

MOTION DESIGN
PROJECT 1

Project Title Storyboarding: “The Jokes On Who?”

PROJECT HISTORY Storyboards are graphic organizers such as a series of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence, including website interactivity.

The storyboarding process can be very time-consuming and intricate. The form widely known today was developed at the Walt Disney studio during the early 1930s. In the biography of her father, *The Story of Walt Disney* (Henry Holt, 1956), Diane Disney Miller explains that the first complete storyboards were created for the 1933 Disney short Three Little Pigs.

According to John Canemaker, in *Paper Dreams: The Art and Artists of Disney Storyboards* (1999, Hyperion Press), the first storyboards at Disney evolved from comic-book like “story sketches” created in the 1920s to illustrate concepts for animated cartoon short subjects such as Plane Crazy and Steamboat Willie, and within a few years the idea spread to other studios.

PROJECT DESCRIPTION Storyboards are illustrations displayed in sequence for the purpose of crafting an animated or live-action film.

In preparing to shoot a motion picture, a storyboard provides a visual layout of events as they are to be seen through the camera lens. When storyboarding, most technical details involved in crafting a film can be efficiently described in pictures, or in corollary notation.

A storyboard is essentially a large comic of the film or some section of the film, produced before filming to help directors and cinematographers visualize scenes and identify potential problems before they occur. Some directors storyboard extensively before taking the pitch to their funders. Others only storyboard complex scenes, or not at all.

You don’t have to be a great artist to create an effective storyboard. They really are just sketches, as you can see from the history of storyboarding. All you need to do is convey in the simplest terms possible what the camera is looking at at that moment. Storyboards focus on key frames and moments in a cinematic or animated sequence.

For this project you will be create a story board for a brief set up and punch line for a joke.

I HAVE ONE RULE FOR ALL PROJECTS!

Have fun. Seriously we aren’t solving global warming with this one. I want you to be creative, playful and have fun.

PROJECT GOALS Initial sketches must be done by hand either pen or pencil on paper. **SKETCHES ARE DUE NEXT CLASS.** They do not need to be fully rendered but must depict a basic idea for each key frame.

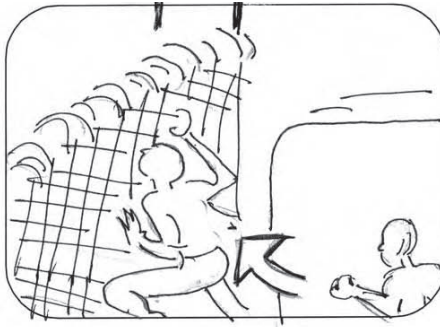
Final output will be printed in black and white and well arranged on 11” x 8.5” print outs.

(10-12 photos or drawings/sec.)
Undergrad students: :10-:15 seconds
Graduate students: :15-:20 seconds

GLOSSARY OF SHOTS

This is a listing of the types of shots that can be thought of when Storyboarding a series of shots. Developed by the American Film Institute.

BOOM



A shot filmed from a moving boom, incorporating different camera angles and levels.

CAMEO SHOT



A shot in which the subject is filmed against a black or neutral background.

CHOKER



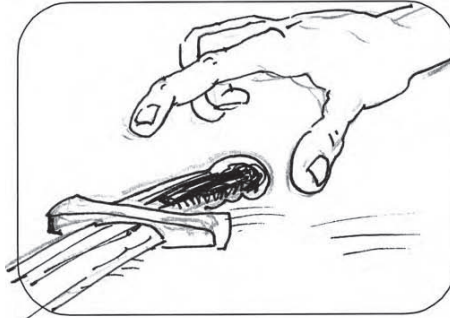
A tight close-up, usually only showing a subject's face.

CLOSE SHOT



A shot in which the subject is shown from the top of the head to mid-waist.

