STORYBOARD ARTIST

(Job Role)

(Qualification Pack: Ref. Id. MES/Q0507)
Sector: Media and Entertainment

(Grade IX)

PSS CENTRAL INSTITUTE OF VOCATIONAL EDUCATION

(a constituent unit of NCERT, under Ministry of Education, Government of India)
Shyamla Hills, Bhopal - 462 002, M.P., India

Preface

Vocational Education is a dynamic and evolving field, and ensuring that every student has access to quality learning materials is of paramount importance. The journey of the PSS Central Institute of Vocational Education (PSSCIVE) toward producing comprehensive and inclusive study material is rigorous and time-consuming, requiring thorough research, expert consultation, and publication by the National Council of Educational Research and Training (NCERT). However, the absence of finalized study material should not impede the educational progress of our students. In response to this necessity, we present the draft study material, a provisional yet comprehensive guide, designed to bridge the gap between teaching and learning, until the official version of the study material is made available by the NCERT. The draft study material provides a structured and accessible set of materials for teachers and students to utilize in the interim period. The content is aligned with the prescribed curriculum to ensure that students remain on track with their learning objectives.

The contents of the modules are curated to provide continuity in education and maintain the momentum of teaching-learning in vocational education. It encompasses essential concepts and skills aligned with the curriculum and educational standards. We extend our gratitude to the academicians, vocational educators, subject matter experts, industry experts, academic consultants, and all other people who contributed their expertise and insights to the creation of the draft study material.

Teachers are encouraged to use the draft modules of the study material as a guide and supplement their teaching with additional resources and activities that cater to their students' unique learning styles and needs. Collaboration and feedback are vital; therefore, we welcome suggestions for improvement, especially by the teachers, in improving upon the content of the study material.

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Module Overview

Many students have a habit of creating rough sketches in the corner of textbook. It can be the first step to become storyboard artist. Storyboard artist create a series of drawing on self-visualization, taking references from images or director's instruction.

In this unit, you will understand about the evolution of storyboarding, its uses, the people involved in creating storyboard and how it helps to communicate ideas or vision between two or more people.

Story is a basis of a script and screenplay. So, it is important to understand the different types of story, its structure and elements.

Script is a backbone to create storyboard for any media such as TV commercials, movies, TV serials, short movies, documentaries or video making. In this unit you will understand all about story, character development, genre and how to convert script into screenplay.

The different ways to produce animation and live action is discussed with flowcharts of live action and animation film. The importance of thumbnail and rough story-boarding is discussed in the last part of the unit.

Learning Outcomes

After completing this module, you will be able to:

- Describe the concept of storyboarding and its role in visual storyboarding.
- Explain the essential components and techniques used in creating effective storyboards.
- Describe Grasp the connection between a script/screenplay and its visual representation in a storyboard.
- The steps involved in the pre-production phase of storyboarding, including planning, brainstorming, and conceptualization.

Module Structure

Session 1: Introduction to Story-boarding

Session 2: Storyboard Basics

Session 3: Script and Screenplay

Session 4: Pre-Production of Storyboard

Session 1: Introduction to Story-boarding

Every day the grandmother is used to tell the story to Sushma and Aarti. (Figure 1.1) Both of them listened the story with interest and asked many interesting questions like what happened to the character after the story ended or why did this happen to the character. The grandmother patiently answers all the questions. Now, these questions are examples, that they are visualizing the story and if this visualization is converted into a sketch image, it will become a storyboard.

Fig. 1.1 Listening the story from Grandmother

In this chapter you will understand about the storyboard, its evolution, types and the difference between live action and animation board. It also states the roles and responsibilities of storyboard artist.

1.1 The Storyboard

Storytelling is an art. Stories attract everyone from the childhood. It can be a fantasy, mythological and horror. A storyboard artist should have the visual power of storytelling to sketch the story on paper or digital screen.

Storyboard is a series of drawing, illustration or photograph, sometimes dialogues that conveys a story or sequence of events. It is a visual representation of written word. Storyboard is drawn in a series of frames. It is used by movie director, animator and game developer to visualize their ideas or stories and determine whether it is working or not.

Generally, storyboards are created in comic book pattern that uses panels. A panel is a specific action or movement in storyboard. In panels, drawing and sketching is created to explain various scenes as shown in Figure 1.2. In each panel, dialogue and text is used to provide additional information about the actions in the scene.

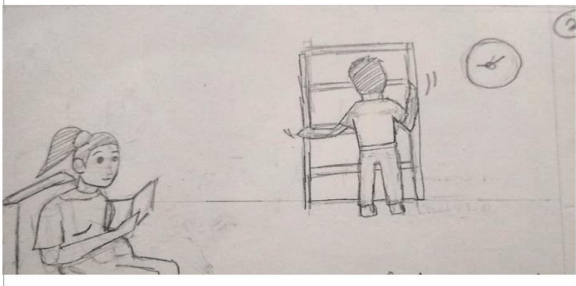PROJECT _Magic Book_   SCENE ___01___   PAGE _01_ of _04_

SHOT #: ☐ ECU ☐ CU ☐ MCU ✔ MS ☐ WS ☐ EWS

A mother is reading a book and her husband is managing a book shelf for future child.

SHOT #: ☐ ECU ☐ CU ☐ MCU ✔ MS ☐ WS ☐ EWS

Baby is reading a book with the parents and pets.

SHOT #: ☐ ECU ☐ CU ☐ MCU ☐ MS ✔ WS ☐ EWS

Mother is searching for the book but the baby is crying so she is unable.

Fig. 1.2 Example of Storyboarding

1.2 Need of storyboard

Filmmaking is an expensive process and it requires lot of strategic planning. All the creative thoughts are drafted in storyboard. Storyboard is developed to, preserve an idea in form of visual story document;

1. explain or illustrate the story to the production team. Storyboard is used during preproduction because change can be easily being applied in the storyboard rather than the film or video;

2. sell an idea to a client;

3. use it as a map or checklist, to list out the scenes needed in the final product;

4. classify a list of equipment and asset required in a specific shot.

1.3 Users of a storyboard

Storyboards have two main functions. First to illustrate director's vision in the form of visual outline is based on script. Secondly, it works as a reference guide of the director's vision to understand the visualization by crew members. All the characters and film production team members are called as crew. The creative designer, production team and clients are some of the prominent users of storyboard.

Creative designer uses it to illustrate and develop their ideas. The production team consisting of cameraperson, animators, web designer or game developer use it to understand the script and continuity. They get essential information for recording like camera angles, camera movement, lighting and shot duration. Clients are the creative designer to illustrate their ideas. Figure 1.3 shows a production team meeting.

Fig.1.3 Preproduction meeting with Director and other team member

Activity 1

Practical Activity 1.1 – Demonstrate to create storyboard from newspaper cuttings

Material required – Old Newspaper, Drawing notebook or A4 size papers, Pencil, Adhesive material, scissor.

Procedure

Step 1. Select 10-15 images from the old newspaper and cut it using scissor.

Step 2. Keep all these cutting in a single plane to view all the images at once.

Step 3. Now think to create a story sequence from these images and write it on the paper.

Step 4. Now give the number to images according to the story.

Step 5. Next create six boxes in a single page of sketching notebook and paste these images in the box. Write its description below the image box.

Step 6. Now read the written story again and compare it with storyboard.

1.4 The Evolution of Storyboarding

As you have seen how to create a simple storyboard from the above activity. Now let us look at its evolution. Storyboards exist in one or other form for nearly as long as people can remember. Ancient human *"storyboarded"* their hunting experiences on cave walls 30,000 years ago. With hieroglyphics Egyptians convey *'pharaohs'* whole life tales, they developed this type of visual storytelling 24,000 years later, as shown in Figure 1.4

Fig. 1.4 Hieroglyphics

The modern storyboard of last 80 years was originally a tool to show something that are going to happen. It is a document before an event occurs. It is an important process of animation or film making. *Georges Melees* was the first person to create the storyboard for his artwork as shown in Figure 1.5.

Fig. 1.5 A Trip to the moon (1902)
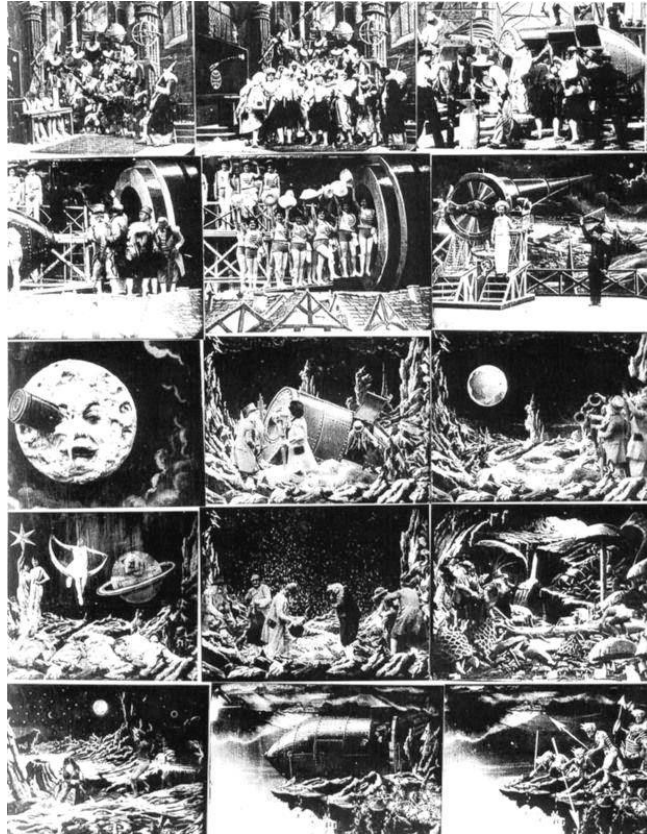
The present storyboard pattern was initially created by an animator from *Walt Disney Studios* during the early 1930s. (Figure 1.6) They drew each picture on a separate sheet of paper and pinned them together on a notice board. This proved to be very effective because the people who were passing by that board stopped there and look at the drawing. He also gave suggestions on the boards.
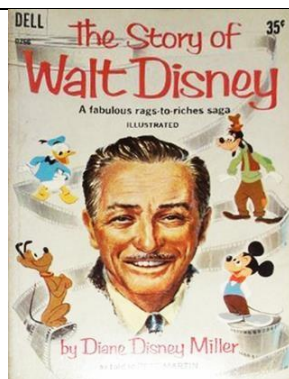
Fig. 1.6 The story of Walt Disney

In the biography of her father, "***The Story of Walt Disney"***, *Diane Disney Miller* said that the first complete storyboard was created in 1933 for Disney short film, "*Three Little Pigs"*. (Figure 1.7) The Disney studio gave the credit to animator *Webb Smith* for the idea of drawing scenes on separate sheets of paper. They used to pin them on bulletin boards to show the sequence of story. This idea leads to create the first storyboard.

Disney first recognized the importance of studios, creating a separate department for storyboard with some storyboard artists. He realized that audience would not watch a movie unless the story gives them a reason to care and develop emotions about the characters.
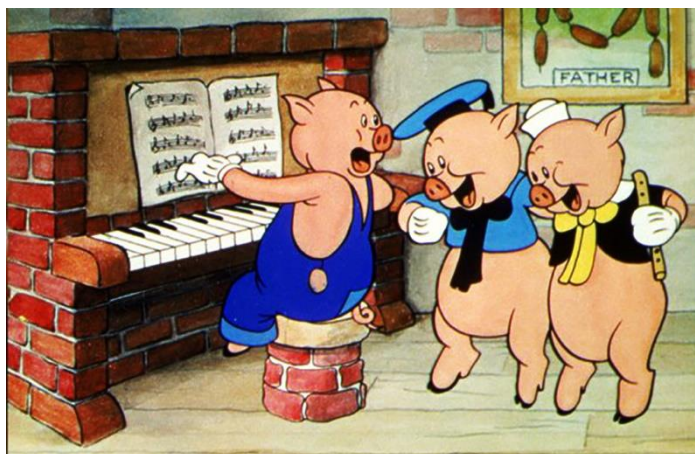
Fig. 1.7 Three Little Pigs (1933)

Later in the year 1937-1938, story boarding becomes the key element for most of the animation studios in USA to create storyboards before production process. The storyboard initially developed for animation film was later adopted by film directors. They used the storyboard panel to visualize the film before starting the shooting. The movie *"Gone with the Wind (1939)"* was the first live-action film, produced with storyboarding. *David Selznick,* producer of the film has illustrated every single shot as shown in the Figure 1.8.

Fig. 1.8 Gone with the Wind (1939)

1.5 Live action and Animation Storyboard

Storyboard is simplifying pre-production process in more effective and time-saving manner both in live action and animation. The live action means the production based on real video recorded by camera such as films, TV shows and documentary. Animation is the video created using graphics and animation software. The live-action films are directed in production and edited in post-production, while animation film is directed and edited at pre-production stage.

Live action Storyboard

The live action storyboard is used by director and cinematographer as a rough guide for shooting. In live action movie production, storyboard is used as a reference for planning and scheduling the shot compositions as shown in Figure 1.9. In most of the situations, final shot is decided by the cinematographer and director. Live action storyboard provides written description about camera angles, character's blocking and general setup. The character's movement in the shot is shown by arrow in the storyboard. One or two panels are sufficient for each shot.
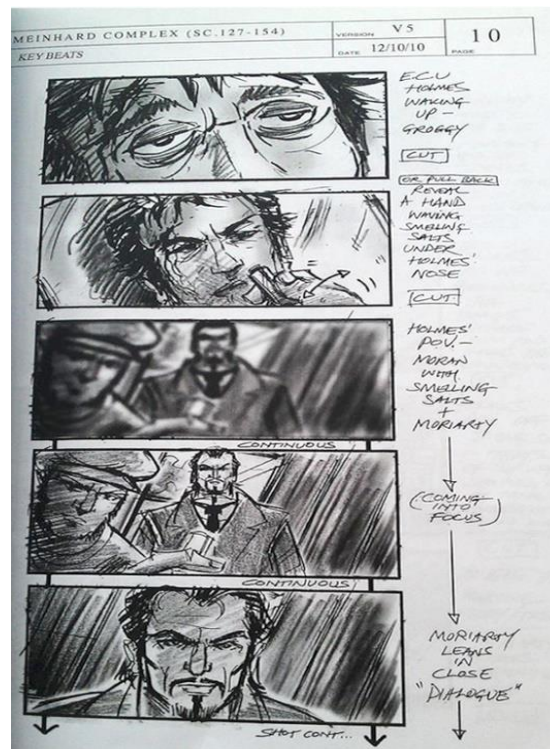
Fig. 1.9 Live action Storyboard (Movie: Sherlock Holmes: A Game of Shadows)

Animation Storyboard

Animation storyboard have detailed drawing used for designing the story. In animation storyboard, the main focus is on story design and construction. The storyboard artist has freedom to suggest or change the dialogue in story as shown in Figure 1.10.

Storyboard artists work under the guidance of director. Animated films are directed in the storyboard in such way that animatic reel can be created later. Every part of the animated film is planned in storyboard stage that include character designs, acting, action, pacing, story, dialogue, effects, camera moves, and editing. We can say that animated films are directed in the storyboard.
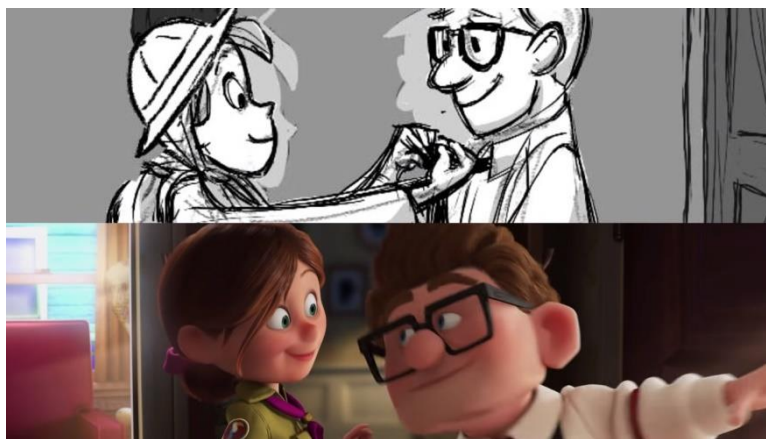
Fig. 1.10 Storyboard comparison (Movie-UP) Courtesy- Pixar

In pre-production and production stage, it may acquire a more specific or individual role for animators. In animated movies, animation is the only base of the movie whereas in live-action film, *director* can make necessary changes during shooting. (Figure 1.11)

Fig. 1.11 Feature film colored storyboarding (Baahubali)

Table 1.1 illustrates the difference between animation and live action storyboard.

Table 1.1 Difference between Animation and Live-action

Phase	Animation	Live-action
Script	The script can be changed significantly at different stages until storyboard is created.	In live action, shooting of the film begins after the completion of the script and its conversion into screenplay and storyboard.

Storyboard	Storyboard artists design all shots, camera moves and create the performance of the character. The animated film is edited on storyboard before production begins.	In live action, Storyboard is used to show camera frame and rough action of the character.
Characters	Characters are designed by character artists.	The characters are created by the writer and director, further enhanced by the actors.
Performance	The dialogues are recorded by voice artist before the animator's performance is created. The animator creates the visual performance using the voice track as a guide.	During the shoot, the performance of the actor is recorded in the camera and the entire film depends on these performances.
Color	Colour is added later in production stage.	Screenplay and storyboard provide the reference of location and settings. During shoot, art director and cameraman designed colour styling and lighting on the set.
Art Direction	Art direction, colour, props and setting are created by art director and team members during preproduction. Background and animation are later composited after colour and art designing.	The production designer and location scouts will determine and choose locations. Set dressers will arrange props on set. Computer generated Imagery (CGI) backgrounds may also be used.
Camera	Camera is part of post-production in animation.	Camera is a part of production in live-action film. Live-action, on the average, typically shoots at a 15:1 ratio.
Editing	Editing is part of pre-production in animation. The Director and Editor sometimes filmed storyboard panels to scratch music or final soundtrack to create a story reel before animation even begins.	Editing is a part of post-production in live action film. Recorded footage is edited in post-production to create final film.

1.6 Types of Storyboards

Storyboards are used for two types – linear and non-linear media product.

Linear product – It is accompanied by a fixed timeline so that the audience can watch the story developed in the same order as the scenes in the storyboard. Examples are film, video or animation.

Non-linear product – It included interactive media product, digital game or other products with a graphical user interface (GUI).

So let us see some storyboard types:

Editorial or Production boards

These boards are drawn to translate the script into a visual story map. The idea is to project the director's vision in front of the development team and to share the story and the technicalities of the film such as camera movements, character framing, or even some special notes from the director. Figure 1.12, shows an example of editorial storyboard.
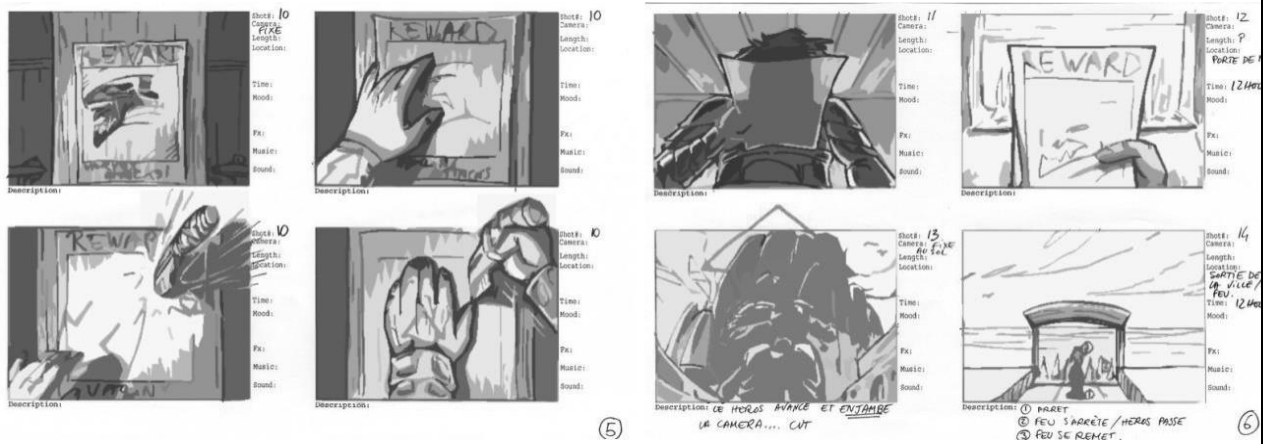
Fig. 1.12 Editorial or Production boards

Concept panels
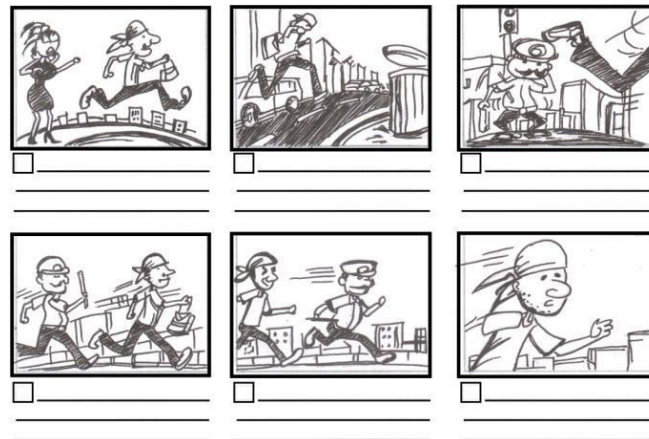
Fig. 1.13 Concept panels

These boards or panels are prioritized just for high detailed illustrations focusing on dramatically lifting the scene with exaggerated shots and angles. It can include dialogues as a consequence. Figure 1.13 shows a concept panel about a scene, where a thief is running after stealing a lady's purse while a policeman is also running after to nab him.

