Seth Arnould

Shot Breakdown for Showreel

Section 1: Fool's Gold (Temple Exit) – Previs & Layout

Software Used: Autodesk Maya

Role: Previs & Layout Artist

Shot 01 – Front Shot and Look Behind

This is a simple front shot of the small thief looking towards the camera. The camera then follows the thief's motion as they look behind to see the big thief running away. It begins with a basic pan to the right, followed by a snap zoom that focuses on the big thief. The zoom also gives the impression that the camera is searching for the target, using handheld-style movement and shifting between three positions before fully framing on the big thief. This snap zoom was inspired by a similar camera move from *Battlestar Galactica*.

Shot 02 – Front Medium Shot

This shot is framed to have the big thief centred in the frame, making them the main focus for the viewer. The monster and the small thief are off in the distance, getting further away, with the camera following the big thief running away in fear. The focus of this camera shot follows on from the previous shot, where the camera searched for the other thief. This shot showcases the reaction of the big thief running away with the gold from the monster and forgetting about the other thief.

Shot 03 – Profile Shot

This is a profile and high-angle shot of the monster looking down and carefully watching the small thief. Half of the frame is taken up by the monster, and the other half by the small thief, who appears quite small in the frame with distance from camera. This showcases the scale of the monster and instils fear in the audience and the small thief, using the high angle looking down on the thief with the monster taking up most of the right half of the frame.

Shot 04 – Front Shot, Start of Chase

This is similar to the previous shot but in reverse. The majority of the frame is taken up by the small thief beginning their run away from the monster and out of the temple. In the distance, on the right-hand side of the frame, you can see the

monster slowly coming down the statue, showcasing that it's playing with the thief. Having the focus on the small thief showcases their full expression and the fear they are experiencing to the audience.

Shot 05 – Behind Shot

This shot uses a slow tracking forward camera move, with camera shake added near the end to reflect the monster getting closer. The shake increases gradually to build tension and emphasise the monster's growing proximity.

Shot 06 – Wide-Angled Three-Quarter

A simple wide-angled three-quarter shot to show the full body of the character running from the monster. The shot is wide enough to highlight the scale of the temple while also conveying the speed of the monster. This allows the full scope of the chase to be seen.

Shots 07–08 – Exit Door Shot

A slightly behind, full-body three-quarter shot of the small thief running toward a gap in the door. Once the thief exits, it cuts to a reverse shot on the opposite side of the door: a front-angled shot of the thief coming through. The camera includes a subtle handheld stumble to follow the thief movement, making it look like the camera operator is trying to keep the thief centred and had to step back to maintain the framing.

Shot 09 – Slow-Mo Shot

This is a simple front-facing tracking shot moving backwards, keeping the top half of the goblin in frame while also showing the door as the monster smashes through it. This shot went through several iterations during previs, experimenting with how wide it should be. The original wide shot included the full body and entire door, but it introduced too much negative space. In the end, a mid-shot best captured the action.

Shot 10 – Behind Shot

Using *The Incredibles*' handheld "running into the house" scene as a reference, I experimented with multiple focal lengths and shot types to find the right look. A wide shot was chosen for its visual balance. I attempted similar framing to *The Incredibles* with slight adjustments, though these versions didn't turn out as well. The key takeaway from that reference was the handheld movement. The director wanted a similar handheld style, so I did my best to replicate that while maintaining the unique tone of our film.

Shot 11 – Slide Shot

This shot went through several versions to get it right. Initially, the camera tracked using rotation and some translation, but this created awkward movement and framing issues. The final version is a wide profile shot with a tracking move down and to the left, keeping the character mostly centred in frame.

Shot 12 – Rolling and Standing Shot

The camera starts with the character falling into frame, accompanied by a subtle camera bounce to simulate it being dropped. It then tracks forward with the character, gradually tilting up to reveal the entrance of the church. This allows for the church to been fully shown, highlighting its scale.

Section 2: Fool's Gold (Bridge & Tower) – Previs & Layout

Software Used: Autodesk Maya

Role: Previs & Layout Artist

Shot 13 – POV & Snap Search Zoom Shot

This camera is a POV shot of the big thief coming off the earlier one-shot. This was my second time creating a snap search zoom style of shot, inspired by *Battlestar Galactica*. It was more challenging than the previous version, as this shot also included a tilt up at the beginning to focus on the tower. The main challenge was managing the short timeframe: the camera had to search and focus on the tower while still giving the audience enough time to register the moment. As before, I chose specific focus points for the search before locking onto the tower but had to balance this carefully to avoid the movement feeling too fast. In the end, I feel the shot worked well and clearly showed the audience where the two thieves were heading.

Shot 14 – Front Close-Up Shot

This shot follows the POV and reminds people that it was the big thief looking up, as the character continues running toward their goal. It's a simple track-back close-up shot focused on the big thief. The main challenge was framing, we wanted to keep the monster and small thief in frame but also maintain the big thief as the main focus. Since it was a POV exit, In the end we had to cheat the character's position slightly by the animation department to achieve the desired framing, with the monster partially visible behind.