CLOSE-UP



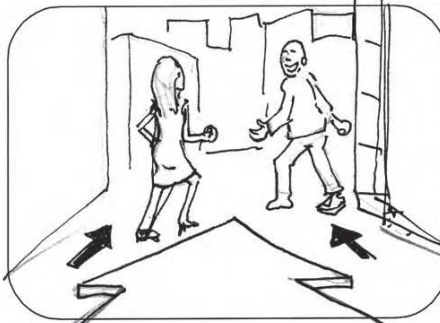
A shot of an isolated part of a subject or object, such as the head or hand.

CUTAWAY



A shot that is related to the main action of the scene but briefly leaves it, such as an audience member's reaction to a show.

DOLLY SHOT



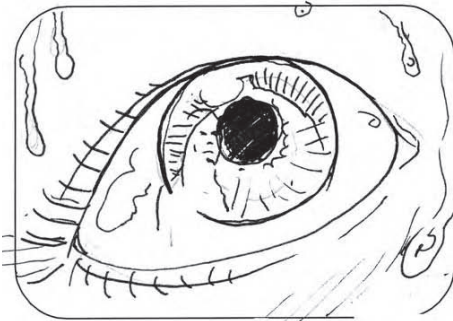
A moving shot, accomplished by moving the camera as if on a set of tracks.

ESTABLISHING SHOT



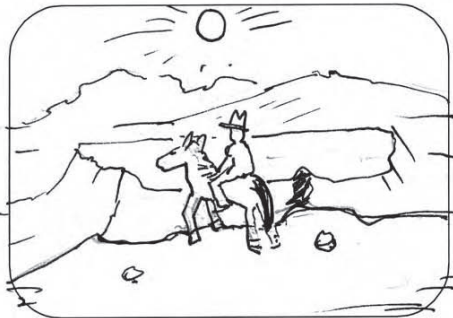
A long shot that shows location and mood.

EXTREME CLOSE-UP



A magnified shot of a small detail, such as a subject's eyes.

EXTREME LONG SHOT



A wide angle shot from a great distance, such as an aerial or high angle shot of a location.

EYE LEVEL SHOT



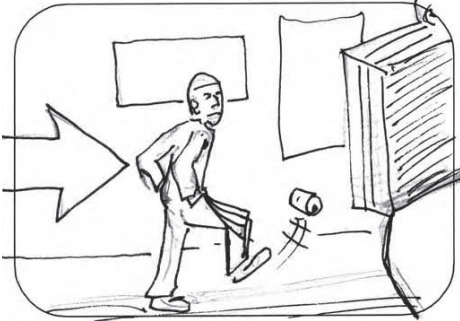
A shot of the subject at eye level.

FLASH



A very brief shot, often for shock effect.

FOLLOW SHOT



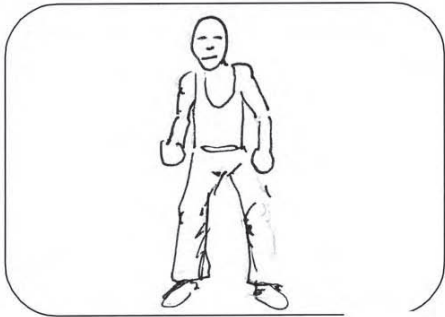
A shot in which the camera follows the subject.

FREEZE FRAME



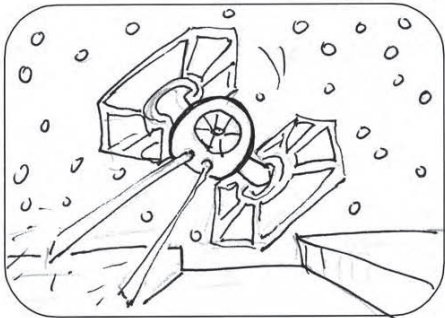
A shot that results from repeating the same frame so the subject appears frozen.