Commercial boards

These boards are created for commercial use in an advertising agency for explaining their clients the idea. The size of the boards can be as big as a chart that contains informative numbers and text. Figure 1.14 shows a commercial board of cartoon series *'chhota bheem'*.
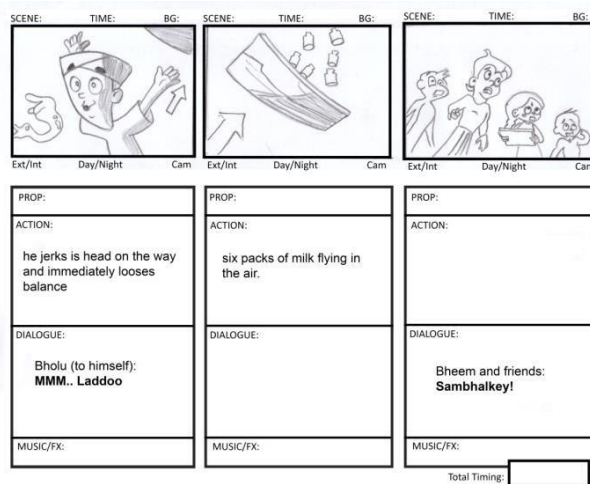
Fig. 1.14 Commercial panels

Graphic novels and Comic boards

Graphic and comic boards are the strips used to see and read. They are boards used with random size, contains the character and their dialogues in it. They do not include any technicalities such as camera movements, and thus, it is solely for entertainment purposes. Figure 1.15 shows a glimpse of children's famous cartoon character *Chacha chaudhary* and *Sabu*. This cartoon series is illustrated by famous cartoon artist *'Pran'*.

Fig. 1.15 Comic Board

Assignment 1.1

Take any comic strip without the ending frame and draw the last frame using the concepts of storyboarding. Also write the dialogue in it.

Game boards

These are the boards used inside games dependent on strategies, choices, and decisions required during the game. It is used to strategically draw a rough map of action

regarding how one can play with opponent. Figure 1.16 shows a football game board that describes the strategy of the game.
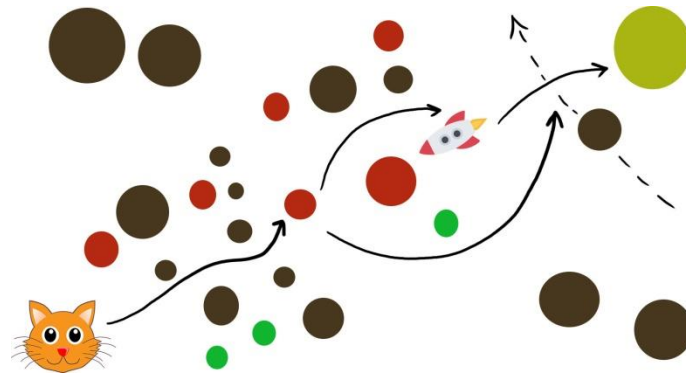
Fig. 1.16 Example of Game board

Website navigation panels

These boards are used to create connections via thumbnails to create a route for navigation of a website. Figure 1.17 shows a navigation panel of e-commerce website.
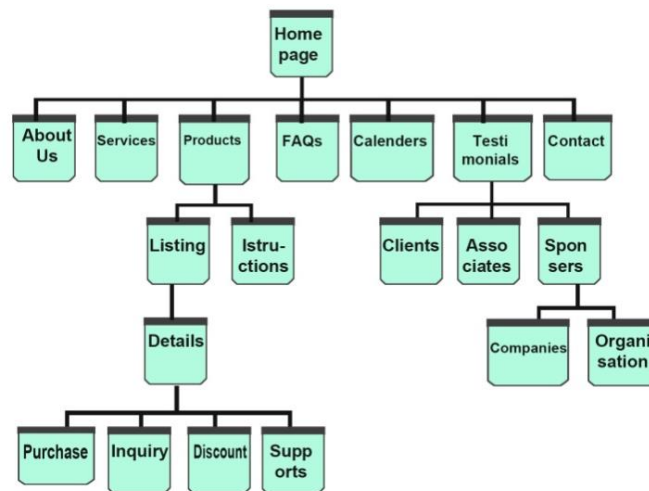
Fig. 1.17 Website navigation panel

Animatic

Animatic is a pre-visualization method which combines images from a pre-designed storyboard in a sequential order. Adding a soundtrack, dialogues or background score and camera movement creates a mini-movie. It is helpful for production team to work on the flow of the script, along with soundtrack, and storyboard. In filmmaking and commercial design, the output generated through animatic helps to understand the duration of project and also about the timing of every sequence and flow of the project. Even the team can identify Chhayas before the expensive and time taking production stage begins. Figure 1.18 shows some frames from the animatic of the movie *'Ironman 3'*.

Fig. 1.18 Animatic from the movie 'Ironman 3'

1.7 Technology for storyboarding

In many production houses, storyboards are still hand drawn on paper by pencil. To make this process easier computers are being used in the modern era. Computers, digital cameras, and creative software allow the artists to create their movies and provide pre-visualization to the project. With the ease and convenient use of computers and storyboard software, storyboards are created using technology. Figure 1.19 shows the tablet and digital pen that are used to create digital storyboard.

Fig. 1.19 Digital Storyboarding on tablet using pen

Storyboards have a variety of additional applications, and they have become valuable in our classroom as well. Physics classes use storyboards to visualize a variety of theories, from the Big Bang to the trajectory of a catapult. The history teacher storyboards famous events for student to remember the details and put them on a sequence. Storyboard is a great platform that requires to memorize a step by step process or visualize highly conceptual ideas such as life science or computer technology as shown in Figure 1.20.

Even young children can create some rough storyboard by listening to a story. Teaching with storyboards can help instructors to communicate complex ideas to their students more quickly and much faster than writing or speaking.
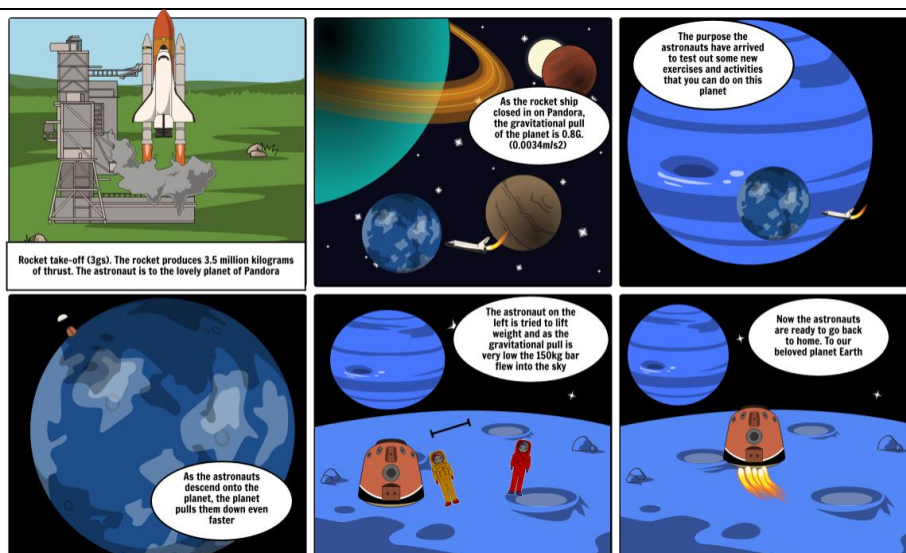
Fig. 1.20 Storyboard created for physics class

1.7.1 Hardware

The graphics tablet and touch screens are becoming more familiar for the artist to work beyond the limitations. Graphics tablet becomes the first choice, by different studios and gradually the attachment of these graphics tablets on portable devices makes it smoother and easier for artists to port their *"workstations"* at any place and event at home also. This gives freedom to the artists to make quick storyboard changes on their computers while they are still in meetings or onset. (Figure 1.21)
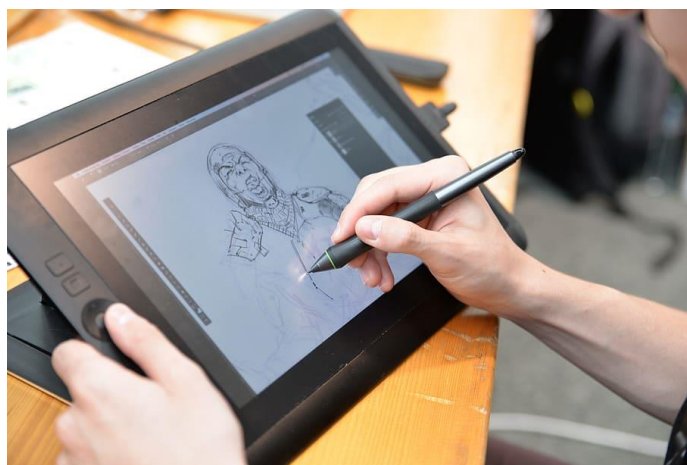
Fig. 1.21 Graphic Tablet with Pen

1.7.2 Software

Storyboarding software has also become the part of modern work era. With the list of predefined characters and environment it becomes easy-to-use these storyboarding programs. It allows potential filmmakers to watch their idea or concept of film visualize as alive before start filming, just as they do in hand-drawn storyboards process. Now a days there are various software programs available with a variety of user interfaces and facility to easily draw, store, save and reuse the scene that do not require any artistic skill. This allows the ability to create detailed storyboards whether you are artist or not. *Photoshop, Storyboard Pro, and Sketch Up* software are used to draw storyboard as shown in Figure 1.22 (a) and (b).
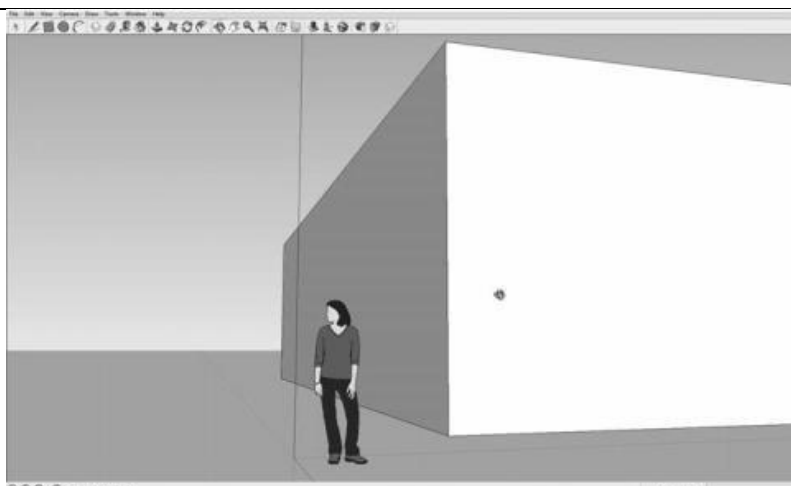
Fig. 1.22 (a) Interface of storyboard software Google Sketch up
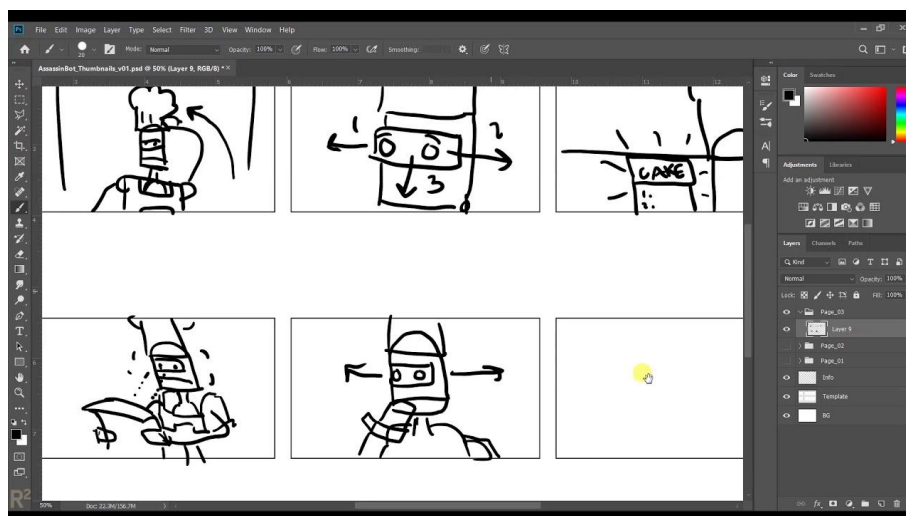
Fig. 1.22 (b) Interface of storyboard software Adobe Photoshop

1.8 Roles and Responsibilities of concerning person

The script is the first step of production planning. The project director visualizes and converts this script into final form. The storyboard artist has to interact with the project director to understand the vision. The storyboard artist works in close collaboration with Director who is actually transforming the script to final output. The number of storyboard artists are engaged in big budget projects to work for different stages. They discuss with the director on different ideas frequently in private meetings. In small projects, the director sketches the boards for the team members to visualize the project. Sometime other members of the project such as director of photography, production designer, or producers may be invited in meetings to translate the script and craft the shots.

1.8.1 Storyboard Artist

The storyboard artist should be creative, imaginative and knowledgeable enough to sketch the storyboard. (Figure 1.23) The rough sketches and unprofessional or line drawings may not help the team. The detail storyboard will help the production team in a more efficient way and convey the exact mood essence and information of the scene to all departments.

Fig.1.23 Storyboard Artist

1.8.2 Director

A director controls the creative aspects of a project and instructs the cast and crew to convert the script into visuals along with sounds. The director is overall project leader and creates the general vision of the film. The storyboard artist has to work in close collaboration with director to translate the story into drawings.

1.8.3 Director of Photography (DOP)

Director of photography is the creative person behind the movie as photographer or cinematographer. (Figure 1.24) They convert the director's vision and thought into pictures through artistic and technical decisions.

Fig. 1.24: Director of Photography

1.8.4 Producer

A producer creates favorable conditions for creating the films. The producer coordinates important matters like fund raising, recruiting key personnel, and organizing distributors.

Producers also interact with storyboard artist at some point of time to provide necessary support of costume, location and production facilities which can be used to draw in the storyboard as per the director's vision and as per the script.

1.8.5 Production Designer / Set Designer

A production designer is responsible for the creative look and ambiance of every shot and scene. She is liable for the detail look of the film's sets and location props accessories arrangement and their placement in the scene.

The designer is the key artist of assembly. She also looks after the designing and dressing the shooting space. The designer works closely in collaboration with the director and producer to make settings that are acceptable before proceeding towards the shooting. They have all the visual data of diagram and planning sheet of the set, location images, and illustrations of special props.

The storyboard artist uses these information or photographs and diagrams while creating the storyboard. It is shown in Figure 1.25.

Fig. 1.25 Production set

Assignment 1.2

1. Study the storyboarding of any live action film or animation.
2. Take comic strips without the ending frame and draw the last frame using the concepts of storyboarding and imagination.
3. Put a series of photographs or drawings in an order that will tell a story.

Summary

- A storyboard is a series of drawing, illustration or photograph that conveys a story or sequence of events.
- Storyboard is required for strategic planning and creative visualization for any production.
- Storyboard is used by creative designer, production team and sometimes by the client to explain the required concept.
- The first complete storyboards were created in 1933, for the Disney short film, *three little pigs*.
- Gone with the Wind is the first live action movie that is completely produced with the help of storyboard.
- In live action movies, storyboard is used as a reference for planning the shot composition and scheduling important sets and equipment.
- Animation boards have detailed drawing that is used for moulding and designing the story.

Check Your Progress

A. Multiple Choice Questions

1. Storyboard is not used by (a) Director (b) Animator (c) Script writer (d) Game developer
2. A storyboard works as a reference guide of the (a) Director's vision (b) Editor's vision (c) Producer's vision (d) Script writer's vision
3. Refined method of storyboarding was introduced by (a) Fleischer Studio (b)Disney Studio (c) Warner brothers (d) Paramount Pictures
4. The first live-action film, completely produced with the help of storyboarding is (a)

Jurassic park (b) inception (c) gone with wind (d) apocalypse now

5. In live action movie production, storyboard is used as a reference for (a) planning the shot composition (b) scheduling important sets and equipment (c) character's performance (d) (a) and (b)

6. In the storyboard character's movement is shown by (a) circle (b) arrow (c) dotted line (d) rectangle

7. In animation film, what elements works as a guide while creating visual performance of the artist (a) voice track (b) background music (c) hand movements (d) Rig

8. Camera is included in animation film for (a) pre-production (b) production (c) post production (d) storyboarding

9. Production designer is responsible for (a) creating favorable condition for creating film (b) filming the movie (c) detail look of the film's set and location (d) editing the film

B. Fill in the blanks

1. Storyboard is drawn in a series of _____.

2. Storyboard is needed, to explain or illustrate the story to the_____.

3. The importance of the storyboard is first recognized by_____.

4. Storyboard artist follows the instruction given by the _____.

5. Screenplay and storyboard provide the reference of _____and settings.

6. Graphic novels and comic boards are used for_____ purpose.

7. Nowadays, storyboard artist use_____ to work beyond limitation.

8. The creative person, who is responsible to film each scene, is called_____.

9. Producer interacts with storyboard artist to provide necessary support of Costume, _____ and _____.

C. State True or False

1. In panels, drawing and sketching is created to explain various shots.

2. Client uses storyboard to illustrate their idea before creative designer.

3. Live-action films are directed in preproduction and edited in post- production.

4. In animation film, shooting of the film begins after the completion of the script and its conversion into screenplay and storyboard.

5. Concept panel is used in an advertising agency for explaining their clients the idea.

6. In animatic, a soundtrack, dialogues or background score and camera movement.

7. Storyboard pro and Sketch up software are used for digital story-boarding.

8. The production designer works closely in collaboration with the director and producer.

D. Short Answer Questions

1. What is storyboarding?

2. Why storyboarding is important for animation students?

3. Highlight contribution of Walt Disney in storyboarding.

4. Explain the functions of storyboarding in animated movies.

5. Write down the uses of storyboarding in different fields.

6. What do you understand by animation?

7. What is the future of storyboard?

Session 2: Story Basics

Raj and Ravi are two students of class 9th. They went to their relatives' house during the summer holidays. After returning back to school, they shared their experience with their friends. Raj told the whole thing in short, while Ravi entertains the whole group by telling his experiences in storytelling form, this was enjoyed by all. (Figure 2.1)

Fig. 2.1 Ravi telling the story to the group of students

Storytelling is an art which attracts everyone. It generates curiosity among the listeners. In this Chapter you will understand the basics of story, different types of story and its structure.

2.1 Story

It is the most interesting and popular form of prose literature. It gives an emotional and artistic narration of a particular aspect of life. In any story, the author gives a systematic description of event, character or problem. After reading, it produces a coordinated effect. The famous storybooks such as *Panchtantra* by Vishnu sharma and Malgudi days by R K Narayan reflects this in their book (Figure 2.2).

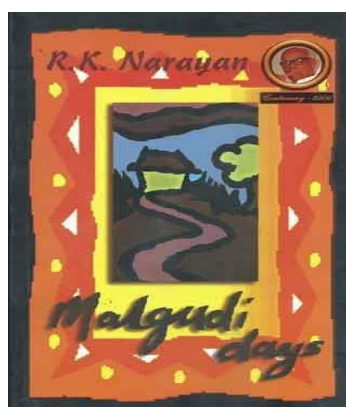
Fig. 2.2 Storybook 'Malgudi days'

Story cannot be bounded in any form. It can be anything like travel experience to dream sequence and from fiction to nonfiction. Whenever telling anything expressed in a series

of events, takes the shape of story. Stories are of the great values to human culture, and are most important part of life. *Ramayan, Mahabharat* epics are the greatest examples of story.

Stories are the foundation of creativity and entertainment; along with recording and reporting of any form. They are shared in oral and written storytelling or journalism, TV, film, and radio; to fine arts, stage performance and music. Figure 2.3 shows different sector connected with storytelling.
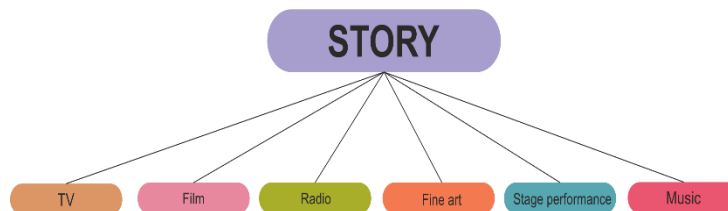

Fig. 2.3 Different sector connected with story

A story can be expressed in different ways.

For instance, a story can be narrated in just one line.

A girl living in a small village becomes the successful entrepreneur after facing all the struggles.

Or, it can be narrated in detail as below:

A girl born in a small village of Rajasthan and studies in the village till class 12th she wants to study further but resources were not available there. Her parents were not agreed to send the daughter outside for study but she convinces her parents and went the city for further studies. There she gets an opportunity to take jewelry designing training from the Vocational Institute and after that she set up her own shops to make artificial jewelry and with the passage of time she becomes a successful entrepreneur in jewelry design.

Although it details out the story, still there is a chance to elaborate it by adding some more events and character to make it more interesting for reader.

Assignment 2.1

1. Write in short the experience of any holiday trip and read it in the class. Compare it with other students' storytelling style.

2. Write the story in about 100 words for the following content.

Heena (10 yrs.) is playing with her friend at outside the home, suddenly she looks that a person, who is selling the balloon is keeping an eye on her group.

2.1.1 Importance of story

Stories not only entertain you but also provide some life lessons and experiences. Stories are in different forms and mediums that helps to deal with situation. It helps to solve problems and try on solutions. It also engages our attention.

2.1.2 Types of Stories

Stories are mainly divided in two categories – Fiction and Nonfiction.

Fiction stories – These are based on made-up or imaginary events such as Fairy tales, Folklore, Mythology, Legends, epics. Dramas, Adventure stories, Historical fiction, Fantasy, Science-fiction, Love stories, Horror stories, Ghost stories, Bedtime stories.

Non-fiction stories – They cover a real-life event or experience. They often fall in categories such as as historical events, news and current events, biographies and autobiographies, memories and experiences, cultural history, crime and justice, science, love, family, travel stories, survivor and war stories.

Assignment 2.2

In a newspaper, cut different events and stories published on it and paste it on drawing book. Now, categorize it in fiction and non-fiction category.

2.2 Element of a Story

So now some elements can be easily identified from the story. These are location, characters and in what time story is happening. To understand overall meaning and effect of the story, it is important to understand its five basic elements. It is shown in Figure 2.4.

Theme – The moral or idea that drives the action of the story.

Character – people or animal; used to perform action or deliver dialogue. They move the story forward.

Settings – physical location and the time, when the action happened; It describes where and when of the story.

Plot – events that happens into the story; further divided into sub-elements such as: introduction, rising action, climax, falling action, and resolution.

Conflict – challenges or problem that derives the action of the story.
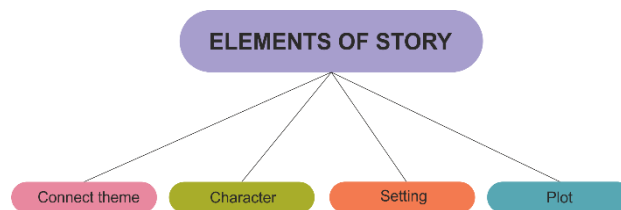
Fig. 2.4 Element of the story

These essential elements keep the story running smoothly and allow the action to develop in a logical way that the reader can follow.