Shot 15 – Wide Side Shot

This is a simple track-left profile shot, keeping the two thieves centred in frame. It changed slightly from previs to layout. Initially, the plan was to also include the monster exiting the church, but that reduced how much of the bridge could be shown and caused framing issues. In the final version, we decided to focus more on showcasing the bridge and keeping the thieves as the primary focus.

Shot 16 – Angled Up Shot

This shot was initially suggested by one of the other previs artists early in the project. The main goal was to convey the scale of the tower to the audience. During layout, I proposed adding camera movement to match the pace of the sequence. My original pitch was a slow zoom and rotation toward the tower, but the final shot became a simpler track to the left, which better preserved the original camera angle and framing.

Shot 17 – Front Mid-Shot

This was one of my favourite handheld shots to work on for this short film. I really enjoyed how immersive it turned out. The movement and framing make it feel like the audience (and the camera) are part of the action. It draws the viewer in without overdoing the handheld effect, keeping the motion grounded and engaging.

Section 3: Storyboard to Previs

Storyboard: Detained by Orfenn Schuller

Software Used: Autodesk Maya

Description:

The goal of this project was to practise accurately translating a 2D storyboard into 3D previs, with a focus on interpreting camera language. This involved analysing each storyboard panel to determine the intended focal length, camera movement, framing, and timing. I also had to identify when shots were meant to cut to a new camera or remain as part of the same setup. To begin, we were given a full storyboard and tasked with building a previs sequence. I sourced a basic airport model from Sketchfab and used free character rigs to help speed up the animation and focus more on camera layout. Once the characters were posed roughly to match the storyboard, I experimented with camera placement and movement to stay faithful to the original boards while maintaining a grounded, cinematic feel.

Section 4: Skyfall Train Flight Sequences - Camera Recreation

Original Reference: Skyfall (2012) by Eon Production - Train Fight

Software Used: Autodesk Maya

Description:

To continue developing our cinematic eye and layout skills, I was tasked with choosing a film to recreate a camera sequence using basic previs animation and environment setup. I selected a 15-second segment from the iconic train fight at the beginning of *Skyfall*, which features fast-paced action and rapid camera cuts. Using the reference footage, I first identified the key set pieces needed to recreate the sequence and estimated the correct scale to allow for accurate timing, character placement, and camera blocking. Once the scene was built, I posed the characters based on specific keyframes from the reference, adding extra keyframe poses where necessary to support movement and readability. I simultaneously worked on the cameras. Studying how each shot would cut together, and matching the framing and timing as closely as possible. The biggest challenge was accurately matching the jump from the bridge to the train, particularly the falling motion, which initially felt slightly floaty. This exercise deepened my understanding of action cinematography and reinforced the importance of motion rhythm, weight, and camera cohesion in high-energy sequences.

Section 5: SK8-Bit - Matchmove / Camera Tracking

Software Used: Blender & Autodesk Maya

Role: Layout Artist & Matchmove Artist

Track 1 – Rail skate (moving forward clip)

This was the first raw footage I worked on for this project, and it presented a tricky camera tracking challenge. As there weren't many intentional tracking marker added during filming, I had to rely heavily on natural markers like leaves and the edges of painted surfaces. The forward camera movement, combined with sections of the clip having fewer distinct tracking points, required me to utilise wider search areas and employ manual tracking methods. Despite these challenges, I believe I did a good job tracking the raw footage to the CG camera, especially given it was one of my initial camera tracks, and it resulted in a final product without any major tracking issues.

Track 2 – Stair Shot

For this shot, the raw footage involved a staircase with the camera moving backwards to reveal the ground at the end. This presented similar challenges to the previous shot, as there weren't many intentional tracking markers added, making it difficult to place tracking points without causing a high solver error. The main issue arose with the staircase itself, which was the primary area the CG character would interact with. The more obvious natural markers in this area caused high solve errors, so I strategically moved them around to find clearer markers and achieve a better solver area for the track. This is why they are more points at ended of the footage, as those provided much easier natural tracking points than those at the start.

Track 3 – Handheld Static shot

The raw footage for this shot was captured with the camera standing in one spot, with the only movement being handheld. This made it one of my easier tracks, as the brick wall and its many features provided excellent natural markers to track. My main focus was keeping the track solver error low to ensure a smooth camera track, which I achieved by carefully adjusting track markers. The primary difficulty for this track, and most others, came from LiDAR matching, as the 3D scan of the location resulted in a mesh that was a bit odd in some areas. Specifically, I struggled with the scale of the LiDAR scan, as every attempt to match the left edge of the wall to the raw footage was unsuccessful, even though everything else in the scene aligned closely. In the end, my leads and I decided that since this section was at the edge of the frame, it was acceptable to leave as is, as the rest of the scene matched the footage well.