FULL SHOT



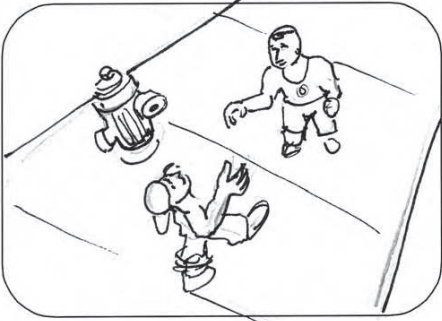
A long shot that captures the subject's entire body head to toe.

HEAD-ON SHOT



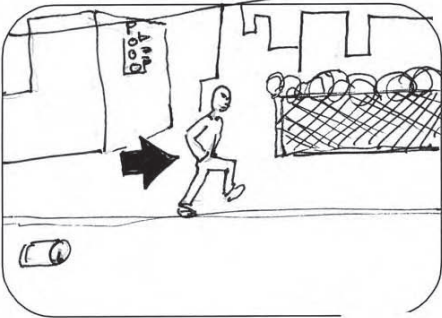
A shot where the action comes directly at the camera.

HIGH ANGLE SHOT



A shot filmed from high above the subject(s).

LONG SHOT



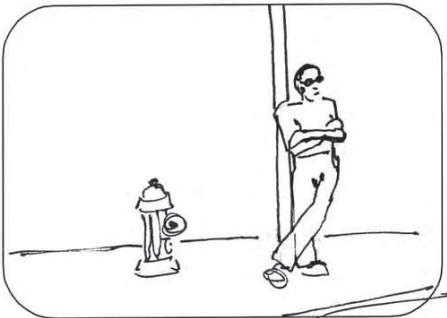
A shot in which the subject(s) is at a distance, often showing surroundings.

LOW-ANGLE SHOT



A shot filmed down low, often looking up at the subject(s).

MEDIUM-LONG SHOT



A shot wider than a medium shot but longer than a wide shot.

MEDIUM SHOT



A shot where the subject(s) is shown from the knees up.

POINT-OF-VIEW SHOT (P.O.V)



A shot from the character's point of view.

REACTION SHOT



A close shot of a character reacting to something off camera.

REVERSE-ANGLE SHOT



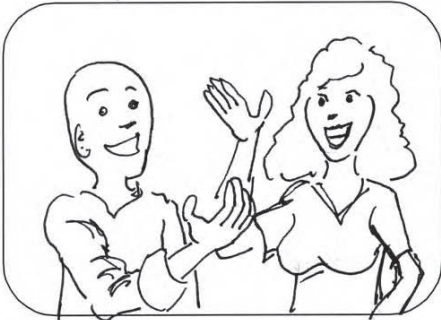
A shot that is the opposite of the preceding shot such as two characters in conversation.

TIGHT SHOT



A shot where the subject fills the whole frame.

TWO-SHOT



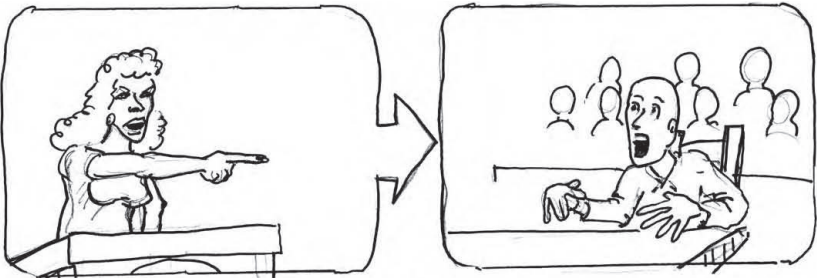
A medium or close shot wide enough for two people, often used to film a conversation.