Read the story below, inspired by O. Henry's story 'The Last leaf'.

"The Last Leaf"

Chhaya and Aanya, two young artists, shared a small flat in Mumbai. Aanya fell very seriously ill in November. Chhaya, her friend, became very worried. She called the doctor. Although he came every day there was no change in Aanya's condition.

One day the doctor took Chhaya aside and asked her, "Aanya has made up her mind that she is not going to get well. If she doesn't want to live, medicines will not help her."

Chhaya heard Aanya whisper something. She was looking out of the window and was saying, "Twelve!" After sometime she whispered "eleven", then "ten", then "nine", "eight", "seven". Chhaya anxiously looked out of the window. She saw an old ivy creeper climbing half-way up the brick wall opposite their window. "What is it, dear?" Chhaya asked. "Six," whispered Aanya. "They are falling faster now. Three days ago there were almost a hundred leaves. There are only five left now."

"It is autumn," said Chhaya, "and the leaves will fall."

"When the last leaf falls, I will die," said Aanya with finality.

"Oh, that's nonsense," replied Chhaya. "What have old ivy leaves to do with your getting well? The doctor is confident that you will get better."

Chhaya rushed down. a sixty-year-old painter, Hari lived on the ground floor. His lifelong dream was to paint a masterpiece but that had remained a dream. Chhaya poured out her worries to Hari. They entered into the room. Aanya was sleeping. Chhaya drew the curtains together and they went to the next room. She peeped out through the window. There was only one leaf on the creeper.

It was raining heavily. It seemed as though the leaf would fall any minute now. Hari did not say a word. He went back to his room.

Aanya woke up next morning. In a feeble voice she asked Chhaya to draw the curtains. Chhaya was nervous. She drew back the curtains very reluctantly.

"Oh!" Chhaya exclaimed as she looked at the vine creeper.

"Look, there is still one leaf on the creeper. It looks quite green and healthy. In spite of the storm and the fierce winds, it didn't fall."

Aanya smiled weakly and closed her eyes. After every hour or so she would look out of the window and find the leaf still there. It seemed to be clinging to the creeper. Then she called out to Chhaya. "The last leaf has shown me how wicked I have been. I have realized that it is a sin to want to die."

In the afternoon the doctor came. After examining his patient he told Chhaya, "Aanya now has the will to live. I am confident she'll recover soon. Now I must go downstairs and see Hari. He is also suffering from pneumonia. But I am afraid; there is no hope for him."

The next morning Chhaya came and sat on Aanya's bed. she said, "I have something to tell you. Hari died of pneumonia this morning"

"Aanya dear," said Chhaya, "Look out that ivy leaf outside the window. Haven't you wondered why it doesn't flutter when the wind blows? That's Hari's masterpiece. He painted it the night the last leaf fell."

Let us discuss different elements in the above story.

2.2.1 Theme

A theme gives the purpose or the moral of the story. The writer should know the action or incidents are that going to happen inside the story. It is important to understand the message of story and lesson learned from the story. So, before begin writing, determine the message and lesson for the viewer.

'The last leaf' story gives the message to be positive in life, because small negative thoughts can ruin the life. The readers can learn the lesson of positivity, sacrifice and enthusiasm of artist.

Assignment 2.3

Write a theme of story for given moral values such as Discipline, Honesty, Save the Nature.

2.2.2 Character

Character is another important element of story. It is the person who performs actions. The writer introduces the character with enough information so that the reader can visualize it. In every story, there is a main character that is called *"protagonist"*. It is also known as the lead character or hero/heroine.

Fig. 2.5 Character in the story

The protagonist must have weakness or bad habits that can be corrected later. They must possess potentially heroic qualities that emerge in the climax. A character must be a different, better, stronger person by the end.

In the same way, in every story, there is an antagonist character that is well known as *Villain*. A villain should be as terrible and compelling to hero, give them motives for his actions. In addition to hero and villain, a story may have some more character depending upon the need of the story.

2.2.3 Character Development

In the story the various actions are performed by the characters. It is essential to visualize the characters based on the story. It is possible to identify and define these characters from the story. It is essential to read it carefully, to identify the characters in the story.

To identify the various characters defined in the story "The last leaf", read it carefully.

In the given story, define the character of Aanya. Keep in mind that the strength of the character is integral to a strong story. In the following sheet, answer the questions related to Aanya's character so as to use it during storyboarding.

Name – Aanya   **Age – 19**   **Gender – Female**

How Aanya looks?

Where does Aanya lives?

What does Aanya do? Education/ Occupation

What problems Aanya is facing in the story?

How does Aanya overcome from his problem in the story?

Imagine and draw a picture of Aanya?

Fig. 2.6 Character Development

Assignment 2.4

Observe the following things in the given story,

- The common and different things these characters have.
- Define their role in the story in one or two words.
- Think about some other characters that are similar with them from other stories.

2.2.4 Setting

Setting includes the location, time or era of the action. Either it can be in a single house or multiple locations, cities and countries with time period of many years. It's all depends upon the writer's storytelling. Setting helps the reader to better visualize the story and feel connected to the plot. (Figure 2.7) For example, in the given story *'the last leaf'*, the setting is as follows,

Location – A multistory apartment in Mumbai

Time – November

Time duration – 15 days.

Fig. 2.7 Example of Settings

2.2.5 Plot

The plot is the sequence of events that make up a story. A plot should have a clear beginning, middle and end. It also includes all important descriptions and suspense, called exposition. It enables the reader to understand all the action happening inside the story from start to finish.

A successful story answers two major questions: the various incidents in the story and the meaning of these incidents.

All story structure include some variation of:

- An Opener
- An Inciting Incident that changes everything
- A series of crises that build tension
- A Climax
- A Resolution (or Conclusion)

Plot is not as simple as it looks, it should include drama, conflict, tension, intrigue and determination to make perfect recipe of a story that is enjoyed by the reader. Now let us discuss about story structure that is also the part of plot.

Story Development

Most of the stories have a similar structure. They have a beginning, middle, and end. They usually have good and bad characters. Films have story in the form of moving images instead of the written text.

Three-Act Structure

It is a basic linear structure of developing a story. The three basic steps or acts:

Act 1: A character has a problem.

Act 2: The character works towards a solution.

Act 3: The character solves the problem.

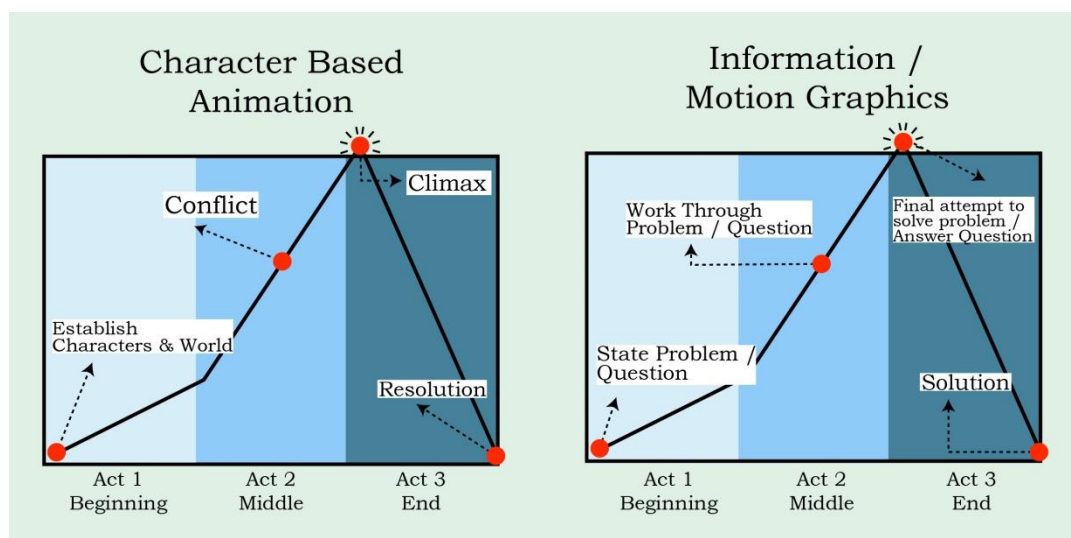The three rows represent the traditional storytelling structure as shown in Figure 2.8.

Fig. 2.8 Three Act Structure

Act 1: Beginning; Setting up character and conflict

This section introduces the character(s) and describe all about character(s) like what they want. It introduces the problem our characters facing to get what they want. For example:

"A girl wants to eat ice-cream, but she doesn't have money to buy one."

"A dog wants to move out, but the dog is stuck inside a locked home."

By the end of this Act – 1, fully describe the character's problem and some sense of the way and efforts how the problem can be solved.

Breaking down the story *"The Last Leaf"*,

Act 1: A girl named Aanya is pursuing art career in a city, sharing a flat with her friend Chhaya. Aanya has come down with pneumonia. She lost her desire to live due to her illness.

Act 2: Middle; Working towards a solution

In this section of act, the character attempts all the efforts to solve the problem. Here we describe all the attempts, efforts and struggles, ups and downs of our character towards solving the problem.

Let us discuss the breakdown of story *"The Last Leaf"*. As per the story in Act 2.

Aanya lost her hope to overcome her illness. She believes that as soon as the last leaf of the branch fall, she will die. Chhaya continues to try her best to make Aanya happy and to avoid such negative thoughts. She discussed Aanya's situation with their neighbor Hari. Both of them are worried and sad for Aanya's physical illness and mental situation.

Act 3: End; The resolution

This act usually has less time than Acts 1 and 2 because the character should now be facing their problem head on, winding into an unexpected resolution.

Now let us discuss act-3 of the story "The Last Leaf":

"When Aanya finds the last leaf is still there on the branch after such rainy and stormy night, she realized that she was all wrong about her illness and life. Both Aanya and Chhaya get happy. Hari, who painted his masterpiece that last leaf in the whole rainy night and fall ill and at last he, dies due to illness.

Assignment 2.5.

1. Depict Act 1, 2, 3 from the following story.

Once upon a time, beside a lake, there lived a tortoise and two geese who were great friends. As the lake was drying, the geese decided to migrate to a new place. The tortoise also wanted to move with them, but he couldn't fly, and so he pleaded the geese to take him with them. After trying really hard to convince them, finally, the geese agreed. They held a stick with their beaks and asked the tortoise to hold the stick with his mouth, warning him to not open his mouth and let go of the stick.

As they flew high, some onlookers thought that the tortoise was kidnapped and commented: "Oh, the poor tortoise!" This angered the tortoise and he immediately opened his mouth to say something back. As soon as he did, he fell to the ground and died.

Act 1: Setting up character and conflict ....

Act 2: Working towards a solution ....

Act 3: Resolution ....

2. Write a short story by using Three Act Structure.

2.2.6 Conflict

It creates tension and problems into story, hence it is called the engine of story. Conflict moves the story further. Suppose, if everything in plot going well, there is no contradiction within story then reader will get bored quickly. So, to hold the interest of the reader add conflict, such as,

- Two characters chatting amiably.

- One says something that makes the other storm out, revealing a deep-seeded rift in their relationship.
- Readers will keep turning the pages to find out the next conflict.

Assignment 2.6
Write a story that include the elements-Theme, character, setting, plot, conflicts.

Summary

- Whenever written a series of events, it becomes a form of the story.
- Story enables to deal with adverse situation.
- A story has five basic elements- Theme, character, setting, plot and conflict.
- Decide the theme, before writing the story.
- In every story there are two main character- protagonist and antagonist.
- in the story, setting describes the location and time of the action.
- Plot is a sequence of events into the story.
- Three act structures is a basic linear structure to develop a story.

Check Your Progress

A. Multiple Choice Questions

1. Malgudi days is written by (a) Vishnu Sharma (b) R K Narayan (c)Ruskin Bonds (d) Khushwant singh
2. A series of events in a written form is called (a) Poetry (b) story (c) essay (d) news
3. Stories help us to (a) deal with situation (b) solve problem and try on solutions (c) engage our attention (d) All of the above
4. It is categories as fiction story (a) travel stories (b) cultural history (c) drama (d) war stories
5. The events that happens in to the story is known as (a) theme (b) character (c) settings (d) plot
6. The main character of the story is called (a) protagonist (b) antagonist (c) comedian (d) villain
7. Which is not included in story structure (a) opener (b) climax (c) resolution (d) shot size
8. In Three act structure, Act 2 shows (a) a character has a problem (b) character establishment (c) the characters works towards solution (d) the character solve the problem

B. Fill in the blanks

1. Story is not only used for entertainment purpose but it provides_____ and _____.
2. The story covers real life event or experience is called_____.
3. The person who performs action in a story is known as ____.
4. Setting helps the reader to better_____ the story.
5. Act III is taken less time than ____and ____.

C. State True or False

1. Climax shows challenges and problems that derives the action of the story.
2. Theme describes the moral or idea that drives the action of the story.
3. Three act structures is the basic linear structure of developing a story.
4. Act 2 is called middle act, where character is working towards solution.

5. Climax is called the engine of the story.

D. Short answer questions

1. What is story?
2. Explain the elements of the story.
3. Why theme should be decided before writing a story?
4. How can develop a character in a story?
5. What is plot? Write its various elements.

Session 3: Script and Screenplay

Suchita, the fine arts teacher interacts with many children daily. One of them shared the story with her. (Figure 3.1)

Fig. 3.1 Suchita is playing with children in school

She wants to convert these stories into short films. The characters are beginning to take shape. She is also visualizing the scene that need to combine together. There is systematic workflow to be followed to convert an idea into film. Every movie or TV series begins with an idea or concept. After lot of brainstorming the ideas take the form of story. The story is then extended with deep detailing to create a script/screenplay. A well-developed script should include all the important element movement, actions, locations, expression and dialogues of the characters in detail.

3.1 Things to Consider before writing the script

Consider these things before writing the script.

3.1.1 Target Audience – A target audience is a group of people with specific interest. It is defined by attributes such as age, gender, interest and many other things. For example, series of Star Wars entertain both young and old audience including many continent countries. The Indian movie ''Dangal' become the first Indian film to collect 188 million dollar from China. These factors decide the target audience, (Figure 3.2)

1. Make the concept unique that can be used in similar other concepts.
2. Drive the concept from the magazine, newspapers, online content and other related material to know the interest of the people.
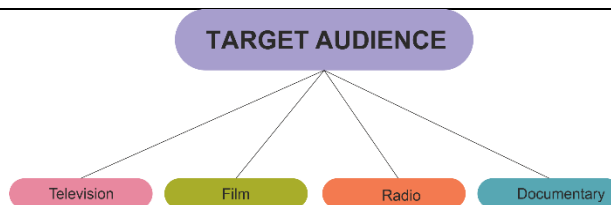3. Test and refine the concept again and again.

Fig. 3.2 Target audience

3.1.2 Genre

It is defined as a category of artistic, musical, or literary composition characterized by a particular style, form, or content. Mostly it is used to categorize movies. It is important to establish the genre at the time of writing the script. There are numerous types and associations. Some examples of genres are horror, comedy, animation, drama, science fiction and biography. It is essential to choose genre first, when developing a story.

Assignment 3.1

Categorize the given movies in the genre. Write the words to describe plots, characters, settings, feelings, images or words for each type of film genre as shown in Figure 3.3.

Action/Adventure	Horror	Comedy
Animation	Science Fiction	Historical
Crime & Mystery	Fantacy	Suspence/Thriller
Drama	Romance	Satire

Fig. 3.3 Types of Movie Genre

3.2 Script

Script is the written document version of a visual art form and used for play, movie, television show, comic book or video game. The element of script is similar to that of story. Like story, there are four basic elements of script – character, objectives, obstacles and theme. These four elements should be taken care of to execute a good script. Initially, structure the story in this way.

An interesting protagonist or hero is the main character in the story wants something badly is called objective, and facing trouble to achieve it which is defined as obstacle and this have some universal message that is called theme.

3.2.1 Development of Script

Some important points of developing a script are as below.

✓ It should be written in the present tense. For example, use the word here and how.

✓ Visualization and descriptions of characters should be written as seen.

✓ List the actions included in the descriptions.

✓ Give name to all the characters.

✓ Mention the place and story structure such as in the classroom, school corridor and stairs, school yard, kitchen etc.

✓ Story should depict the actions even without any dialogue.

3.2.2 Script types

There are different script formats. The script can be a single column script or two column script.

Single-column Script

In this type the script is written in single column. It is also called master screenplay format, because it is used for dramatic movies and TV shows in which the visual action is based on storyboard rather than written instruction. A typical single column script is shown in Figure 3.4

```
FADE IN:
1.   EXT: FRONT OF FARMHOUSE—DAY
     Front door opens. FARMER comes out, walks up to gate.
     Looks left and right along road.

2.   EXT: LONG SHOT OF ROAD OUTSIDE FARM (Looking east)—DAY
     POV shot of FARMER looking along road, waiting for car.

3.   EXT: FARM GATE—DAY
     Medium shot of farmer leaning over gate, looking anxiously.
     He turns to house, calling.
          FARMER:
          I can't see him. If he doesn't come soon, I'll be late.

4.   INT: FARMHOUSE KITCHEN—DAY
     Wife is collecting breakfast things. Sound of radio
          WIFE:
          You're too impatient. There's plenty of time.

5.   EXT: FARM GATE—DAY
     Medium shot of FARMER, same position. He looks in other direction.
     Sound of distant car approaching. Sudden bang, then silence.
```

Fig. 3.4 Single column script

Two columns Script

In two column script, the left column contains entire visual aspect of the production including the content of each shot. For example, "CU" is used for close up, "MS" is used for "medium shot", "IN' for interior and "EXT" for exterior. This column also includes description of special effects. The right column contains the audio portion of the production; it includes dialogue, sound effects and music. The content of the both columns should be synchronized. It is used for non-dramatic TV program, documentary, music videos, commercial and industrial film. A typical two column script is shown in Figure 3.5.

	Video	Audio
1. **00:00:00:00**	**GFX**: Title animates in	**Music:** Energetic music in background (play throughout)
2. **00:00:07:00**	Single of JAY-Straight-to-cam **GFX**: Logo in top right (stay throughout)	**JAY-** Thank you for joining me today.

3.	(Contd.)	(Contd.)
00:00:15:00	Lower third **GFX** bottom left: Jay Singh Automobile Expert	My name is Jay singh, I am here once again to introduce the new launch vehicle this month.

Fig. 3.5 Two column script

In Figure 3.6, the left column is showing camera position and the right column is describing scene, action or audio.

Fig. 3.6 Two column shooting script

3.3 Writing a Script

Writing a script is not an easy task. Breaking the script writing process in methodical steps makes it easy to write. Following steps may be followed for script writing.

3.3.1 Write Logline

Logline is a single sentence that answers the following question:

- Theme and plot of the story.
- Major dramatic question of the plot – although it is not written in the form of question.
- Logline can be changed toward final draft of the script; however, it guides the writer in their writing journey.

Consider these points when create a logline:

- The involvement of hero/protagonist in the story.
- The type of conflict arises to challenge main character that move the story forward.
- The elements which makes the story different, interesting, or suspenseful.

In logline, combine all the information in maximum 50 words and into a single sentence. Initially, do not use the character's name rather introduce them by profession such as a rich student, frazzled banker.

Here are some examples of logline.

Swades (2004) by Ashutosh Govarikar – A successful Indian scientist returns to an Indian village to take his grandmother with him to America, rediscovering his roots in the process.

3 idiots (2009) by Rajkumar Hirani – Two friends in search of their long-lost friend reminisce about their college days and remember their friend who encouraged them to think outside the box, despite the fact that the rest of the world called them "idiot".

One Hundred Years of Solitude (1967) by Gabriel García Márquez – In a town closed off to the rest of the world, seven generations of the Buendía family live through births, deaths, marriages, and the devastating political turmoil that modernity brings.

Assignment 3.2

1. Write the logline by watching the given movie.
2. Create a logline including three things – fisherman, a boat and a lake.

3.3.2 Create a Step Outline

After creating log-line, write the step outline. A step outline is the story told in steps. It is method that combines the traditional outline form with storyboard or picture. One or two sentence statements describe the action in the scene and how it builds. To build step outline,

1. Build a list of statements on paper, one statement per scene.

2. Each of these statements should clearly describe the scene.

3. All the details such as dialogues, set dressing, minor character unrelated to the central action of the scene are not considered at this stage.

Table 3.1 shows the example of step outline from the short movie Eyeball Eddie.

Table 3.1 Step outline from the short movie Eyeball Eddie

Scene 1.	A montage of black and white photographs introduces Eddie (our hero), a high school wrestler with a glass eye.
Scene 2.	Before wrestling practice, Skelly, the team bully, brags about being mean, and makes a joke about Eddie's eye.
Scene 3.	During practice, Eddie tries to be a meaner wrestler like Skelly, but it doesn't work.
Scene 4.	Coach tells Eddie he's an embarrassment, needs to get some fire in him.
Scene 5.	At home that night, Eddie practices mean poses in the mirror. He wants to be tough and learn to win.
Scene 6	At next day's match, Eddie's glass eye accidentally comes out, distracting his opponent. Eddie wins the match. Layla photographs it all - she likes him.
Scene 7.	Coach talks with Eddie in his office. Eddie wants to quit, but Coach tells him he's a winner now.
Scene 8.	Next match, Eddie pops his eye out on purpose, freaks out his opponent and wins the match

Assignment 3.3

1. Watch the short film 'Eyeball Eddie' in YouTube and compare it with its step outline.
2. Watch any two favorite movies and describe complete movie in step outline.
3. Create step outline for the logline developed in the assignment 3.2

3.3.3 Build a Treatment

A treatment is a written document that presents the story idea of the film before writing the complete script. Treatments are written in a narrative like prose and in a present tense. It includes the important information about the film such as title, logline, character and story summary.

Treatment is a kind of filter that is used by the writer to check the idea before investing his energy to develop it in screenplay. Treatments also allow writers to present their story to producers.

Let us see the treatment of the movie 'Dangal' directed by Nitesh Tiwari.

Dangal
Treatment
Nitesh Tiwari, Piyush Gupta
Shreyas Jain, Nikhil Meharotra

Logline
Former wrestler Mahavir Singh Phogat and his two wrestler daughters compete against societal discrimination and bring glory to the nation at the Commonwealth Games.

