project, I would commit to only 1 week per stage until the semester ends for my final grade; following that I would like to continue this exercise over the summer break.

Stages:

1. Week 1 Pre-production pitch - A write up will include research & some design work of the proposed animated sequence. Essential items that will be chosen include: Plot, Characters, Environment, Tone, Length.
2. Week 2 Conceptualizing Script & Design Elements - The script will be written and finalized, any final details for the design elements will be refined.
3. Week 3 Audio Compiling - Any music, foley, and dialogue needed will be gathered/ purchased/ recorded, edited and finalized.
4. Week 4 Storyboard/Animatic
5. Week 5 Key Frames
6. Week 6 In between Frames
7. Week 7 Backgrounds/Color/Lighting
8. Week 8 Sound, FX, & Render

WEEK 1

- Preproduction pitch # 1:

- Characters:

- Mal - wolverine
 - Fjord Elk (size comparison on left)



- Environment:

- Cold, foggy dawn in a marsh at the head of a fjord.



- Plot:

- Mal is out hunting. He comes upon a marsh, expecting to catch some fish. A fjord elk appears on the far side of the marsh. Mal prepares his spear to throw at the elk. Mal misses his chance as the elk disappears into the fog.

- Tone

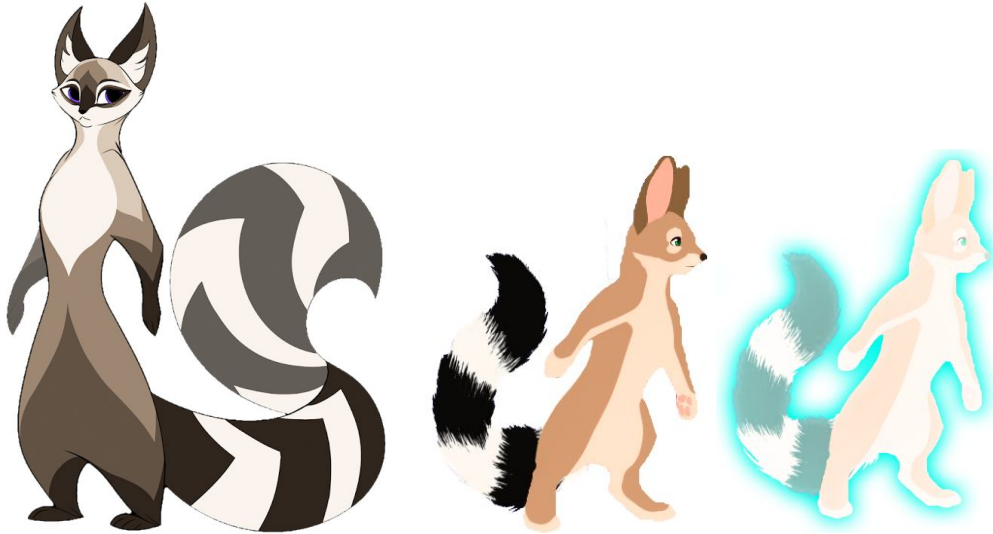
- Ethereal, close with nature, calm, slice of life
 - I want the viewer to feel drawn into the world, to really sense the nature of it. This is NOT an action sequence. It is meant to highlight an experience through the animation and world building.
 - The fjord elk is meant to be a rare creature, it must be presented in a very majestic manner.

- Mal is a warrior, and successfully hunting a fjord elk would greatly elevate his status. His behavior should reflect that knowledge. He should become intense upon spotting the elk, and be bitter that it eludes him.
- Length
 - 10 - 20 seconds (maybe 30 to really make use of establishing shots)

■ Preproduction pitch # 2:

- Characters:

- Avala - Ringtail
- Child's spirit (body on left, spirit on right)



- Environment:

- A red rock desert at dusk/evening



- Plot:

- Avala finds her cistern has run dry so she prepares to travel to the next of her multiple cisterns. As she exits her cave, in the distance, she sees a plume of smoke blackening the evening sky. Avala goes to investigate, only to come upon a ruined camp. She finds a child's corpse, but nothing else. The child's lingering spirit leeches onto her, begging for help.

- Tone

- Starting out homely and comfortable, then unsettling and urgent.
- This is the establishing scene of a novel I am writing, thus I want this to pull in the audience with a call to action.

- The scene should start out warm and beautiful like the desert itself; there should be details that reflect and highlight the worldbuilding I have done, but it should not be in your face.
 - The scene should then turn eerie and uneasy as Avala finds the camp, and it should be made evident that while she can interact with the spirit, it is not a pleasant experience for her. There should be a visual indication that interacting with spirits actually drains her vitality.
- Length
 - 60 likely around seconds excluding establishing shots