OVER-THE-SHOULDER



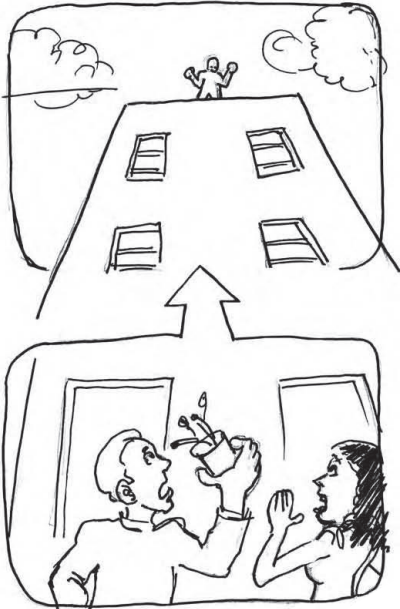
A shot that shows us a character's point of view, but includes part of that character's shoulder or side of their head in the shot.

PAN SHOT



A shot in which the camera moves horizontally around a fixed axis from one part of a scene to another.

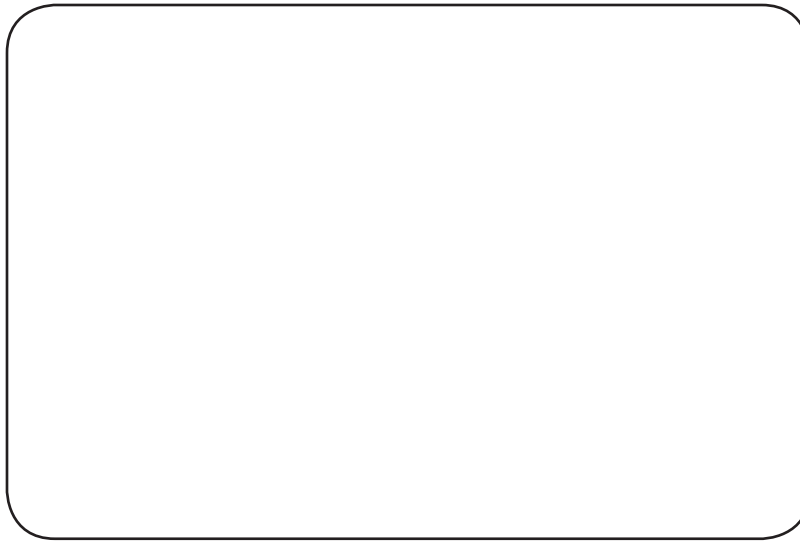
TILT SHOT



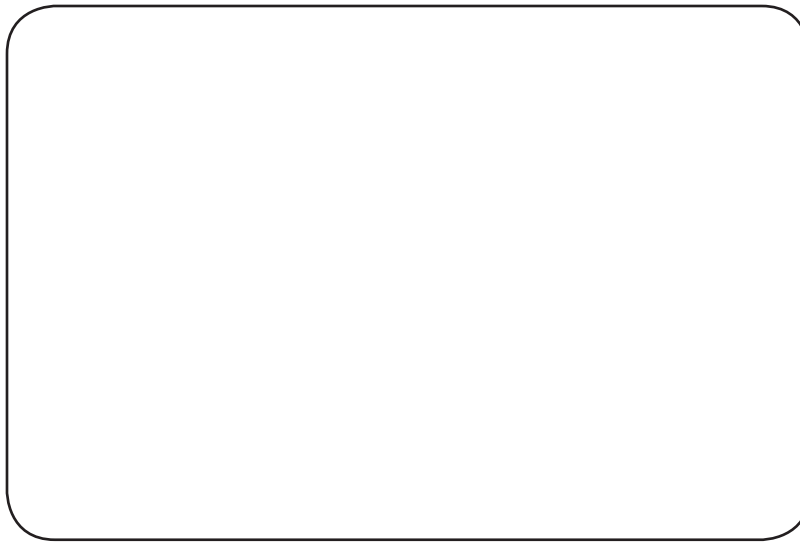
A shot where the camera moves up or down along a vertical axis, as when it looks at a building from the bottom to top.

PROJECT _____

PAGE _____



Timing	Shot
Action & Dialoge	



Timing	Shot
Action & Dialoge	



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Action & Dialoge	