Characters
Mahavir Singh Phogat- Former amateur wrestler.
Daya Shobha Kaur- Mahavir's wife.
Geeta Phogat- Mahavir's oldest daughter.
Babita Kumari- Mahavir's second daughter.
Omkar Singh Phogat- Mahavir's nephew.
Pramod Kadam- Coach at the National Sports Academy.

Synopsis
Mahavir Singh Phogat had to give up his wrestling career to find work. He never won a gold medal for India, but he always hoped that his son would fulfill his ambition. He was disappointed when his wife gave birth to four daughters. He gave up his dream. One day, when Geeta and Babita return home after beating two boys on the road, they find that they have the potential to be like them.
Mahavir starts wrestling training with Geeta and Babita. This training was very difficult for the little girls, but he was teaching his daughters to be tough. His training included morning runs and workouts. The daughters are at first annoyed with their father's training, but eventually learn that their father wants to provide them a bright future. The girls are then inspired and eagerly participate in Mahavir's coaching. Mahavir started taking girls to wrestling events, where he played matches against boys, with Geeta and Babita always winning. Geeta started her wrestling career by winning the Junior Nationals and was selected for further training at the sports authority of India, Patiala.
Geeta found friends at the institute and rebelled against her father's strict discipline. Her coach's training was quite different from her father. Geeta starts saying that her father's technique is old, while her coach's technique is better. When she returns

home, she is determined to prove to her father that she can wrestle well without using his skills. Babita advises Geeta not to forget her father's techniques as she has got whatever she has now. After winning the national, Babita also gets admission in Geeta's institute. Geeta was losing every match now. After realizing her mistake, Geeta apologizes to her father. Mahavir comes to the institute and immediately starts teaching Geeta and Babita to use the same strategy they learned earlier. His coach is enraged by Mahavir's intervention, he tries to keep Mahavir away from the institute. But Mahavir starts to see Geeta's mistakes from the earlier match tapes and helps her.

During Geeta's bouts at the Commonwealth Games, Mahavir, sitting in the audience, was constantly giving her suggestions and Geeta disobeyed her coach and won every match following her father's instructions. Geeta's jealous coach locked Mahavir in a room away from the stadium just before the last match. Despite her father's absence, Geeta wins the final and becomes the first Indian woman to win a gold medal in wrestling. The coach's aspirations of earning credit in front of the news media are dashed when Mahavir returns just in time to hug his daughters.

Assignment 3.3

1. Watch the movie 'Dangal' and repost any important event is missing in the treatment, if yes then write it.
2. Write a treatment of story for which logline and step line is developed in assignment 3.2 and 3.3

3.4 Screenplay

Now, the treatment has finalized after different level of correction. It is the time to develop it in screenplay.

A screenplay is a written work for a movie, television shows or other audio visual media that have any movements, actions and dialogues of the characters. It is called the blue print of the movie.

A screenplay is entirely different from novel, essay, poem and short stories because it has specific format and elements. It requires extreme clarity and creativity in visual description.

3.4.1 Elements of Screenplay

Figure 3.7 shows a screenplay format that includes following element:

Scene headings/slug lines – One-line description of location and time

Action – Description of the action in the scene.

Character – Identifies the character who is speaking.

Dialogue – The lines of the speech the character says.

Extension – Clarifies where a character is when they cannot be seen.

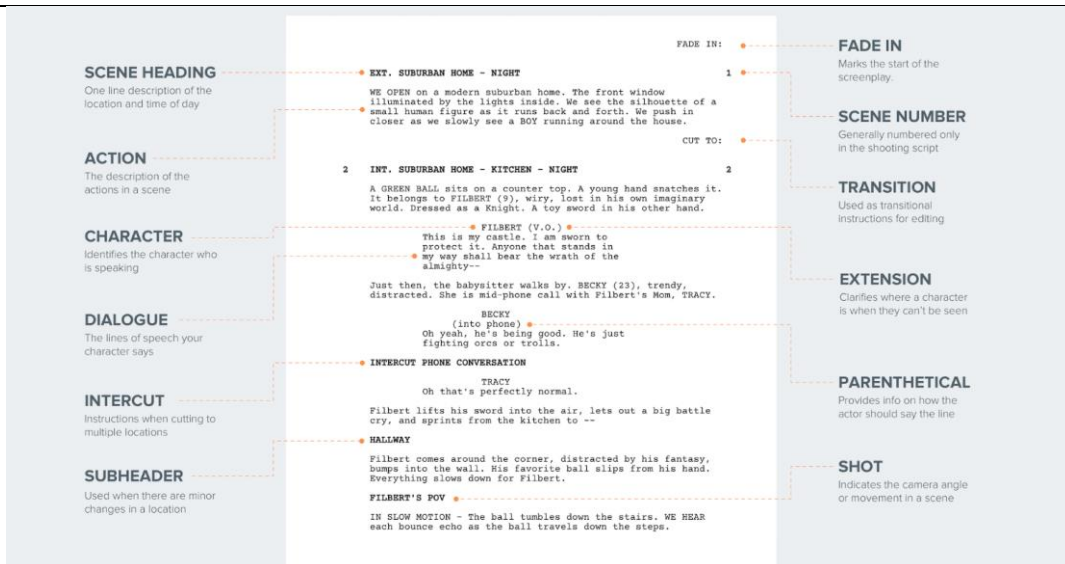Parenthetical – Inform how the actor delivers the dialogue.

Fig. 3.7 Screenplay format

3.4.2 Selection of Font for Writing a Screenplay

The font type and size for writing screenplay is fixed. It is based on readability and "one page per minute of screen time rule". The most screenplays are written in Courier, 12point, font in single spacing. Courier is a "fixed-pitch" or mono spaced font, which means that each character and space is exactly the same width.

3.4.3 Screenplay Margins

Margin is the blank spaces that line the top, bottom, left and right sides of the documents. A specific margin is required during formatting a screenplay, specific margin is also required. Observe the margin in Figure 3.8. To consider, one page equal to one-minute rule, screenplays follows these industry standard for margins.

The top and bottom of every page should have a 1-inch margin.

The left margin should be 1½ inches, for punching hole when the script printed.

The right margin should be 1 inch.

These margins result in roughly 55 lines per page without page number.
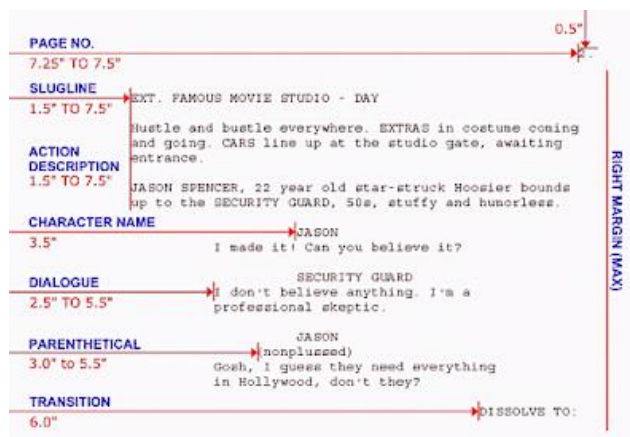
Fig. 3.8 Screenplay format margin

Table 3.1 Screenplay margin

Screenplay element	Margin
Page No.	7.25 to 7.5 inch margin from left side of the page

Slug line	1.5 inch to 7.5 inch margin from left side of the page
Action	1.5 inch to 7.5 inch margin from left side of the page
Character Name	3.5 inch margin from left side of the page
Dialogue	2.5 inch to 5.5 inch margin from left side
Parenthetical	3.0 to 5.5 inch margin from left side of the page
Transition	6.0 inch margin from the left side of the page

3.5 Formatting a screenplay

Formatting a screenplay means arranging the entire element of screenplay i.e. characters, actions, dialogue in systematic font, font size and margins, as shown in Figure 3.9. The screenplay software such as CELTX or studio binder is used for converting story in screenplay. Here converting a single scene of the "The Last Leaf" story read in the last chapter, into the screenplay (Figure 3.9) by using online screenwriting application Studio binder.

```
                                                          1.


                                               FADE IN:

   1      INT. AANYA'S BEDROOM - DAY                            1

          Chhaya and Aanya moved into a two room apartment in Mumbai
          city. A comfortable room filled with painting and drawing of
          Chhaya and Aanya. Aanya was very ill. She lay in her bed and
          she did not move.

          A doctor visit Chhaya for medical treatment. He meets aanya
          in the room and greets her. After visiting aanya, doctor
          leaves her room. Chhaya hurries through the hall and follows
          him.

                              CHHAYA
                           (Nervous)
                    Doctor, How is Aanya?

                              DOCTOR
                    I can't help her. She had pneumonia
                    and she is very sad.
                           (Lowers his voice)
                    She does not want to live. She
                    believes that she is not going to
                    get well.
```

Fig. 3.9 Screenplay for the single scene in the story "The Last Leaf"

There are many formatting elements included in the above screenplay, let us discuss respectively,

3.5.1 Scene heading/ Slug lines

Scene heading or slug line tells about the place and time where action is happening. It is allocation, followed by the time as shown in Figure 3.10. In slug line three things are mentioned.

INT – Interior; It informs about whether the scene takes place, use INT. for interior and EXT. for Exterior.

Aanya's Bedroom – Location of the specific scene

Day – It shows the time of day such as day, night, evening or morning.

```
    1    INT. AANYA'S BEDROOM - DAY
```

Fig. 3.10 Scene heading/ Slug line

3.5.2 Action lines

Action lines are placed just below the slug lines. Always write the action lines in present tense and explain it clearly and creatively so that other team member can visualize it. Example of action lines in a given screenplay is shown in Figure 3.11.

```
                                                    FADE IN:


    1    INT. NT. AANYA'S BEDROOM - DAY                         1

         Chhaya and Aanya moved into a two room apartment in Mumbai
         city. A comfortable room filled with painting and drawing of
         Chhaya and Aanya. Aanya was very ill. She lay in her bed and
         she did not move.

         A doctor visit Chhaya for medical treatment. He meets aanya
         in the room and greets her. After visiting aanya, doctor
         leaves her room. Chhaya hurries through the hall and follows
         him.
```

Fig. 3.11 Action line

3.5.3 Character

After writing the action description, next write the character's name. Keep the character name in center and write it in capital letter as shown in Figure 3.12. Always use first name, last name or any pet name instead of complete name.

```
                          CHHAYA
                        (Nervous)
                   Doctor, How is Aanya?
```

Fig. 3.12 Character

3.5.4 Dialogue

Dialogue is written in straight forward way. Figure 3.13 shows how the dialogue can be written in screenplay format.

```
                        DOCTOR
         I can't help her. She had pneumonia
         and she is very sad.
                   (Lowers his voice)
         She does not want to live. She
         believes that she is not going to
         get well.
```

Fig. 3.13 Dialogue

Screenplay software do screenplay formatting automatically, hence the screenplay writer can shift their attention in writing the dialogues.

3.5.5 Parentheticals

Parenthetical provide the instructions to the actor that how the dialogue will be delivered. Figure 3.14 shows the parenthetical in double bracket and place just beneath the character's name.

In given scene, 'nervous' is written just below the character 'Chhaya'. It describes that Chhaya is nervous while talking with doctor and asking about the health condition of Aanya. Some examples of parenthetical include:

1. As loud as possible
2. Painfully
3. Tearfully
4. Whispering
5. Laughing

```
                              CHHAYA
                            (Nervous)
               Doctor, How is Aanya?

                              DOCTOR
               I can't help her. She had pneumonia
               and she is very sad.
                    (Lowers his voice)
               She does not want to live. She
               believes that she is not going to
               get well.
```

Fig. 3.14 Parenthetical

3.5.6 Transition

In screenplay, transition is used to give the cue of cutting for editing team. It describes that how the transition between two shots can be handled.

In the given screenplay, FADE IN is written. It is shown in Figure 3.15 a transition.

```
                                                      FADE IN:


          1    INT. AANYA'S BEDROOM - DAY                    1

               Chhaya and Aanya moved into a two room apartment in Mumbai
```

Fig. 3.15 Transition

Some major transition that is used in screenplay are,

CUT TO: Directly cut the shot from one to another.

FADE IN/FADE OUT: Scene is slowly appearing from black or vice versa

DISSLOVE TO: One scene is fade out meanwhile the next scene will fade in.

Assignment 3.4

Write the screenplay for the story developed in assignment 3.2.

Table 3.2 Differences between Script and Screenplay

	Script	Screenplay
Definition	It is the story of the visual art form in a written form	It is specifically used for film and television writing, where it provides all the details which is going to show on screen.

Scope of usage	Broad used in context to theatre, radio program, comic book, video games.	Limited to storytelling on screens mostly for films.
Elements	Generally, dialogues and settings	Information about the characters, Dialogue and actions of the characters, Locations, Props, Camera angles
Writer	Script Writer	Screen Writer

Once a basic story structure has been created, the next step is to write the script and create the storyboard. These next stages allow for detailed planning of the film, from action and dialogue to sets and camera setup. A basic rule of thumb for script and storyboard is to ask "what is this contributing to the story?" for every decision made. All too often action and dialogue is superfluous to the story and reduces the quality of the finished film.

3.6 Study the Script/Screenplay to create storyboard

To create a storyboard, it is essential to understand the script well. Each and every element of script such as locations, characters, dialogue, actions, will elaborate and help to understand the storyboard. So it is very important to analyze the script first.

How a filmmaker wants to label the elements of a scene is entirely up to them. Many of them prefer various computer programs that help to identify and categorize of different components like character, wardrobe, props and setting.

Studying the script for storyboarding is important for two reasons.

1. It helps story-boarding artists to identify what is required for each scene to draw.
2. It helps to pre-visualize about the movie. For instance, if a scene is set in the Empire State Building, the filmmakers will have to address whether they intend to film on location or replicate that venue, a decision is usually based on cost.

At this early stage of the story-boarding process, a filmmaker may also want to make the decision of aspect ratio, meaning the dimensions of the film as a whole. It is important to make arrangement of the camera equipment because; aspect ratio determines the size of the storyboard frames. Most features are shot with aspect ratio as 1.85: 1 or 2.39:1. Aspect ratio depends on the film genre.

3.7 The First Read

On the first read through, it is important to understand the literal situations and events that affect all characters at each point in the story. These facts from the script are the given circumstances and help to determine the actions in storyboarding. From a script, make a list of all the facts about all the characters, situations & emotions of the story.

Reading the script from an audience perspective, will surely give the first impression of the story. Getting familiar with the story helps to identify the elements when marking the script.

3.8 Breakdown the Script element

A script breakdown is an important filmmaking process that allows identifies all the script elements needed for storyboarding. A breakdown happens at a scene level. The storyboard artist will analyze and create scene by scene breakdown from start to end of

the script, so that s/he can observe and mark all the major elements. This will be used to determine technical and creative requirements for each department.

A script breakdown element is an object, person, or process that is identified when creating a scene breakdown, such as:

1. Cast / Characters
2. Situations in the story
3. Emotions and Feel i.e. Character's Expression & Actions
4. Locations or Background as per the demand of scene
5. Camera Angles & shots
6. Special Effects or VFX
7. Dialogues

Let us take the screenplay of "The Last Leaf" (Fig.3.9) as an example and breakdown it:

Cast / Characters		
Chhaya	-	An aspiring artist
Aanya	-	Chhaya's apartment mate.
Doctor	-	A young medical practitioner.
Situations in the story	-	Aanya is ill and lying on bed. Her friend Chhaya is with her. A doctor visit for medical treatment of Aanya.
Emotions & Feel (Character's Expression & Actions)	-	Aanya is ill & very sad. Chhaya is worried for Aanya's condition.
Locations or Background (As per the demand of scene)		A comfortable room of apartment in Mumbai city. The room is filled with Paintings and drawings of Chhaya and Aanya.
Camera Angles & shots	-	NA
Special Effects or VFX	-	NA
Dialogues	-	Chhaya: Doctor, how is Aanya? Doctor: I can't help her. She had pneumonia and is very sad. She doesn't want to live. She believes that she's not going to get well.

Assignment 3.5

Classify the given scene of the movie 'Andhadhun' into given breakdown parameter as shown in Figure 3.16.

Fade in on:

INT. ONE BHK FLAT. PUNE. DAY.

The notes of a piano fill the air as we see a tree lined lane in the Prabhat Road area of Pune.

A two storied building with a board saying LADY BARVE TRUST FOR THE DISABLED.

Inside a modest old flat we see a **young man 27,** playing the piano with total focus and concentration. We see a cat on a chair listening… It reminds us of an EDWARD HOPPER painting. It's a digital piano on which there's a picture of Kishore Kumar at some recording.

This is **AKASH**, a passionate piano player… his fingers dance on the keys… and now we see his eyes… they are glazed. We realize he is blind.

The blindness does not seem to affect his passionate play. And then he abruptly stops. And tries the last bit again. And Again. Stops. We sense he is stuck. He checks his braille watch and rises from the piano seat

Fig. 3.16 Screenplay from the movie 'Andhandhun'

Cast/ Character: _____

Location: _____

Dialogue: _____

Action: _____

Summary
- Script is a written document version of visual art such as drama, film, tv shows.
- Single column script is used for screenplay for dramatic movies and two column scripts are useful for non-fiction program, music video and industrial film.
- Logline is a presentation of idea in a single line; it includes theme, plot and major actions.
- In step outline story told in steps.
- A treatment is a written document that presents story idea of the film.
- Screenplay is written script especially for movies and television fictional program.
- Element of screenplay are; Scene heading, action, character, dialogue, extension and parenthetical.
- Screenplays are written in Courier font, 12point size, single spaced.
- A script breakdown element is an object, person, or process that is identified in script.

Check Your Progress

A. Multiple Choice Questions

1. A category of artistic, musical or literary composition characterized by a specific style, form or content is known as (a) narration (b) genre (c) concept (d) screen play

2. Script is always written in (a) present tense (b) past tense (c) future tense (d) passive voice

3. It is not included in Two column script (a) Video description (b) Audio Description (c) Dialogue (d) Camera Description

4. It describes the theme, plot and most dramatic sequence in a single line (a) Step outline (b) Logline (c) Treatment (d) Synopsis

5. Script have following elements (a) Dialogues (b) Scene description (c) Dialogues and

settings (d) Storyboard

6. Screenplay is a written work specifically for (a)movie (b) novel (c) theatre drama (d) short stories

7. In screenplay, the top and bottom of each page have (a) 0.5 inch margin (b) 1-1 inch margin (c) 1.5 inch margin (d) 2 inch margin

8. Which is not the part of script breakdown (a) Cast/Character (b) Dialogues (c) Location (d) Floor Plan

9. Action lines are placed just below the (a) slug lines (b) dialogue (c) character (d) transition

B. Fill in the blanks

1. A group of people with specific interest is known as_____.
2. Single column script is also called as_____.
3. Two column script is mostly used for _____ TV program.
4. List of statements on paper that shows one statement per scene is   called_____.
5. Treatment is written in narrative like prose and in a_____.
6. In screenplay, _____ is used to given cue of cutting for editing team.
7. On the first read, get the information about literal situations and _____ that affect all characters at each point in the story.

C. State True or False

1. Screenplay is used in theatre play, television shows, comic book and video games.
2. In two column script, right hand column contains video description.
3. Spec script is written for the purpose of selling.
4. Parenthetical provide the instructions to actor that how the dialogue will be delivered.
5. Fade in is used to directly cut the shot from one to another.
6. Location or background is also a script breakdown element.

D. Short Answer Questions

1. What things to consider before writing the script?
2. What is script?
3. Write the difference between single column and two column script.
4. What is logline? Explain how to write it.
5. How to create a step outline of the story?
6. What is Screenplay? Write its elements?
7. Write the margin for different screenplay elements.
8. How to formatting a screenplay?
9. Write the difference between script and screenplay.
10. How to breakdown a script element? Explain it with an example.

Session 4. Pre-Production of Storyboard

Raj, the student learning animation asked the teacher, 'Why is it important to create storyboards in live action or animation'. (Figure 4.1) To resolve his query his teachers demonstrated through pre-visualization of final film and explains how it helps to decide the important things like aspect ratio, characters, props and location.

Fig. 4.1 Raj is asking the question to teacher

In this chapter, you will understand the concept of pre-production of storyboard, the workflow of animation and live action film. You will also get the information required to create rough storyboard and thumbnail.

4.1 Creating a storyboard

An animation has no restrictions to your imagination. It is a tool for creativity and transformation of original ideas. While live action requires lots of preproduction for successful production. Both animation and live action production require storyboard for visualizing the concept and script. A storyboard can be created with hand drawings and photographs or by computers. The main aim to create a storyboard is to communicate the idea of movie more accurately and to resolve the problems in early stage of production. There are certain key point to communicate your idea to the audience.

4.2 Key points to communicate idea more accurately

- It is very important to define the main purpose of movie.
- It is very helpful to collect the references for movie.
- These references will help to get more strong ideas and will bring more clarity to storyboard.
- Arrange all the incidents in right sequence order.
- Be aware of the pace of story.
- Be specific about the story. Everyone has a unique way of storytelling.

It is equally important to know the amount of visual details to put on each panel in storyboard. Try to avoid unnecessary drawings or details in storyboard as it will distract the viewers from the main objective of storytelling. It may also create confusion. Try to be specific towards drawing which is relevant to main story only. Do not waste energy, efforts and time on drawing worthless details. Include only those details to drawing which is necessary to storyboarding process. There are certain things to be remembered when creating storyboard.

4.3 Things to keep in mind before creating storyboard

- To whom storyboard is created?
- What is the budget for storyboard?
- How much time is given to create storyboard?
- What is the platform of storyboard to be created?
- The format of storyboard should be defined.
- Total running time of the movie.
- Try to figure out the connection of the story with the audience.
- Try to catch the attention of audience as much as possible.
- Define the pace of the movie.

