

# 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

- Characters:

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



- Environment:

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



- Plot:

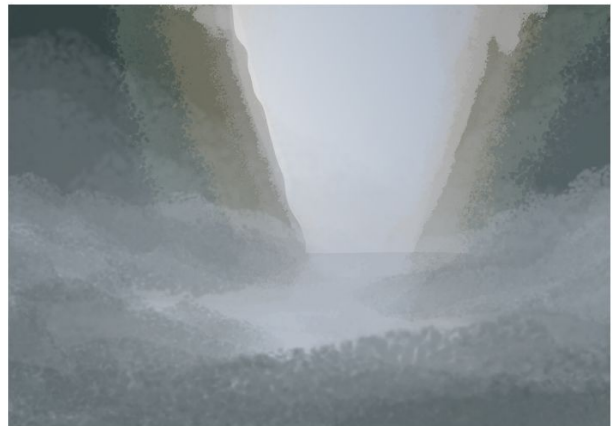
- Mal is out hunting. He comes upon a marsh, expecting to catch some fish. A fjord elk appears on the far side of the marsh. Mal prepares his spear to throw at the elk. Mal misses his chance as the elk disappears into the fog.

- 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)

#### Color Studies



## WEEK 2

- Script
- Audio Take 2: [Audio Take 2.mp3](#)

SETTING: MAL COMES UPON A FJORD RIVER DELTA BOG, JUST BEFORE DAWN, DARK WITH ROLLING MISTY OBSCURING THE VIEW OUT TOWARDS THE SEA WHERE THE SUN WILL RISE. EVERYTHING IS WRAPPED IN FROST.

DESIGN NOTES: COLOR IS SECONDARY TO LIGHTING IN THIS SCENE. UNTIL THE SUN RISES, THE NOTHING SHOULD BE BRIGHTER THAN 50% IN VALUE. ALL COLOR BEFORE THE SUN RISES SHOULD BE COOL GRAYS. WHEN THE SUN RISES, THE WHOLE SCENE SHOULD SHIFT TO GOLDEN HUES.

AUDIO: A FLOWING STREAM AND LAPPING OF WAVES. WIND OFF THE SEA. CALLING OF RAVENS AND SMALL BIRDS. AND SOUNDS OF NATURE, A MELODIC KULNING SLOWLY RISING.

SC # 1: 0:00 - 0:08

WORMS EYE VIEW OF STREAM LOOKING UP TOWARDS THE PINE FOREST. THE STREAM IS IN FOCUS, SHIFT FOCUS AS RAVEN CROAKS TO THE TREES.

SC # 2: 0:08 - 0:10

WIDE ESTABLISHING SHOT OF THE HIGH TREE BRANCHES HIGHLIGHT A RAVEN ROOSTED IN THE BRANCHES. IT CALLS OUT AND FLIES AWAY (audio sample still needed), DISTURBED BY A CRACKING BRANCH (audio sample still needed).

SC # 3: 0:10 - 0:15

PAN RIGHT TOWARDS THE MISTY FJORD AS FOOTSTEPS (audio sample still needed) SLOWLY GROW IN VOLUME BEFORE STOPPING. SMALL BIRDS FLIT THROUGH THE MISTS.

SC # 4 - 8 : 0:15 - 0:23

ALTERNATING CLOSE SHOTS OF MAL'S ACCESSORIES, HIGHLIGHTING TROPHIES HE HAS TAKEN FROM HIS HUNTING:

AN IVORY BANGLE ON HIS WRIST WITH NOTCHES ON IT INDICATING NUMBER OF KILLS

A LARGE FANG ON A CORD AROUND HIS NECK

A SKULL ON HIS BELT (A PELT DRAPES AROUND HIS WAIST AS WELL, LIKE A KILT, CLOSE OBSERVATION SUGGESTS THAT IT IS A WOLVERINE PELT.)

SC # 9: 0:24 - 0:27

MODERATE UPSHOT IN PROFILE OF MAL'S FACE.

**MAL**

*(He lets out a slow breath, filling the air with a cloud. As he is scanning the area, his eyes stop and narrow across the bog).*

SC # 10: 0:27 - 0:29

CLOSE UP ON MAL'S BODY. SCARS ARE VISIBLE ON HIS CHEST.

**MAL**

*(He shifts his spear to hold with both hands. His grip on the spear tightens).*

SC # 11: 0:29 - 0:33

WIDE ESTABLISHING SHOT OF THE BOG. THE MISTY IS HEAVY AND EVERYTHING IS GRAY. A SILHOUETTE OF THE FJORD ELK WADES THROUGH THE BOG, BARELY DISTINGUISHABLE FROM THE MIST. IT COMES TO A STOP.

SC # 12: 0:33 - 0:39

LONG SHOT OF THE ELK. AS THE VOCALS GROW, THE SUN RISES BEHIND THE MISTS. CHANGING THE COLOR TO A BEAUTIFUL WARM GOLDEN GLOW. THE ELK IS ILLUMINATED FROM BEHIND.

**ELK**

*(bugles)*

SC # 13: 0:39 - 0:44

STRAIGHT ON MEDIUM CLOSE SHOT OF MAL. MAL SLOWLY STALKS FORWARD, CROUCHED. HIS EYES ARE SOFT, BUT FOCUSED.

**MAL**

*(Mal adjusts his grip on his spear).*

SC # 14: 0:45 - 0:50

WIDE ESTABLISHING SHOT OF MAL ENTERING THE BOG. GRASSES OBSCURE HIM FROM VIEW.

SC # 15: 0:50 - 0:54

(CONT FROM PREVIOUS SHOT), PAN ACROSS THE BOG TO THE ELK. THE ELK IS WREATHED IN MIST, STILL MOSTLY A SILHOUETTE. IT LOOKS LIKE THE MIST IS COMING FROM THE ELK ITSELF. AS THE FINAL BEAT OF THE DRUM STRIKES, THE ELK TURNS AND LOOKS AT MAL, CLEARLY AWARE OF HIS PRESENCE.

SC # 16: 0:54 - 0:56

CLOSE UP SHOT OF THE ELK, THE ANTLERS FULLY IN FRAME. MISTS CONTINUE ROLLING THROUGH.

SC # 16: 0:56 - 1:00

WORMS EYE SHOT STRAIGHT ON BEHIND MAL LOOKING THROUGH THE GRASSES UP TOWARDS THE ELK. THE ELK TOWERS ABOVE MAL, STARING DOWN AT HIM.

SC # 17: 1:00 - 1:05

EXTREME CLOSE UP SHOT OF THE ELK'S FACE. YOU CAN SEE THE SLIGHTEST REFLECTION OF MAL'S SILHOUETTE IN THE EYES.

**ELK**

*(Chuffs).*

SC # 18: 1:05 - 1:10

MEDIUM CLOSE UP SHOT OF MAL. HIS SHOULDERS ARE TENSE, HIS SPEAR AT THE READY, BUT THEY SLOWLY RELAX. HIS EYEBROWS UNFURROW AT THE AWE OF THE ELK.

**MAL**

*(he sighs, and gives a slight nod almost as if in respect)*

SC # 19: 1:10 - 1:20

DOWN WIDE SHOT OF BOTH MAL AND THE ELK. THE ELK SLOWLY TURNS, AND WALKS INTO THE MISTS, DISAPPEARING FROM VIEW. MAL TURNS AWAY, BUT LOOKS BACK AS THE ELK VANISHES.

END