1.   **Different types of Film/Animation Processes**

Before creating storyboard, ensure the type of production and its process. So film/animation production can mainly be categorized into,

- Live action
- Hand drawn animation
- 2D animation
- 3D animation
- Stop motion animation

4.4.1 Live action

In live action film, the video footage is created by video shooting. The workflow is categorized in three phases – pre-production, production and post-production. The flowchart in Figure 4.2 shows the production workflow.
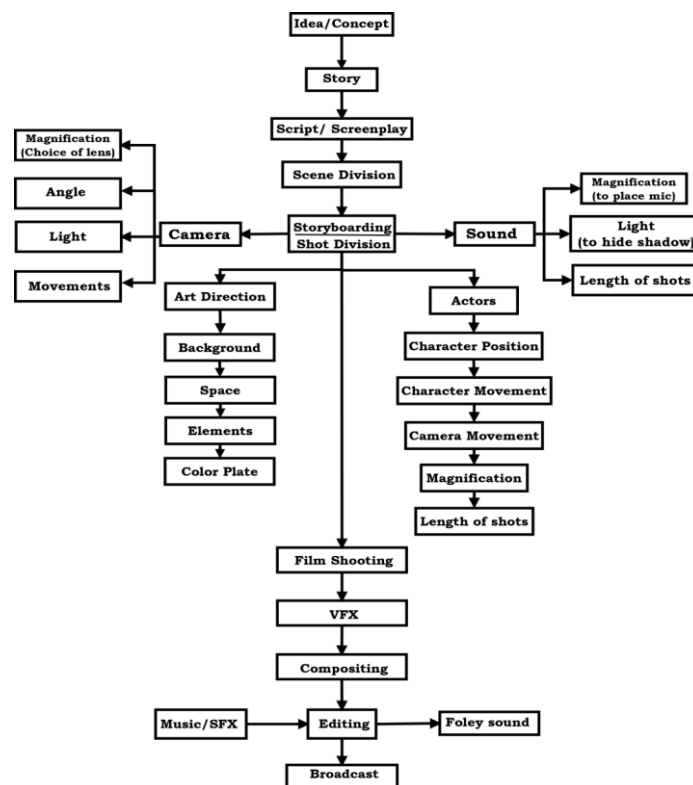
Fig. 4.2 Live action flow chart

This flow chart explains about live action production process. The idea coming in your mind needs to be converted in a story. Then the script and screenplay can be written from story to create a storyboard. The storyboard works a reference for art department and also provided the guidance to actor for position, camera movement and length of the shot. All these activities are included in pre-production process planning for production.

Next comes the production process. Film or video is filmed according to pre-production planning and also for visual effects requirements. The post production phase is starts after completing shooting.

The post production includes editing, visual effects, compositing, music/SFX, foley sound. After rendering the final output, it has to be converted in various broadcast medium like DCP, DVD, and Blu-ray.

4.4.2 Animation

Animation is the process of managing successive still images, drawings, models or illustrations in a sequence order to create an illusion of motion or movement. Animation is vastly used in entertainment industry and playing a great role in designing video games, movies, cartoon serials, educational videos, corporate presentations, advertisements, TV commercials, TV shows, and model designing. The artist creating animation is known as "Animator".

Types of Animation

There are several animated films such as Shrek, Ratatouille, Tom and Jerry series, or even Mr. Bean. But these all are not the same. Animation of Shrek and Tom & Jerry are not same. Animation does not restrict itself to only cartoon characters. Films such as Lord of the Rings use animation with human characters. The various types of animation are designed for separate purpose. (Figure 4.3) It has been increasing importance for both the commercial and entertainment industries.
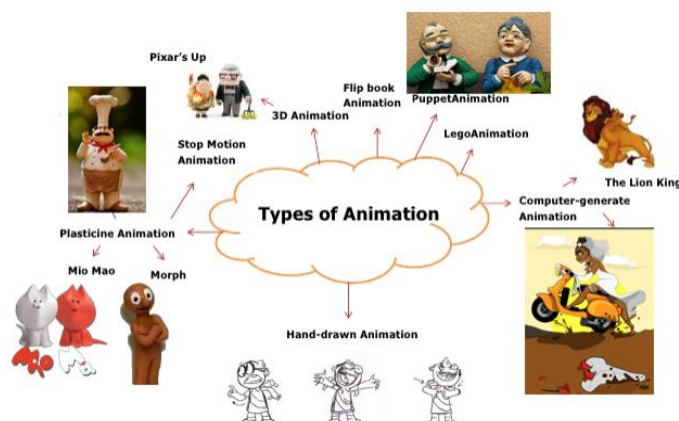
Fig. 4.3 Different types of animation

These are further categorized in the following forms of animation.

Hand-drawn Animation

As the name suggests, the animation created by hand drawings frame by frame with a pencil on paper is called hand-drawn animation or cell animation. This technique was the first to empower animation and later it has been evolved with time to create more powerful and realistic animations.

Fig. 4.4 Example of hand-drawn 2D animation

Computer Generated Animation

The computer-generated animation technique is now the widely used animation technique for most production houses. The process starts with digital software to create 3D/2D characters, set or background, and every prop required in it. (Figure 4.5) The animation has been done with the help of key-frames from one frame to another. Moreover, those models are rigged in such a way that moves the story forward.

Fig. 4.5 Example of computer generated 3D animation

2D Animation

Two-dimensional (2D) animation has the designs, characters or objects which are created in two-dimensional space. This means all the designs have only width and height. There is no depth in 2D designs. The basic flowchart in Figure 4.6 shows hierarchy of working on 2D animation film production. 2D animation workflow is similar to live action till storyboarding. During storyboarding, character sheet is also created that include character layout, costume, props, hair style and facial expression. Further, a video sequence is created using storyboard, called as animatic. An animatic gives an overall view of 2D animation film production. On the basis of character sheet, character layout and background is designed in software such as illustrator, Photoshop or other vector graphics software. Once the character layout and background is designed, character movement or inter twining is created in 2D animation software such Adobe Animate. After this perform the animation according to line text and sync the dialogue with character lips movement. Further, add voice recording and special effects in 2D animation by using compositing software, After Effects and Nuke. Editing and music is added by using video editing software such as Adobe Premiere and sent the final output for broadcast.

```
                    ┌──────────────┐
                    │ Idea/Concept │
                    └──────┬───────┘
                           ▼
                       ┌───────┐
                       │ Story │
                       └───┬───┘
                           ▼
                      ┌────────┐
         ┌────────────┤ Script ├────────────┐
         ▼            └───┬────┘             ▼
   ┌─────────────┐        ▼           ┌──────────────────┐
   │ Concept Art │ ┌──────────────┐   │ Voice Recording  │
   └─────────────┘ │ Storyboarding│   └────────┬─────────┘
                   └──────┬───────┘            ▼
                          ▼           ┌──────────────────┐
                    ┌──────────┐      │ Track Recording  │
                    │ Animatic │◄──   └────────┬─────────┘
                    └────┬─────┘  \            ▼
                         ▼         \─┌──────────────────┐
                 ┌──────────────┐    │ Special Efects   │
                 │ Layout Design│    └────────┬─────────┘
                 └──────┬───────┘             │
                        ▼                      │
              ┌──────────────────┐            │
              │ Background Design│            │
              └────────┬─────────┘            │
                       ▼                       │
          ┌─────────────────────┐             │
          │ Animation Assistant/ │            │
          │ Rough Animation/     │            │
          │ Intertweening        │            │
          └──────────┬───────────┘            │
                     ▼                         │
              ┌───────────┐                   │
              │ Line text │                   │
              └─────┬─────┘                   │
                    ▼                          │
           ┌─────────────────┐                │
           │ Cleanup Drawing │                │
           └────────┬────────┘                │
                    ▼                          │
           ┌─────────────────┐                │
           │ Animation Check │◄───────────────┘
           └────────┬────────┘
                    ▼
             ┌──────────────┐
             │ Ink and Paint│
             └──────┬───────┘
                    ▼
              ┌────────────┐
              │ Final Check│
              └─────┬──────┘
                    ▼
             ┌─────────────┐
             │ Compositing │
             └──────┬──────┘
                    ▼
  ┌───────────┐ ┌─────────┐ ┌──────────────┐
  │ Music/SFX ├►│ Editing ├►│ Final Sound/ │
  └───────────┘ └────┬────┘ │    Foley     │
                     ▼       └──────────────┘
              ┌────────────┐
              │ Broadcast  │
              └────────────┘
```
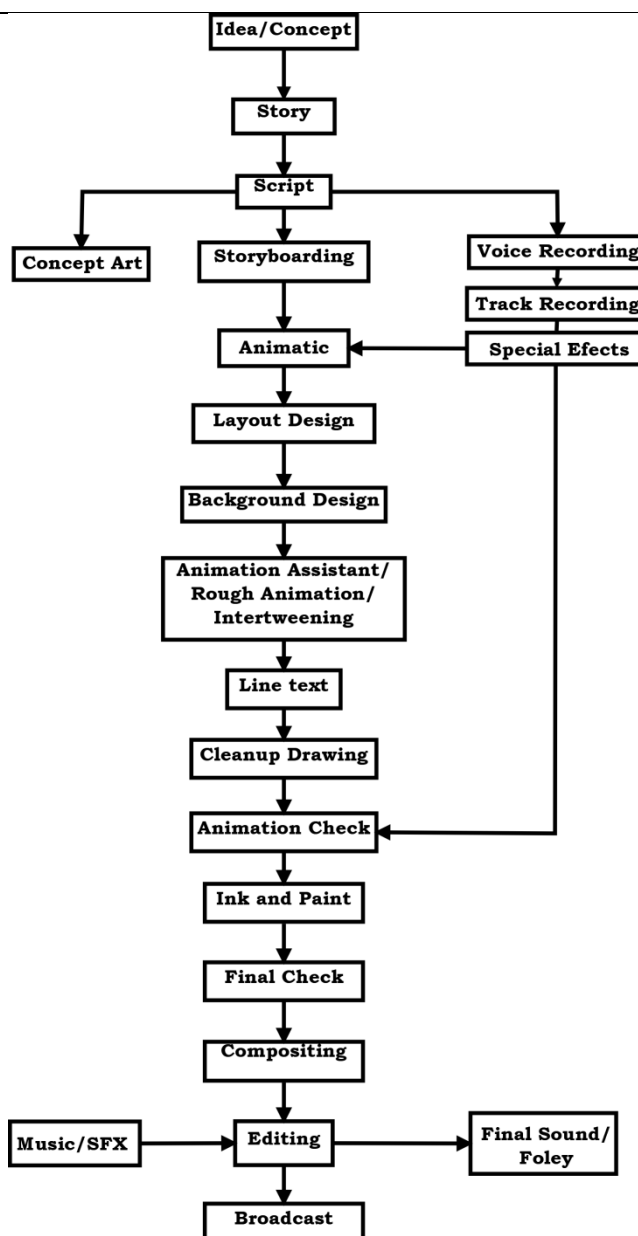
Fig. 4.6 Flowchart for development animation

3D Animation

Three-dimensional (3D) animation is the technique to create illusion of motion or movement to the design created in three-dimensional space. Here the objects, design or character are computer generated in 3D software and has all the three dimensions i.e. height, width and depth.

3D animation needs a big team of artist for different work profiles of animation. Many production studios are currently doing great works in 3D animation. The working process of creating 3D animation may vary because every studio has its own working pipeline.
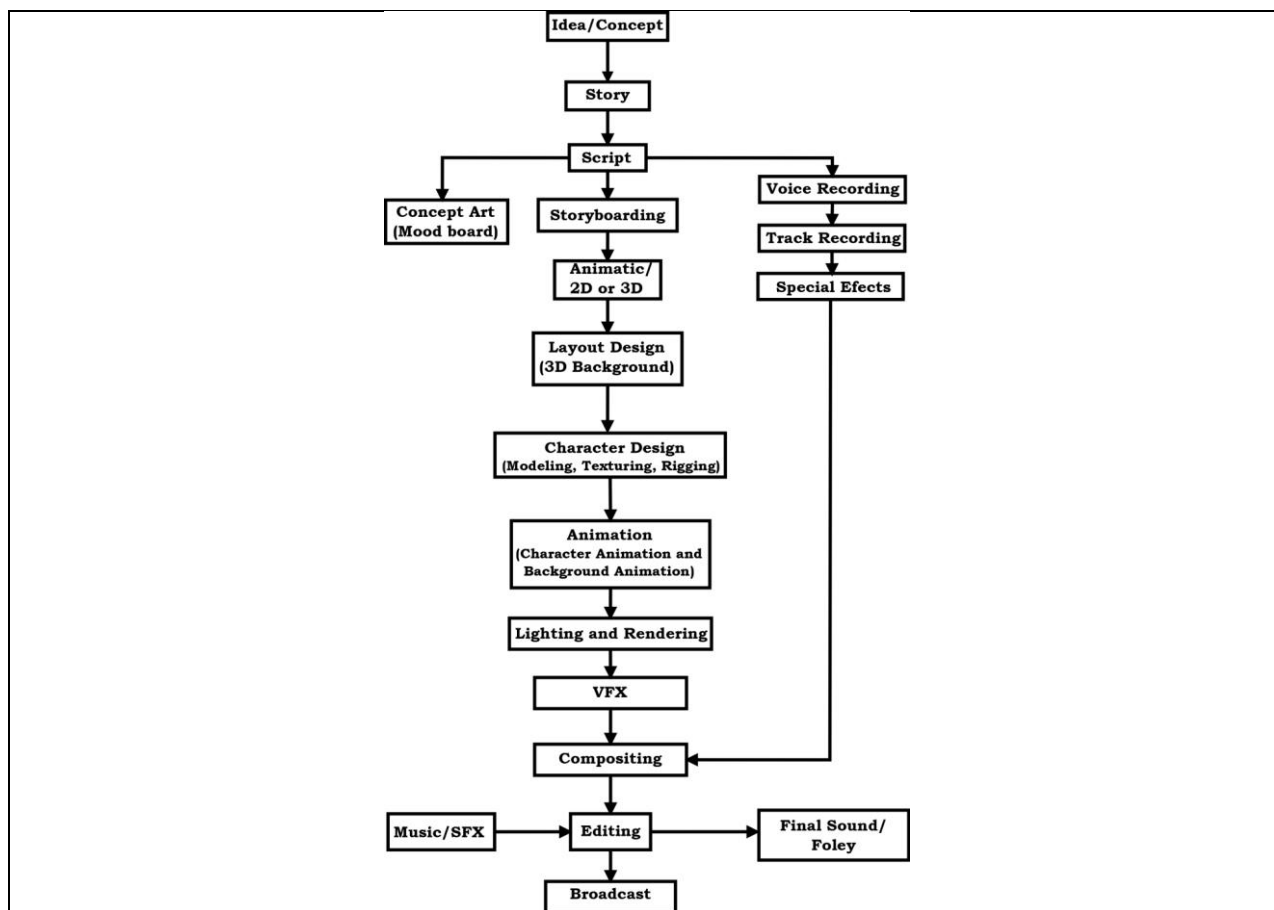
Fig. 4.7 3D animation

Figure 4.7 shows the workflow of 3D animation. It is starts with an idea followed by a story and script. Further, a concept art is designed at this point; it includes the character sheet and background design. Next, the storyboard is created from script. Further, 2D animatic is created that is based on storyboard. Here rough idea of the film can be checked among the team.

Now after getting approved the animatic, the 3D models and background are created by using concept art (character sheet and background). Now modeling, texturing, rigging and lighting is performed. 3D Max and Blender software is used for character modeling and rigging. Now perform 3D animation by using Maya or blender software and render it. This animation is further used for compositing software such as After Effects, Nuke for adding SFX and finally edit in adobe premiere and sent the final product for broadcasting.

Stop motion Animation

Stop motion animation is a technique when the object models are manually animated frame by frame, considering each frame gets photographed. When these individual frames have played together, it gives output of moving objects. This explanation seems to be confusing. While watching puppet show in a fair, one observe that puppets are moving with threads tied on their movable joints such as elbows, neck, and knee. Suppose that as a clay model, lying on the ground and built like a puppet with all those movable joints. Now, to show the clay model to move from one part of the table to another, create every pose of him walking that path. Further enhance the model's

movement by adding their clothes and hair movement too. Figure 4.8 shows the facial expression of a character portrayed through clay models.

Fig. 4.8 Example of stop motion animation

Stop motion animation capture one frame at a time of puppet or models. With every image the movement of object is also captured. Observe the Stop Motion Animation flowchart in Figure 4.9. In this flowchart, all the steps from other animation are followed till animatic. After this, a 3D puppet is designed physically by clay and uses some wires for rigging as shown in Figure 4.8. Now create set for characters according to script. Once character and set is ready, move the character and capture the frame using mobile or DSLR camera. Once, all the action is captured use the compositing software such as After Effects it to add some digital effect, if required. Now, bring the output in editing software and add dialogue, music, sound effects in it. Output the final product in appropriate file format and sent it for broadcasting.
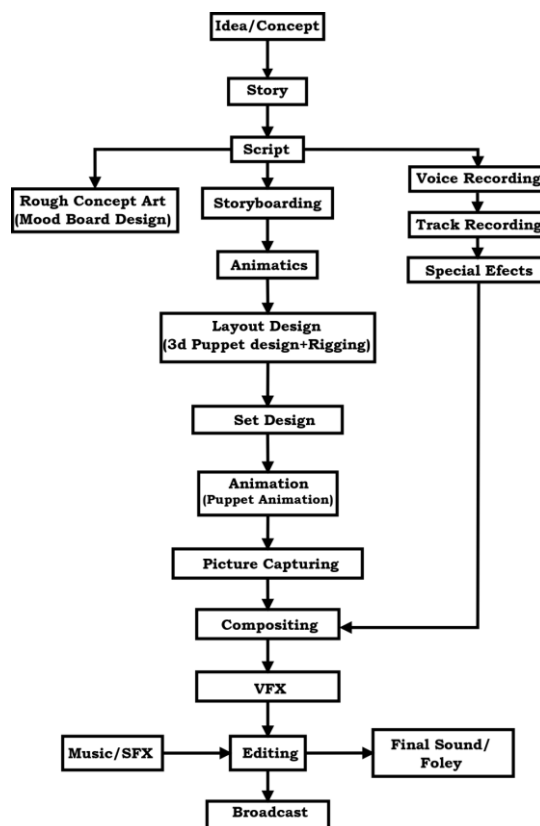
Fig. 4.9 Stop Motion Animation development chart

Following guidelines can be adopted to create stop motion animation:

Create setup – Find a perfect place for setting up camera to capture the required shot with proper camera angle. (Figure 4.10) Place camera and make all the camera settings so that the camera should be focused on the point of interest while capturing.

Fig. 4.10 Frame setup

Lighting Setup – If anyone need to shoot indoor it is generally recommended to avoid natural sunlight around filming area as the sun will create unnecessary shadow of the objects across the video and it will affect the consistency of film.

Keep camera steady – It is important to place camera at right place and it should not move while capturing stills. It is better to set a timer so that the camera itself captures the still at the right time. Because of timer setting do not touch the camera.

Define frame rate – It should be defined that how many stills or frames to use in video and what is the duration of video. It is recommended to take 12 to 15 pictures or images for one second of video time. The more the pictures or frames, the video will have smoother sequence of frames. But also adding more frames the film making process will get longer.

Make small movements – To create a smooth animation of film it is required to move the objects or materials in small and consistent increment. Make large movements per frame will make the object or material to appear faster in movements. So it is important that how much movement or motion to give to objects per frame.

Editing – Import captured images into any stop motion creating software or app. Select a suitable music or sound effects for stop motion animation and import it in the software. Arrange them all as per the requirement and export in the required file.

4.7 Information required before starting storyboarding

Now after deciding video production format, next it is required to gather information to create desired storyboard. Sometimes it may not be possible to gather all the sufficient information due to less time and budget. But it is very essential to collect the sufficient information from the list items to make the detailed storyboard. The information which has to be gathered by the storyboard artist before starting the storyboard is as follows.

- Story/Script
- Scene/ Shot-list
- Artist actors 3D characters references
- location or set related photographs
- Prop, Wardrobe illustrations and pictures
- Inputs and ideas from the Directors & Creative heads
- Aspect ratio of the film.

4.7.1 Importance of information for storyboard artist

With the help of all collected information, the artist can maximize the impact and usefulness of storyboard for each and every shot. It also helps in contributing maximum information for pre-production. To achieve this, artist must draw each frame in detail, so that it closely resembles the intended image to be filmed. (Figure 4.11)

Storyboard artist must convey the director's vision towards every shot and accurately portray it in paper even before the production phase starts. Let us discuss in detail this information from the list.
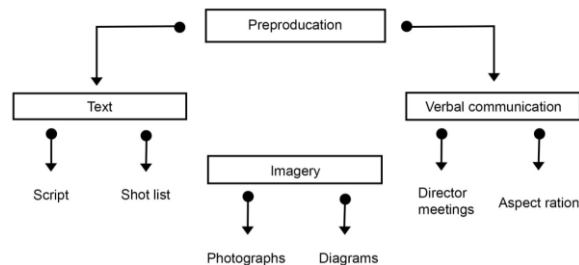
Fig. 4.11 Types of information used in pre-production for storyboarding

4.7.2 Script – Every project starts with the textual narrative structure called script. It is a document that narrates all the events, incident and happening from the story that has to be posturize. A typical script is shown in Figure 4.12

This may provide the artist the general story and events. It includes all the shots along with the setting descriptions, character dialogues, different location, and environment settings. Some scripts have director's notes that have to be written on the script. The production will start only after the completion of the scripts and storyboard in hand.
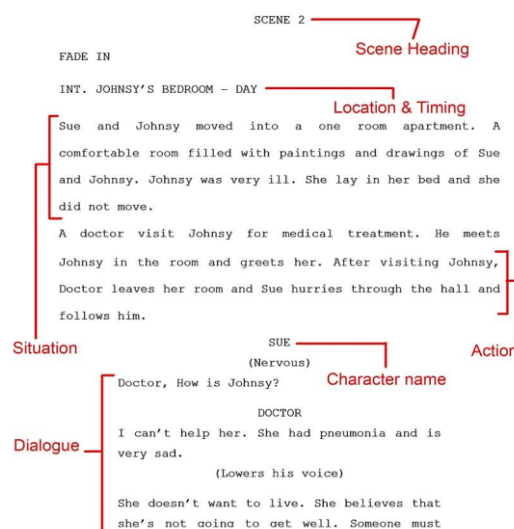
Fig. 4.12 Script

4.7.3 Shot list – A shot list is a list of all the shots from each scene arranged in a sequence along with the detailed description with all intended shots. The list consists of a description of every shot along with information of their camera view, scene movements, character actions, prop arrangements lighting situation and frame size.

The storyboard artist required this shot list information to incorporate in their art. This shot list helps to bring the Director and Storyboard Artist on the same page under same sting related to every shot from each scene to be filmed or created digitally. It is shown in Figure 4.13.

SHOT LIST

Production: <u>Example of shot list</u> Shoot Day: <u>2</u>of : <u>5</u>Director: Mily | DOP: Arnav
Page <u>1</u> of <u>3</u>

Daily No. of Shots	Storyboard shot No.	Shot	Shot Description	Time Duration (in second)
1	15	LS	Doctor is walking away to leave the room	30
2	20	LS	Chhaya hurries to follow doctor and running behind him through the hall.	20
3	16	LS	Chhaya reached near to doctor and stop him.	15
4	18	MS	Doctor turned towards Chhaya.	10
5	17	CU	Chhaya looks nervous	10
6	19	CU	Chhaya asked to doctor, "Doctor, How is Aanya?"	50

Fig. 4.13 Shot List

4.7.4 Artist actors 3D characters references – If there is any specific role or costume or special makeup required to define the character in the film, this information has to be shared with the storyboard artist so that he/she can put this information in the shot and reference or photograph of 3D character or VFX shot required in the story. (Figure 4.14) This has to be shared with the storyboard artist so that it should be visualized according to the scene.

Fig. 4.14 Animation Reference

4.7.5 Location or set related photographs – the photographs related to the set and scene or the actual locations are used as a reference for the storyboard artist to visualize the scene action. (Figure 4.15) With these references, one can easily sketch the likeness of individual character.

Fig. 4.15 Set or Location

4.7.6 Prop and wardrobe illustrations and photographs – Props are objects that can be used by characters within a scene as shown in Figure 4.16. A wardrobe is any piece of clothing or item worn by a character.

Photographs or illustrations of any unique props or wardrobe items will help the storyboard artist to capture the style of said objects in the drawings. Some productions might emphasize certain elements more than other productions. For example, a science fiction movie might have very unique imagery that needs to be drawn.

Fig. 4.16 Props and Wardrobe Illustration

4.7.7 Meetings with the director and storyboard artist – This is a major phase during pre-production, where the refinement and re-work in the designed images of the storyboard are done as per the director view.

Director knows the importance of clear and precise planning required in pre-production to save the cost and time. (Figure 4.17) With the unique thinking capacity, the director can handle the pre-production stage. The continuous meetings and interaction helps in dealing with confusions at different stages of filmmaking. This can be achieved from a series of meetings with the director.

Fig. 4.17 Production meeting

4.7.8 Aspect ratio – It is the relation between frame width and height of the frame. It is a ratio of the frame width over height. The information of aspect ratio represents the camera frame of storyboard frame.

For instance, an old television has the aspect ratio 4:3. Here 4 represent width of frame with respect to height which is 3. Now if someone playback an old 4:3 video in widescreen television, then there will be black strip appeared on the left and right side of the screen. This happens because of aspect ratio mismatch. So be careful to determine aspect ratio.

Common aspect ratios

The Figure 4.18(a) shows the different types of aspect ratio, they are:

4:3 or 1.33:1 – TV and computer screen

This ratio includes television and computer screens. It is also called 4:3 or Academy Standard.

16:9 or 1.78:1 – High definition

Video widescreen standard is used in high-definition television. It is also called 16:9.

1.43:1 – IMAX

70mm wide film, however the film runs through the camera and projector sideways. This allows for a physically larger area for each image.

2.39:1 – Widescreen, Super 35

This ratio includes 70 mm, Widescreen, Cinerama, Cinema Scope, and other super widescreen formats, as shown in Figure 4.18(b)
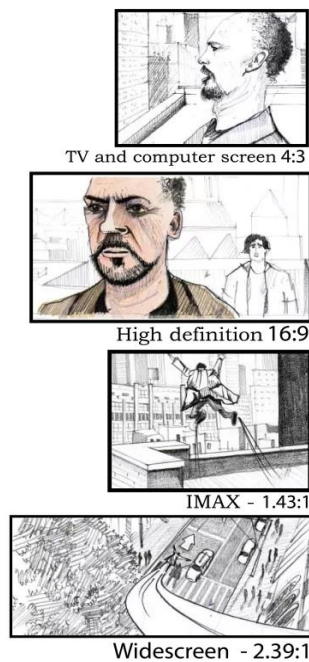
Fig.4.18 (a) Different types Aspect Ratio

Fig. 4.18 (b) and (c) Widescreen Aspect Ratio

4.8 Different types of camera angles and shots used in Animation or Film

There are different camera shots and angles used to show what is happening. It will help to understand the story, emotions and body language of the characters and other important details noticed by the audience. Choosing the appropriate camera angles project the character as per the requirement of the story.

There are lots of hints in a script that tell us about the important aspects of the story. But there are no particular guidelines of setting camera angle for the shot. It is necessary to make the movie more presentable and more connecting to the viewers. Choose such camera angles or shots which can deliver better to the audience, for that experiment with a few different ideas. The different types are shown in Figure 4.19
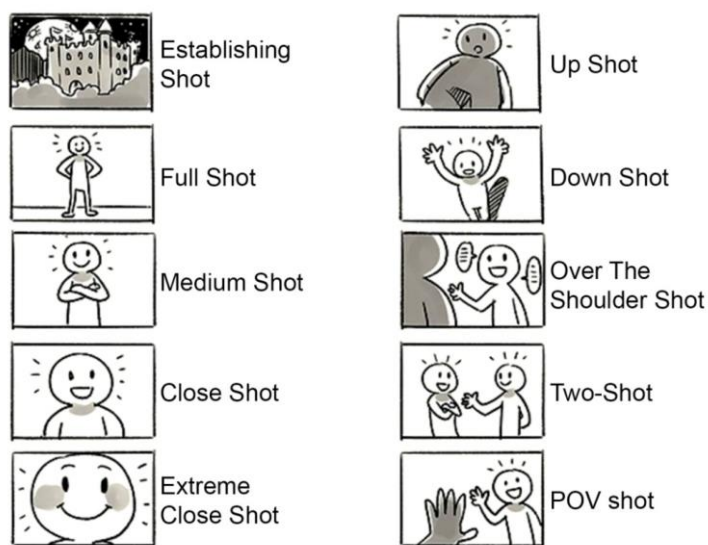
Fig. 4.19 Different shots in storyboarding

Assignment 4.1

Practice capturing various types of shot using smartphone camera and create one-minute rough shot.

4.9 Thumbnail the Scenes from Script

Thumbnails are the rough sketches of the storyboard panels, mainly quick illustrations of simple and basic figure forms with the required notes on a page. It will help the storyboard artist to quickly determine how each shot/camera angle/movement will be used. Limit yourself to rough sketches without unnecessary detail. This will help to focus on the story without being distracted by the details. These miniature sketches, can quickly analyze the entire animation. It also helps to evaluate which images are to be included in storyboard. These thumbnails will help to examine the scenes and translate them into individual storyboard panels, before even starting with the actual storyboard work. The easiest way is to Thumbnail the scenes. An example of thumbnail sketching is shown in Figure 4.20
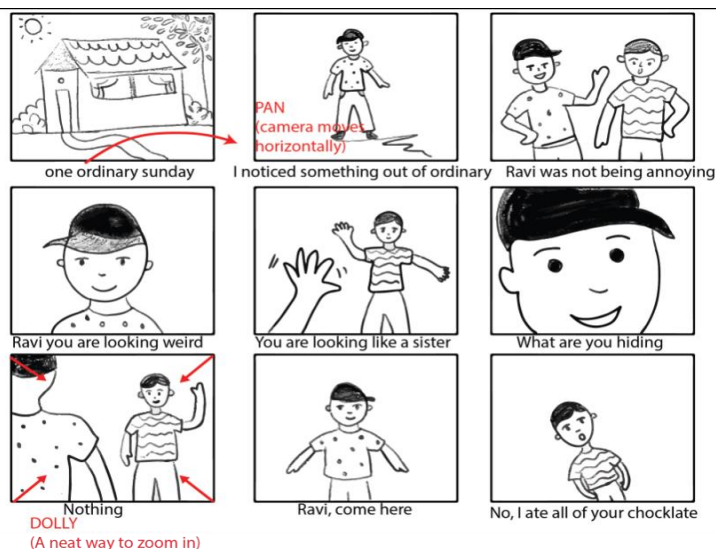
Fig. 4.20 Thumbnail Sketching for Storyboarding

While storyboarding, mark numbers to the shots from our script just make the flow in sequence and add some camera movements by using red arrows.

Steps to consider while drawing thumbnail storyboard:

Position of the heads – While drawing a thumbnail storyboard, It is important to define the position of the head. In simplest terms, a thumbnail storyboard is just the location of the heads of the people in the scene. It is all about to show the position and size of head and expression of each character's face. It will bring more clarity in thumbnail storytelling.

Drawing body (optional) – It is optional to draw the bodies of character. Drawing the bodies of character will help to show how each character relates to other characters in that particular scene. Adding the head of the characters means adding the required information.

Camera Angle – Camera angle shows how to frame the shot.

4.10 Storyboard Checklist

The following information can be included as per the script to create detailed storyboard.

Camera Angle – Use a two-letter code to identify the camera angle of the shot. i.e. EL for Eye Level.

Shot Number – Number each shot, to help to keep storyboard in order. It is easier to renumber shots than it is to erase a whole drawing.

Depth – Use a two-letter code to identify the camera depth of the shot. i.e. CU for Close Up.

Duration – Give the approximate length of the shot in seconds and/or frames.

Action – Describe the action happening in the shot.

Dialogue – Give a brief portion of the relevant dialogue from the script.

Audio – Describe music or sound effects related to this shot.

Fig. 4.21 An ideal storyboard example

Assignment 4.2

Observe the given storyboard and make a list of different element which is included and missing.
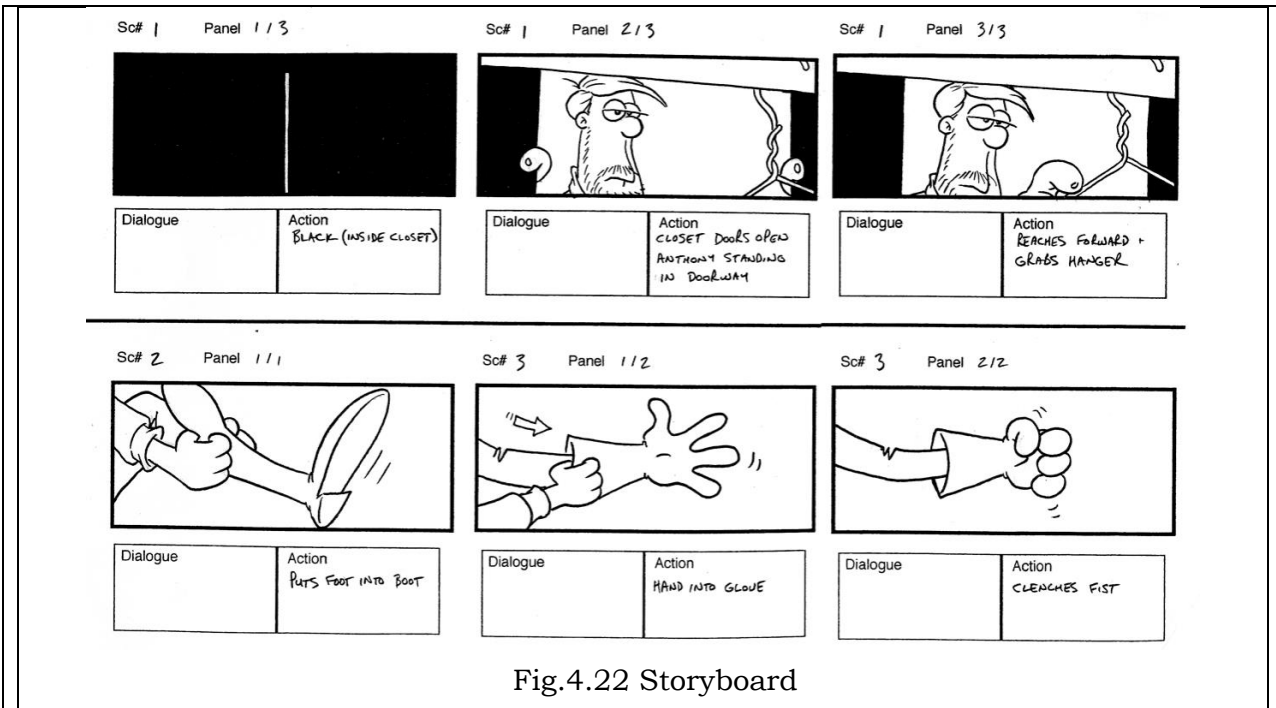
Fig.4.22 Storyboard

1. Rough Story-boarding

Sometime when there is a budget and time constraint, or production team is unable to arrange the storyboard artist then they have to manage with rough storyboard.

Rough storyboard is a simple indication of action in the raw outlined form. (Figure 4.23) Rough storyboards are usually lined based monochromatic and made as simple possible to explain.
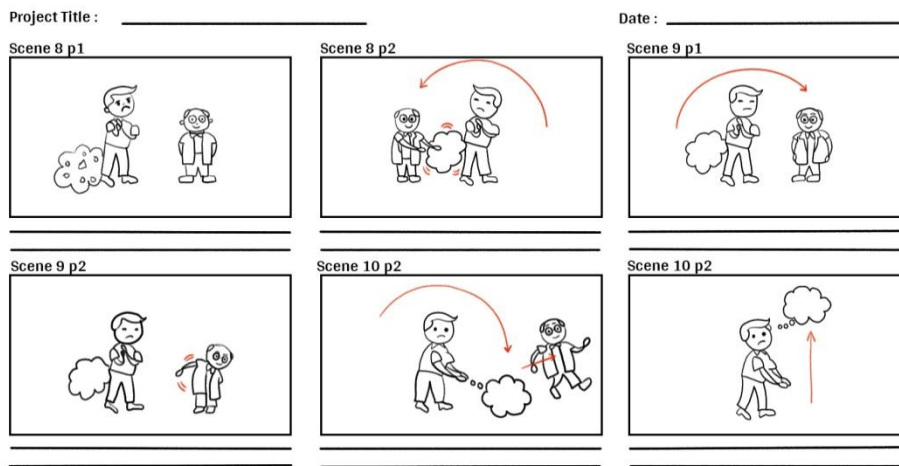
Fig. 4.23 Rough storyboards

Assignment 4.3

1. List out five films for each type of animation.
1. Prepare a shot list of a short film in a proper structure.

4.12 Creating a Storyboard

After creating the required thumbnails (rough sketches), get started with storyboarding. These thumbnails will help to understand what and how to draw in storyboard panel.

Select appropriate shot as per the need of story and character in story and plan it in storyboard panel.

Summary

- Keep only necessary detail in storyboard, avoid unnecessary drawing or details.

- Live action video means the video captured by the film or video camera.

- In 2D animation, all characters have width and height, there is no depth.

- 3D animation includes; 3D modeling, texturing, rigging, animation, lighting, camera setting, rendering, compositing and editing.

- For creating storyboard, text, imagery and verbal communication is needed.

- Script is a document that narrates all the events, incident and happening from the story.

- Aspect ratio shows the relation between frame width and height of the frame.

- Thumbnail are the rough sketches of the storyboard panels.

Check Your Progress

A. Multiple Choice Questions

1. Which of the following thing is not considered for creating storyboard (a) Total running time (b) Budget of storyboard (c) Pace of the movie (d) Broadcasting format

2. Animation is created frame by frame from a pencil is (a) CG Animation (b) Stop Motion Animation (c) Hand-drawn Animation (d) Puppet Animation

3. The correct flowchart for live action is (a) Idea, story, Script, Storyboarding (b) Script, Storyboard, Animation, Idea (c) Storyboard, Animation, Idea, Script (d) Animation, Idea, Script, Storyboard

4. Which of the following is not conveyed in the storyboard is (a) Scene number (b) Character's name (c) Camera information (d) Location details

5. Story, script and storyboard are the part of (a) Pre-production (b) Production (c) Post Production (d) Screenplay

6. In 3D animation flow chart, character designing comes just after (a) Storyboarding (b) Layout Design (c) Animation (d) Compositing

7. In stop motion animation, it is required to (a) Setup lighting (b) Create background setup (c) Define frame rate (d) Position camera

8. The textual narrative structure in every project is called (a) Story (b) Shot list (c) Screen play (d) Script

9. Props are objects that is used by (a) Director (b) Character (c) Creative Designer (d) Script writer

10. Aspect ratio of high definition is (a) 1.33:1 (b) 1.78:1 (c) 2.39:1 (d) 1.43:1

B. Fill in the blanks

1. Recently, Animation is widely used in_____ industry.

2. In movie' Lords of the rings' animation is added with_____ character.

3. It is required to perform Modeling, Texturing and Rigging during_____ in 3D animation.

4. Keep camera_____, when performing stop motion animation.

5. The production will start only after the completion of the scripts and_____.

6. A Shot list includes information of Camera view,_____, Character actions, prop

arrangements, lighting situation and frame size.

7. Aspect ratio is the relationship between_____ and height of the frame.
8. Aspect ratio of cinemascope is _____.
9. Thumbnails are the _____ of the storyboard panels.
10. In storyboard, EL is used for_____ camera angle.

C. State True or False

1. Try to collect as much reference as possible for movie. These references will help to get more strong ideas and clarity to storyboard.
2. Information about Pace of the movie is not necessary before starting   storyboard.
3. In 3D animation, lighting and Rendering is performed before character   animation.
4. In stop motion animation, capture 25 pictures in one second of video.
5. Script and shot-list are the verbal references in storyboarding.
6. Photographs or illustrations of any unique props help the storyboard artist to capture the style of objects in the drawing.
7. Make the movie presentable and more connecting to the viewers, while deciding camera angles.

D. Short Answer Questions

1. Write the key point to communicate idea more accurately?
2. Create a flow chart of live action and explain it?
3. What is animation? Write the difference between 2D and 3D animation.
4. Create a flow chart of 3D animation and explain it.
5. What is stop motion animation? How it can be created?
6. What is the important information required before making a storyboard?
7. What is thumbnail storyboard? Write the steps to creating it.
8. What is rough storyboard?

Module 2	Tools and Techniques for Sketching

Module Overview

Drawing and sketching are the essential skills required for storyboard artist. The pencil and paper are the basic tools required to start with sketching. There are various types of pencil with specific purpose to generate different shades. Also get the knowledge about different grades of pencil and its use for specific purpose. Papers of different quality and texture are used in drawing and sketching, in which the high-quality sketches can be generated. The texture created by different pencils on different papers and their uses are discussed in this unit. Various sketching techniques by using the sketching tools will be discussed here.

Sketching techniques allows observing the scenario before creating any sketch or storyboard. You need to study the different area such as Landscape, Trees, various

Land forms and Water bodies to specially emphasize the details which are quite invisible. Further we will discuss the various gesture drawings and how to create action through sketches.

Moving towards advanced topics one will also understand about character drawing, perspective drawing and techniques of shading and lighting to give detail depth and shadows.

Characters play the most important role in any story. It needs to outline various characters with different Physical, Emotional and Mental characterization. Also understand how to draw the characters of different facial expressions and body postures with all the specifications required for story boarding.

Perspective Drawing describes how to draw more realistic sketches, with one, two and three-point perspective and how the proportion between objects works. Multi-view drawing is also another important element that is used to visualize the different dimensions of the objects.

Shading and Lighting is required to give detail depth and shadows to express the character. The different shades can be created by different pencil grades to give depth and meaning to lighting scenarios. The different shading techniques for different types of objects are discussed in this chapter. Further you will understand the important technique of blending different shades, and how it works for creating a more realistic scene.

Learning Outcomes

After completing this module, you will be able to:

- Explore the various tools and software used for creating professional storyboards.
- Develop fundamental sketching techniques for quick and effective visual storyboarding.
- Describe learn to design and draw characters that convey personality and emotion.
- Understand the basics of perspective drawing to create depth and spatial accuracy in storyboards.
- Understand the principles of shading and lighting to enhance mood and dimension in storyboard panels.

Module Structure

| Session 1. Storyboarding Tools |
| Session 2. Sketching Techniques |
| Session 3. Character Drawing |
| Session 4. Perspective Drawing |
| Session 5. Shading and Lighting |

Session 1. Storyboarding Tools

Pinki purchased a pencil sketching kit with great interest to learn the sketching. (Figure 1.1) She was so happy to see different pencils, eraser and some other tools available in this kit. Storyboard can be created manually on paper using pencil. The digital storyboard can be prepared using computer software. Pencil sketching kit is very interesting tool to sketch the storyboard.
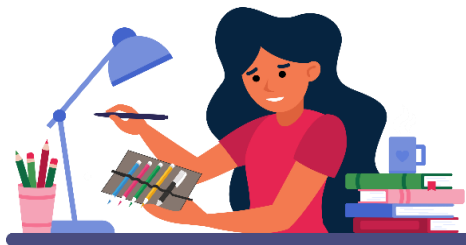
Fig. 1.1 Pencil tool kit

In this chapter, you will understand the various tools required to create storyboard. Pencil, paper, eraser, sharpener, charcoal are the basic tools required for creating storyboard explained in this chapter. You will be able to use these tools for creating storyboard.

1.1 Sketching and Drawing

Sketching is the foundation of creating character, props and scene for storyboard. Watching the scene, observing it to make a sense and recording it to memory or capture the scene is the basis to transform the vision into images documented physically using pencil.

The pencil is a physical link between your eyes, brain, and hands. It is the most essential sketching tool because it is easy to handle and inexpensive to use. The flexibility and fluidity are a unique feature of sketching using pencil for the beginners. It is shown in Figure 1.2.
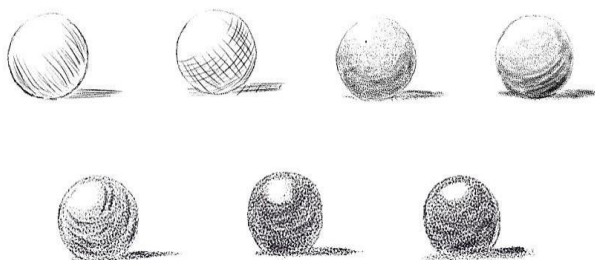
Fig. 1.2 Pencil shading

1.2 Storyboarding tools

The tools required to create storyboard manually includes the different pencils, charcoal, paper, blending stamps, sharpener and eraser.

1.2.1 Different Pencils

Pencil is the most basic and important tool of an artist to draw various types of drawing. Pencil handling techniques is equally important to create good shades. It is possible to draw various types of drawings and shading by using a simple pencil. It also depends on the way of holding the pencil and applying pressure.

Pencil can be used for multipurpose in drawing and sketching. It can be used as a pen or marker to highlight the part of document. Pencils are available in various pencil shading kit as shown in Figure 1.3.

Fig. 1.3 Pencil shading kit

The different shades of pencils can be used for drawing a fine sketch with perfect shading. Graphite Pencils and Charcoal Pencils are mainly used for sketching in storyboard.

Graphite Pencils

Graphite pencils are made up of solid sticks of graphite. It is possible to draw bold and thick lines by using graphite pencil. They are very useful for drawing and sketching and can deliver very fantastic results. Generally drawing and sketching artists use these graphite pencils to create drawings and sketching. The graphite pencils can be divided into two categories – H type and B type. "H" type includes 2H, 3H, 4H, 5H, 6H, 7H, 8H, 9H and "B" type includes 2B, 3B, 4B, 5B, 6B, 7B, 8B and 9B.

"H" stands for "Hardness" of the Pencil lead and "B" stands for "Black" (darkness) of Pencil lead. The "H" pencils are harder and stroke lighter shades than "B" pencils. As the number increases in "H", the pencil gets harder and strokes lighter shades. It means the hardness increases from 2H to 9H progressively. Similarly in the case of "B" type pencil, the blackness or darkness of pencil increases from 2B to 9B progressively.

Figure 1.4 shows the types of graphite pencils and shades they create normally. "HB" stands for balanced hardness and blackness and "F" stands for "Fine Point"
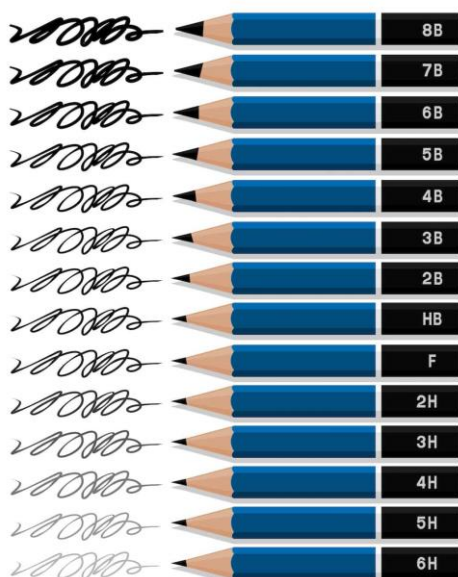
Fig. 1.4 Different types of Graphite Pencils

In the Figure 1.4, "H" stands for "Hardness", "B" stands for "Blackness", "HB" stands for balanced hardness and blackness and "F" stands for "Fine Point". "HH" stands for "Very Hard" and "BB" which stands for "Very Black". Now a days, variety of pencils are available in market.

The "9B" pencil is the darkest and softest to stroke on paper. It helps to shade the darkest area for sketching. It runs smoother and will on mark scratchy impression on paper. This pencil does not require pressure to stroke and there will be less possibility to leave marks on surface of paper after erase.

The "9H" pencil is hardest and will stroke lighter shades. The "H" pencils are mostly used for lighter shades in sketching. The "H" pencils are hard and hence it leave scratchy marks on surface of paper after erase. The selection of pencils depends as per the requirement of the shading tone.

Assignment 1.1

Draw sketching on paper by using the pencil of grade 6B, HB, 6H and observe their qualities.

Charcoal

Charcoal is a matte dark drawing material that crumbles easily and used to get expressive mark on paper. It comes in three basic forms – pencil, vine and stick. As shown in Figure 1.5.

Fig. 1.5 Pencil, vine and stick charcoal

Pencil Charcoal

It ranges from hard to soft, just like drawing pencils. It marks a very fine point on paper and works well even pressure applied. It is used to create small art work.

Vine Charcoal

It is a burnt willow sticks. It is softer hence it can easily fill in the grooves of the paper, result a black solid tone on paper. It is not perfectly black rather created silvery gray.

Stick Charcoal

Stick charcoal ranges in hard and soft and also sometimes in different colors. It can create quite dark blacks and is generally used to make the darkest on sketch.

1.3 Different Papers

The beginners have to start sketching on some standard white papers for practice. It is difficult for newcomer to learn digital sketching by a pen on tablet or sketchbook professionally.

During hand movement and gesture in sketching, the thickness of the paper and their border edges are the major barriers. Sometimes sketch book with multiple pages is not comfortable with pencil. So using a single or a flat sheet allows the artist to rest their palm comfortably on the surface of the drawing sheet. If one side is full, flip to the other side of the paper and start drawing.

To hold control and gain confidence on shading/ sketching, use these inexpensive papers for practices or other rough exercises. After getting command on these loose sheets move on to some more fancy things.

Sketching paper comes in many weights and textures. Weight refers to the heaviness or the thickness of the paper. Normally our paper is by default thicker than 120 GSM. Normal drawing paper is between 75 GSM to 200 GSM. Some papers are little rough or having rough patterns that are called textures. Texture means the amount of grainy surface present in the drawing. The watercolor paper is thick and very granular while the plate bristles paper surfaces are smooth and shiny.

1.4 Sharpener and Eraser

Sharpener allows sharpening the point of pencil to suit the type of work such as long, short, or angled. They are also excellent for trimming dirty edges from erasers. It is shown in Figure 1.6.
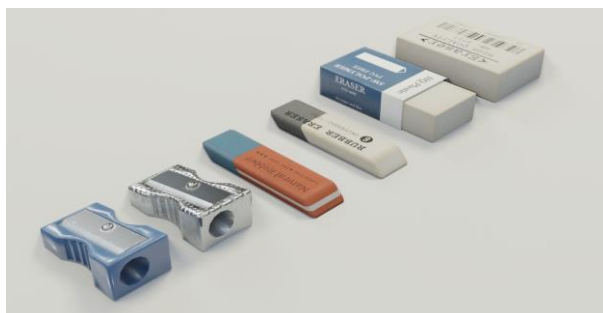
Fig. 1.6 Different Sharpener and Eraser

Erasers are useful for rubbing out mistakes or for blending. There are different types of erasers as below.

Rubber Eraser – It is the most familiar eraser well known as pink eraser. (Figure 1.7) It is used to remove pencil marks on paper by shedding itself as it lifts the pencil marks. If use aggressively, these could tear the paper.

Fig. 1.7 Rubber eraser

Gum Eraser – It is softer than rubber eraser. When used, it tends to crumble. These crumbs actually help to absorb the graphite. As the gum eraser tends to crumble, they don't tear the paper. Gum erasers shown in Figure 1.8 are ideal for erasing graphite on paper.

Fig. 1.8 Gum eraser

Kneaded eraser – It is soft, flexible and can easily form and sculpted into any shapes, as shown in Figure 1.9. Kneaded eraser works by lifting the graphite and charcoal

pigments off the surface. It saves the paper from any kind of damages or smears. If working with charcoal then kneaded eraser is much required.

Fig. 1.9 Kneaded eraser

1.5 Blending Stumps or Shading stumps

Blending stumps are tightly well rolled soft paper with sharp pointed at both ends. These blending stumps are used to blend or smear or smudge the strokes of graphite pencils or charcoal pencils to give smoother look in sketching. (Figure 1.10)

Usually the tips of these blending stumps are soft and hence it is recommended to use these stumps with smooth and light hands. It cannot tolerate large pressure while using. It may collapse if more pressure on the tip is applied for blending. When the tip of blending stumps becomes dirty or black, it should be cleaned with the help of sand paper or by rubbing the tip smoothly on a blank rough paper.

Fig. 1.10 Blending stumps or Shading stumps

1.6 Digital Storyboarding Tools

For creating digital storyboard, you require a high configuration computer preferably Intel Core i7 processor with 16 GB RAM, 2GB Graphics card and Full HD Monitor. Further you require a good quality Tablet with digital pen of   Wacom Intuos Pro, Wacom Cintiq and storyboard software such as Toon boom Storyboard Pro or Adobe Photoshop.

1.7 Texture and Purpose

The textures can be used to create discrete planes and describe the three-dimensional feature of the object. This is achieved by adding textures as highlight and shadows. The ultimate goal of sketching is to interpret the picture correctly. Texture is used to describe the shape in detail. Certain standards should be followed to create particular texture. The drawing should have some values of realism and the subject covered should be eventful and understandable. It is shown in Figure 1.11 and Figure 1.12 Different types of Texture through shading.

For example, a fringed tree requires texture shading to describe its depth and roughness. At a more advanced level, an older tree should not look like a fresh smooth young plant. The trunk and bark must somehow reveal their age. A sketching of a house

having stone frontage should require pull down rough textures that can be observed indirectly minute differences in joints and plaster can be revealed and exposed.
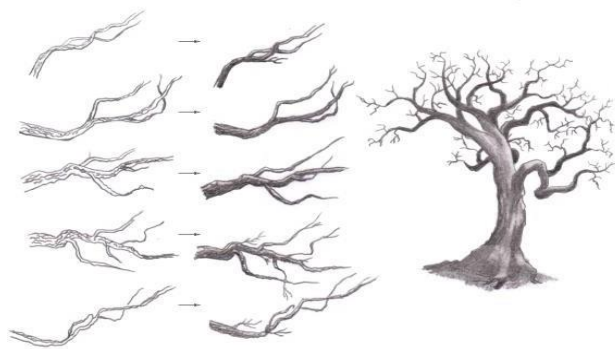
Fig. 1.11 Different types of Texture through shading
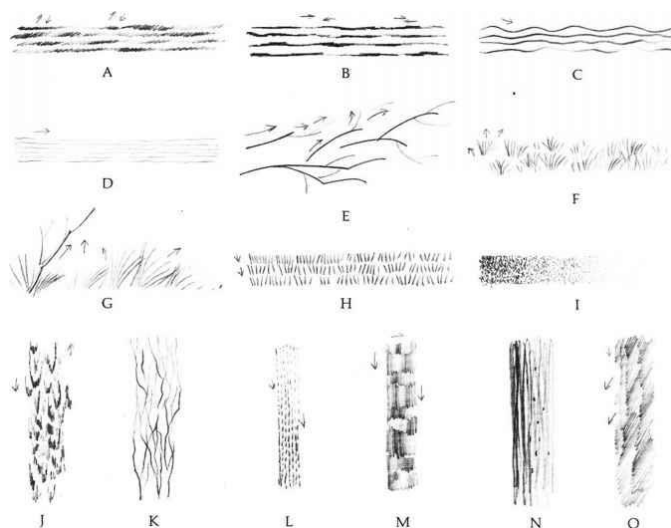
Fig. 1.12 Different types of Texture through shading

Practical Activity 1.1

Find out different textures in nature like tree trunks and stones.

Step 1. Take a paper and 6B pencil.

Step 2. Place the paper on the texture and rub the pencil on it.

Step 3. The texture will come on the paper.

Step 4. Observe the natural textures of nature and compare them.

Assignment 1.2

Observe the natural environment and list out the elements and objects that have rough and soft, shading and texturing.

Summary

- Sketching is a base of creating any characters with appropriate props and background scene.
- A pencil works with a close co-ordination of eyes, brain and hand.
- Different width, shades, textures and tonal spacing can be created, just by holding the pencil in different way.
- Graphite pencils are divided in two categories; H type and B type.
- H stand for hardness of the pencil lead while B stands for blackness/darkness of

the pencil lead.

- As the number increases in "H", the pencil gets harder and stroke lighter shades, similarly in the case of "B" type pencil, the blackness (darkness) of pencil increases as move from 2B to 9B progressively.

- Blending stumps is used to blend or smear or smudge the strokes of graphite or charcoal pencil.

- For general sketching, soft pencil of grade B is the best choice, because softer leads generate darken value on pressure.

- Texture is used to describe the shapes in detail.

Check Your Progress

A. Multiple Choice Questions

1. What is the foundation of a creating character, props and scene for storyboard (a) Painting (b) Sketching (c) Script (d) Screenplay

2. For sketching and storyboarding use (a) graphite pencil (b) colour pencil (c) charcoal pencil (d) graphite and charcoal pencil

3. Which is not included in H type pencil (a) 2H (b) 6H (c)10H (d) 9H

4. As the number increases in "H", the pencil gets (a) softer and stroke darker shades (b) harder and stroke lighter shades (c) softer and stroke softer shades (d) harder and stroke darker shades

5. 9B pencil can help (a) to shade the darkest area (b) to create light shades (c) to tone the lightest area (d) to bright the darkest area

6. This pencil is not perfectly black rather created silver grey(a) pencil charcoal (b) vine charcoal (b) stick charcoal (d) HB pencil

7. The tips of blending stumps are (a) soft (b) hard (c) rough (d) sharp

8. The hard pencils are used for (a) general sketching (b) drafting house building (c) drawing (d) storyboarding

9. Normal drawing paper is between (a) 50gsm to 100gsm (b) 100gsm to 150gsm (c) 75gsm to 200gsm (d) 150 gsm to 250 gsm

10. This eraser is softer than rubber eraser (a) Gum eraser (b) Pink eraser (c) Kneaded eraser (d) Vinyl eraser

B. Fill in the blanks

1. The pencil becomes a physical link between the eyes, ____ and hands.

2. In HB pencil H stands for_____ and B stand for_____.

3. The 9B pencil is the darkest and_____ to stroke on paper.

4. Vine charcoal is a burnt_____.

5. to blend or smear or smudge the strokes of graphite pencils,_____ is used.

C. State True or False

1. Someone can produce lines of different width, shade, textures and tonal spacing depending on the way hold the pencil and the pressure put on that.

2. In Graphite pencil, B stands for brightness of the pencil lead.

3. The blackness of pencil increases if go in order from 2B to 9B.
4. Stick charcoal comes in a range of hard and soft and in different colors.
5. Eraser is not useful for blending.
6. Kneaded eraser works by lifting the graphite and charcoal pigments off the surface.
7. Blending stumps are used to blend stroke of graphite pencil.
8. The Hard pencils are used basically for outlining the final sketch.
9. Different texture can be achieved by adding highlight and shadows.

D. Short Answer Questions

1. What is the role of sketching and drawing in Storyboarding?
2. Explain different types of pencils for drawing.
3. Explain different types of paper for drawing.
4. What is the weight of a paper and how it impacts drawing?
5. Write the use of charcoal in sketching.
6. Write about different types of erasers and their uses in sketching?
7. What is the importance of applying texture in Drawing?

Session 2: Sketching Techniques

Once Sakshi participated in drawing competition, where she has to sketch the drawing by looking at it. She realizes it as a difficult task, as she did not know how to draw complex shapes using simple sketching techniques. She wanted to know all about this type of sketching techniques. Her teacher explained all about this technique through demonstrating the sketching. (Figure 2.1)

Fig. 2.1 Sakshi sketching by observing

In this Session, you will understand all about the sketching techniques to draw basic shapes by using free flow line. For such task you will have to break down the complex object into simple shapes. Your observation and recording method of drawing and sketching will make you expert to create landscape, waterscape and other form of sketching.

2.1 Introduction to sketching

Storyboard is a rough draft of the movie. The production of movie it all depends on storyboard. Hence it is important to create a more information storyboard. Sketching is one of the important aspects of storyboard. It is important to communicate actions using

drawing and sketching. Sketching is the process of scribbling a rough outline of an idea on paper. This allows to quickly accomplished the idea on paper. Storyboard artist should be well versed with drawing the basic objects such as car, boat, house, person, or tree, with simple shapes. This is especially useful for storyboarding, as it requires a large number of rough sketches. Let us draw some rough sketches of bicycle as shown in Figure 2.2.
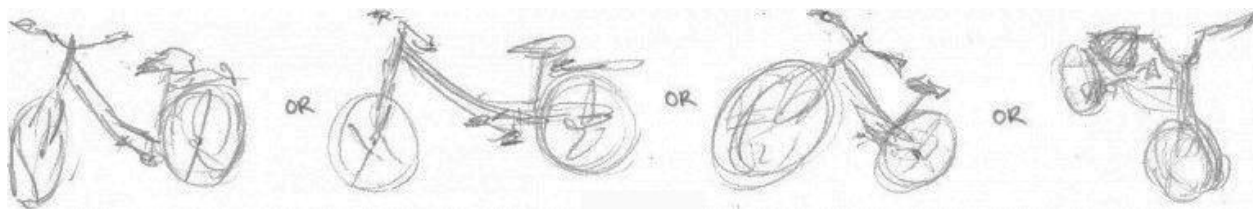
Fig. 2.2 Rough sketches of bicycle

2.2 Drawing basic shapes

Every shapes are created from some basic shapes like line, curve or circle. Hence, it is essential to practice some basic shapes for drawing complex shapes. When drawing, ghost the stroke just above the surface of the paper several times and drop the pencil tip lightly on to the paper to master a single smooth, wobble free line. Practice and master doing this from a single angle. To draw line or curve at a different angle, just spin the paper instead of changing the stroke. Simply move your hand and build the pencil mileage to produce a drawing. It is always a good practice to use the sketchbook for sketching.

There are four different shapes known by the term SICO, where S Stands S-curves, I stand for straight line, C Stands for C-curves and O stands for Ellipse. These are the basic shapes to start withdrawing. It is possible to draw any object using SICO. It helps to improve the drawing skills. Intensive practice is required to achieve the skills in drawing. The SICO shapes are shown in Figure 2.3.
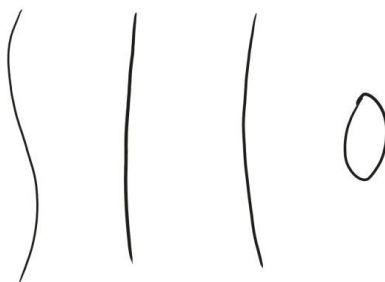
Fig. 2.3 SICO drawing shapes

2.2.1 S-Curves

S- curve is the simple curve looks similar to S letter. Mastering S curve will help in creating fluid and expressive drawing. It is a general practice to draw S-curves with a delicate smooth curve that look like a straight line. It is possible to trace an already drawn S-curve smoothly with delicate stroke. The reverse S-curve can be drawn through practice. Try to draw S-curve as shown in the Figure 2.4.
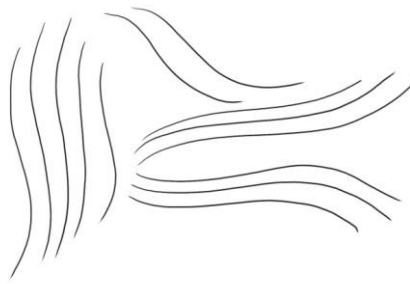
Fig. 2.4 S-Curve

2.2.2 Straight Lines

The second letter I in SICO represents a straight line. It gives clarity and makes the sketch organized. It is possible to draw straight lines just by making two dots and drawing freehand line that passes through both dots in single strokes. Practicing this technique slowly in the beginning and then increasing the speed further builds the hand and eye coordination to draw the stroke as per requirement. Practice to draw straight lines as shown in Figure 2.5 to improve your drawing skills.
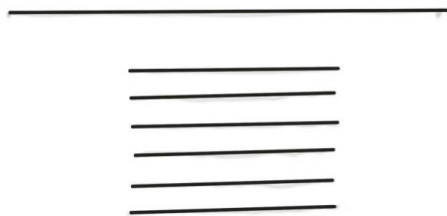
Fig. 2.5 Straight line

Practice to draw straight lines on drawing paper without using measuring scale. Try to draw as many as straight lines with freehand as shown in Figure 2.6
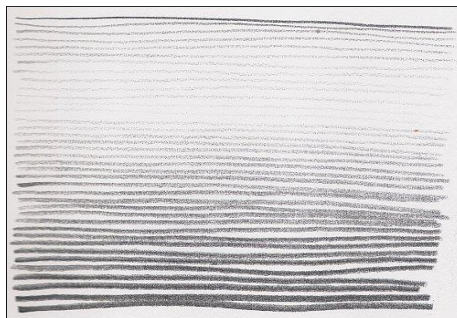
Fig. 2.6 freehand drawn parallel straight lines

Follow the following tips for drawing

1. Sit in comfortable position and place paper so that there should be no obstacle to draw.

2. Holding with tight grip will decrease the chances of getting straight lines. So while drawing the lines hold pencil with light loose grip.

3. Press the pencil lightly on paper while drawing. Pressing the pencil too much on paper will increase friction and resistance. It will make it difficult to control the free flow of pencil.

4. Try to focus on the tip of the pencil and its point of contact with the paper.

5. Try to keep wrist and hand still and use whole arm to draw straight lines.

6. Draw it faster using arm flow will give better results.

7. To draw perfect horizontal or vertical lines, use drawing paper as a reference. try to draw parallel lines along to the paper edge.

8. Make more drawing to improve drawing skills.

2.2.3 C-Curves

Third letter of SICO is C curve, used to show the object or human in action. It is also used in character drawing. This shape is similar to alphabet C. To draw the C curve, just make three dots draw smooth, graceful lines that pass through these three dots.
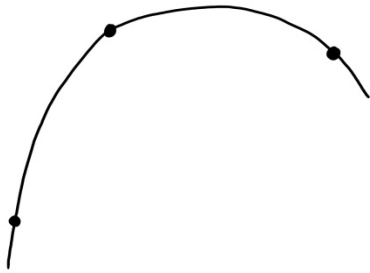
Fig. 2.7 C-curve

2.2.4 Ellipse

An ellipse is a very difficult shape to master because of the different perspective views. It is used to draw a circular object when viewed from different angles as shown in Figure 2.8. Practice to draw smooth ellipses of various sizes.
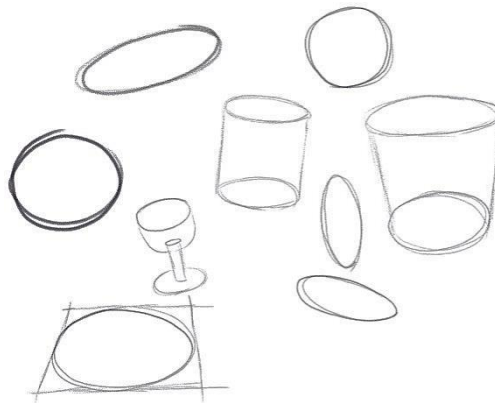
Fig. 2.8 various shapes created by Ellipse

Assignment 2.1

Practice drawing different shapes using S curve, C curve, Straight line and ellipse.

2.3 Create free flowing line

In the beginning, it is good to use free flowing lines that are loose and lightly drawn. Holding the pencil grip is also an art. Tightly holding the grip can make you tiered within an hour. So, adjust pencil grip and keep your hand relaxed. Figure 2.9 shows an example of free flow drawing.
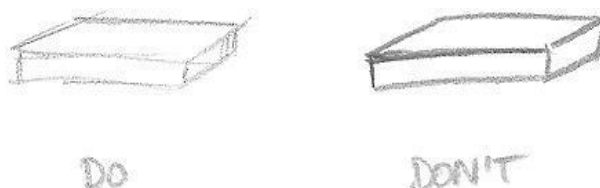
Fig. 2.9 Free flowing lines

Drawing requires practice to strengthen the muscle memory. At the time of sketching initial ideas focus should be concentrated on general outlines and things like size, form, and angle. The Practical Activity 2.2 illustrate to draw a basic circle shape using free flowing lines.

Practical Activity 2.2 – Create a circle using free flowing lines.

Step 1. Sketch a circle using bunch of loose lines, as shown in Figure 2.10.

Fig. 2.10 create circle using loose lines

Step 2. Now try to refine shapes after initial sketch. For this find the area for improvement. Just sketch over it till you get desired result, as shown in Figure 2.11

Fig. 2.11 Refine shape

Step 3. Keep on refining and repeating the step until you get the shape as shown in Figure 2.12

Fig. 2.12 Refine the shapes repeatedly

Step 4. At the end use more confident lines to define the shape of circle, as shown in Figure 2.13. Erase the scribble lines or let them disappear naturally as continue to work on drawing.

Fig. 2.13 Perfect circle

Assignment 2.2. Sketch following shapes. (Figure 2.14)
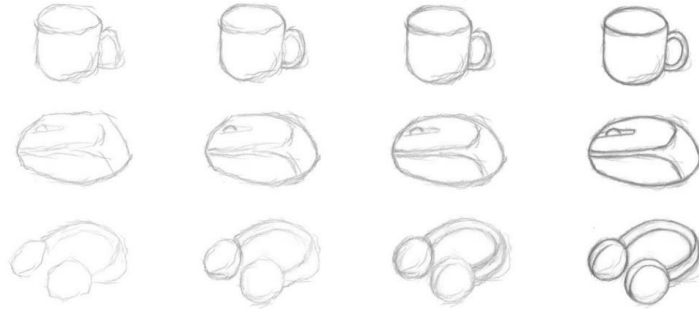
Fig. 2.14 Different sketching object

2.4 Breaking down the object in to simple shapes

Breaking down the complex object into simple shapes is a good technique of sketching. The complex picture or entire scene such as market or landscape can be break down in simple shapes to sketch it.

Initially all the shapes have some primitive forms such as cylinders, cubes, or square. Start by blocking the form figure then add some basic structure on it and finally add some more detail to fulfill purpose of storyboard as shown in Figure 2.15 (a), (b), (c).

Fig. 2.15 (a), (b) and (c) Chair Drawing Steps

Practical Activity 2.3 – Create the sketch of the given object. (Figure 2.16)

Fig. 2.16 Object for sketching

Procedure

Observe the object shown in Figure 2.17, and follow the steps.

Step 1. Sketch the Overall Structure.

Step 2. Identify Secondary Shapes

Step 3. Define the Subject
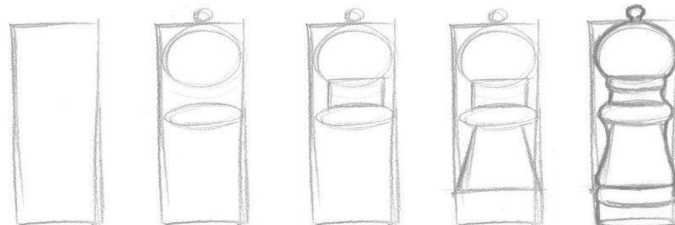
Fig. 2.17 Different steps of sketching

Assignment 2.3

- Create shapes of aeroplane, bus, bicycle, car by using simplifying the shape.
- Create the following scene by using breakdown the object technique. (Figure 2.18)

Fig. 2.18 Scene for Sketching

2.5 Observation and Recordings

The drawings in storyboard is always somehow inspired by real object and incident. So before start drawing any life sketching, try to check the required parameters to draw. The first step to draw any image is to observe and read it carefully. Observation has to be done with a set of proper readings to get a clear image in mind. (Figure 2.19) It helps to make sure that everything portrayed is clear.
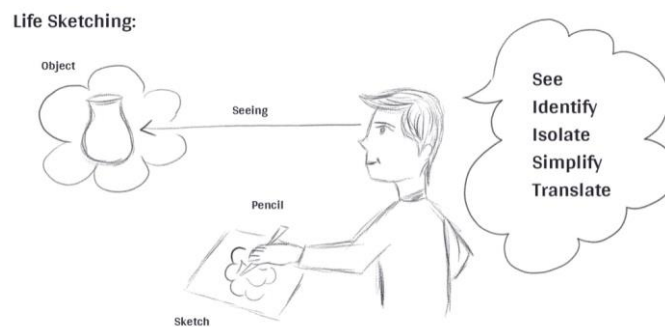
Fig. 2.19 Proper way of life sketching

Landscape sketching especially drawing Trees in particular requires deep observation and readings to create it. It can be more beneficial for young and new designers. They while interpreting and studying different sketches can deal as a visual bank for ideas that can be in use later as inspirations for the future. It is shown on Figure 2.20 (a) & (b) life sketching and 2.21 picture framing.

Fig. 2.20 (a) & (b) Examples of life sketching
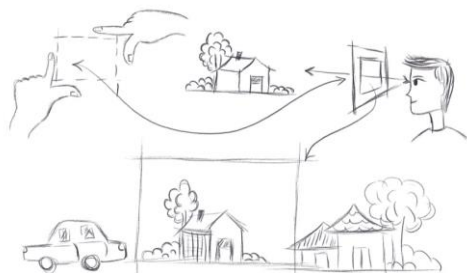
Fig. 2.21 Importance of picture framing

Assignment 2.4

Collect 3 or 4 objects. Place them on a table at eye level. Not from a suitable angle, draw from pencil as it is lying on the table. Focus on the light and shade along with the foreground and background of the objects. Do shading with any desired pencil shading technique.

2.6 Landscape Sketching

Elements included in a landscape sketch are Trees, Shrubs, Plains, Hills, Water, and some man-made objects, such as House. The element required to create a landscape doesn't mean to use all at once. It is hard to imagine a desert full of water or a hill full of trees with observation. (Figure 2.22) That means we need to use these tools to our advantage.

Therefore, train your eyes to look at things with a proper composition whether it is landscape or any book in front of or in the blackboard. Start by choosing an appropriate angle for viewing. The composition is always the key to better results, every time the beautiful landscapes or objects are not available to capture. So always remember to have a keen observation of your surroundings and then the accuracy of image recording.

Fig. 2.22 Re-sketching by taking reference from paint lane art channel Trees

As mentioned earlier, trees are the most crucial element to draw and the most difficult as well. It is because trees are adaptive with surroundings, and so they can grow with time and can differ in shape, color, and sizes with differ in coordinates. Some trees bloom in the spring season while some lose their leaves in winter. It can alter the visual representation of trees. But they are also adding various elements such as dust, snow, water. Trees can also differ in their branching structure, and hence the complete appearance can be different. It is shown in Figure 2.23 illustration on how to draw a tree, Figure 2.24 without foliage and Figure 2.25 with foliage.

The trunk of an older tree can reveal the crunch or the bark. The roots of an older tree can be displayed by the soil eroded over that side. These are some characteristics resulted only because of observation and recordings. Each artist has their perspective towards looking at a thing, as we all are different and not the same. So, some can have an eye towards detailing by default.

Step by step illustration on how to draw a tree

Step 1: Outline the form and major trunk structure.

Step 2: Fill in minor branching.

Step 3: Add details and shading.
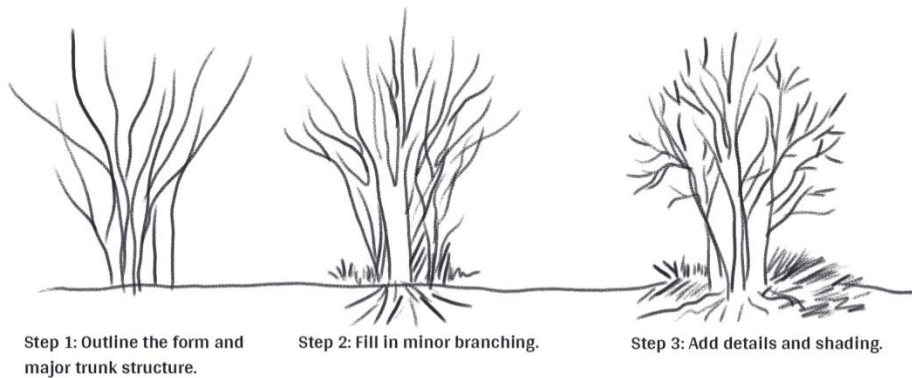
Fig. 2.23 Step by step illustration on how to draw a tree

Without Foliage :
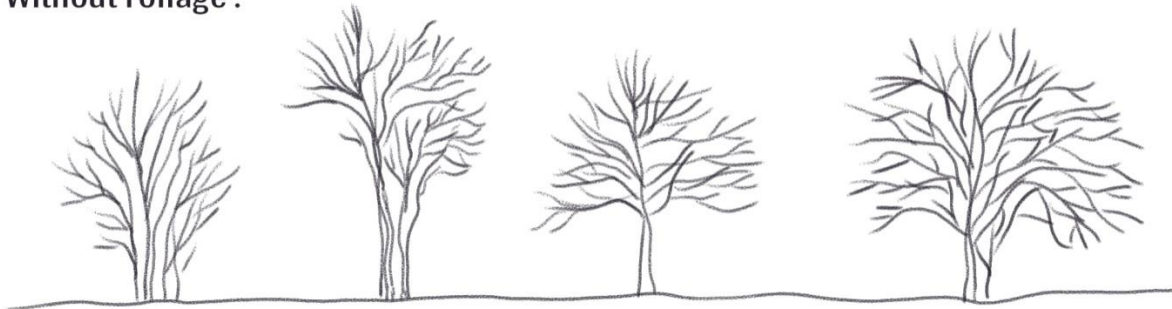
Fig. 2.24 Example of Without foliage

With Foliage :

Fig. 2.25 Example of with foliage

2.7 Landforms

Hills, valleys, and plains with occasional rocks outcrops are some geographical features of landforms. They are mostly found with more than one element in most terrain. They make the drawing more appealing to see. This is not only helps to make more layers but also make a better composition.

The artist must have a keen observation power to see how the elements interact and express while drawing the landform. Simplifying the various layers within a few lines is an important element for a good pencil sketch. The only trick is to record and observe. Open and study the structure of various landforms and identify the flow within the valley and the hill. Also, note the bumps in the ridge lines. Observe the direction of the sun, and the way ridges and valleys react to different light conditions. (Figure 2.26)
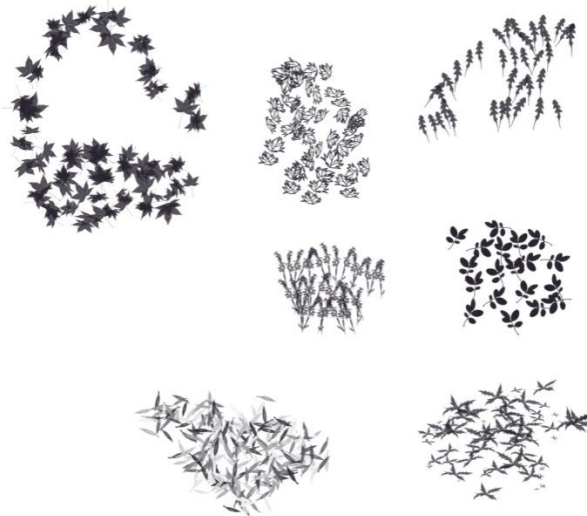
Fig. 2.26 Tree leaves shades and pattern

They require an expressive line detailing that pencil can do the best for it because of their soft lead tip. It is very pressure sensitive and can become sharp-pointed in seconds. As it is very accurate for details, no other drawing medium can achieve the results even close to it. (Figure 2.27)
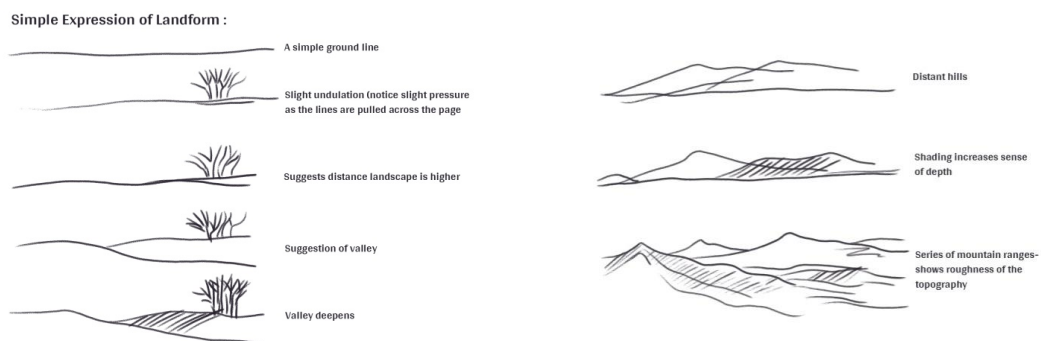
Fig. 2.27 (a) & (b) Simple expressions of landform

2.8 Water Bodies

Water is generally stored in the form of Lake, Pond, River, Ocean, and Waterfall. It means water is dependent on rock solid objects and cannot be extracted alone. These extra assets, such as the edge of a pool, shorelines, rock, and cliffs next to the waterfall add extra detailing to a scene and thus make it complete.

Water can also be used for expressing a particular theme behind an image, like a boat with water waves around it, implying that the boat is moving. Some water thrashing near the seashore can show speedy wind. Even the reflections over the surface of the water can add details to a still frame. The best way to draw any water surface is to start with a simple horizontal line. (Figure 2.28)

A pencil will be a great tool to start. Each time rotate the pencil in hand. Use its sharpness for creating a consistent line. Use short strokes to create a slightly uneven surface. For waves, use short, curvy strokes to put the waves in action. These all can be used as a pattern. Thus, repeat them for a larger scale or to add depth to it. Vary the Shading within water waves, which can also work as a light-reflecting source somewhere in the scene. (Figure 2.29)

Fig. 2.28 Simple expressions of water
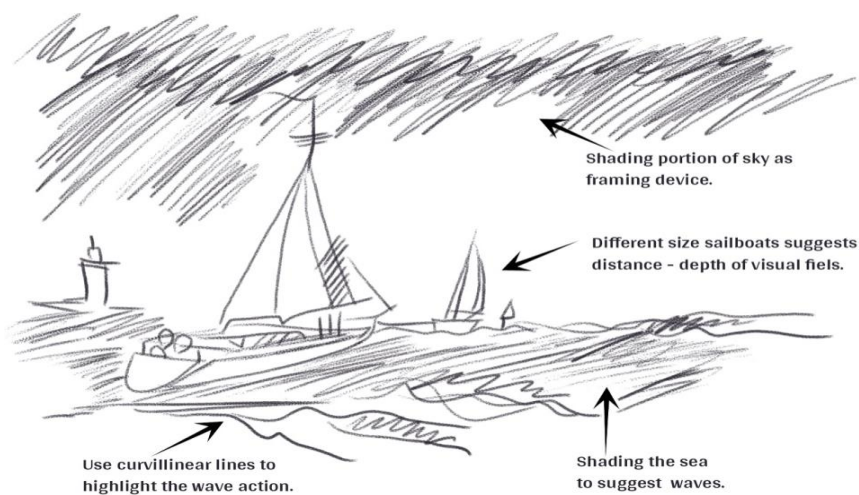
Fig. 2.29 Shading technique of land and water

Assignment 2.5

Draw a landscape by memory or reference. Shade the landscape with different grade pencils. Keep in mind about the tonal variation, light and shade.

Summary

- Learn S-curve, straight lines, C Curves and Ellipse to draw any shape.
- S curve helps to create fluid and expressive drawing.
- Ellipse have perspective view; hence it is difficult to draw initially.
- Landscape sketching requires deep observation and readings for creating it,

especially drawing Trees in particular.

- Elements that are included in a landscape sketch are Trees, Shrubs, Plains, Hills, Water, and some man-made objects, such as house.
- The composition is always the key to better results, as every time beautiful landscapes or objects cannot be captured.
- Trees are adaptive with surroundings, and so they can grow with time and can differ in shape, color, and sizes with differ in coordinates.
- Each artist has their own perspective towards looking at a thing, as we all are different and not the same. So, some can have an eye towards detailing by default.
- Hills, valleys, and plains with occasional rocks outcrops are some geographical features of landforms.
- Water is generally stored in the form of Lake, Pond, River, Ocean, and Waterfall.
- For waves, use short, curvy strokes to put the waves in action. These all can be used as a pattern, repeat them for a larger scale or to add depth to it.
- Gesture drawing, as the name suggests, establishes the movement of a figure.
- Observe and record our movements from the top to the spine and through the legs; this is often the road map for action.
- For understanding gesture drawing more, study action sports, which can offer a great opportunity to learn.

CHECK YOUR PROGRESS

A. Multiple Choice Questions

1. In SICO Shapes, I represent (a) straight line (b) S curve (c) C-Curve (d) Ellipse
2. Drawing practice strengthen (a) hand (b) mind (c) muscle memory (d) hand and eye co-ordination
3. Which of the following components does not includes simple landscape (a) Trees (b) Shrubs (c) Plains (d) Water bodies
4. What should be the first thing before starting the sketch (a) An appropriate viewing angle (b) Sharpening the pencil (c) Understanding the director's vision (d) Understanding the sketch
5. Geographical features consist of (a) water (b) hills (c) soil (d) sky
6. What is the most difficult and important element to draw in a landscape (a) Water (b) Human (c) Hills (d) Trees
7. These combinations make the image more interesting to see and are better themes for drawing a landscape (a) Park and people (b) Hills, valleys, and plains (c) Car and Bikes (d) Building and road
8. Which of the following is the best means of rendering land forms due to the expressiveness of the soft lead tip (a) Pen (b) Pencil (c) Paint Brush (d) Electric Pen
9. Which of the following highlights the mirror effect and the stillness of the water surface (a) Reflection (b) Refraction (c) Depth (d) Shine
10. For creating water waves use (a) short, curvy strokes (b) Long, straight strokes (c) Zigzag strokes (d) Symmetrical stroke

B. Fill in the blanks

1. An ellipse is a very difficult shape to master because of the different _____views.
2. In the beginning of sketching, use_____ lines that are loose and lightly drawn.
3. Break down the complex object in to _____shapes when sketching.
4. A good _____ sketch is a creation that includes trees, shrubs, and water of components.
5. Most important landscape elements are _____.
6. The branching structure of _____ can dictate different species and hence the complete appearance, with or without leaves.
7. Geographical features consist of hills, valleys, and _____.
8. Lighting of _____ shows how the ridges and valleys react to specific conditions.
9. The pencil is the best means of rendering landforms due to its _____ .
10. The _____ of the line can vary with each turn, creating a simple but expressive illustration of the landscape profile.

C. State True or False

1. Landscape sketching and sketching of trees in particular provides one of the best vehicles for demonstrating the importance of observation and recording.
2. We must train our eyes to see components of the landscape image as a good composition.
3. When drawing the landforms, the artist does not have to observe the interaction and expression of the elements.
4. Water Bodies of water are generally contained as a lake, pond, river, waterfall, or ocean.
5. The reflection hides the mirror effect and the stillness of the water surface.
6. Quick and rough sketches are bad for practicing figures in action.
7. Studying repeated action sports in a group offers a great opportunity to practice gesture drawings and learn to see the essentials.

D. Short answer questions

1. How to create S Curve, C curve and Straight line.
2. How can the shapes cab be simplified? Give a suitable example.
3. Why is observation an essential aspect of making a good sketch?
4. How observation and recording is an important element for Landscape sketching?
5. What is landscape sketching?
6. Why are trees the most difficult as well as important sketches to draw?
7. Explain different landforms.
8. Define water bodies?
9. Explain the Gesture and Action drawing method.

E. Assignment

1. List out some of your recordings while drawing a Landscape sketch.
2. Observe trees and list down the fine detailing of its characteristics

Session 3: Character Drawing

Raj went to see circus with his father. He saw many characters there, but he liked Joker the most. When he returns home, he tries to draw this character on paper. But, he found it difficult to show the emotions and gestures. The characterization is important and aspect for a storyboard artist. (Figure 3.1)

Fig. 3.1 Raj trying to draw picture of Joker

In this chapter, you will understand the characters in the script. You will be able to draw human character with proper body proportion with different poses.

3.1 Character Drawing

It is the integral part of story-boarding. An ideal storyboard consists of various characters. These characters have different attributes such as age, physique, behaviour, appearance and other specifications. Many stories and comics focus on dynamic characters. Hence it is essential to convey the right emotions and actions in storyboard. For example, if a story is full of emotions, actions or drama, then study emotions and the body language of the character as per demand of the script.

3.2 Character in Script

A character can be a human being, animal or creature in a story. In film and animation, character may perform actions or deliver dialogues in the story and move the story forward along storyline.

Script is written from the story. A story contains various characters. To create a script from story first it should understand clearly. Then identify and list out all the characters in the script. After reading the script, imagine character's appearance and personality. Then figure out all its characteristics. It will help to imagine and draw the character's figure. It is important for the audience to connect the character. Before drawing character, collect all the important characterizations of the character. Collect all the pictures looking similar to character will help to draw particular character with all the important characterizations.

3.3 Key points to draw a character

The physical appearance of a person is the first expression. Following points should be considered to draw a character.

Gender of character – The gender of character, male or female is the matter of important concern in any drawing.

Physical height of character – Physical height of the character is another important criteria to consider while drawing.

Body type of character – It is important to notice body type of the character such as muscular body, fat, slim, skinny or athletic.

Age of character – Age is another important concern while drawing a character.

Physical appearances of character – The physical appearance of the character including hair style such as long hair, short hair, or curly hair, is also important to know.

3.4 Drawing simple and effective character using basic shapes

The basic shapes such as circles, oval, rectangle and triangle are the basic building blocks for any drawing. A rough drawings or thumbnails helps to understand the basic shape, size and proportion of character. All these different shapes will add unique characteristics to character's appearance.

3.4.1 Squares or Rectangles

Squares and rectangles can be used to draw fat, bulky or heavy character. These shapes will display the character's physical strength and heaviness. The rectangles and squares shapes are used to draw muscular and warrior type characters. These shapes represent the stability, strength and heaviness.

3.4.2 Circles and Ovals

Circles, ovals and curves will add softness, friendly look, cuteness and simplicity to the character. For example Mickey Mouse is primarily made up of circles and ovals. The Practical Activity 3.1, depicts the steps for drawing to make a character Mickey Mouse.

Practical Activity 3.1 – Draw Mickey Mouse using circles and ovals

Step 1. Draw some circles and ovals as shown in Figure 3.2 (a)
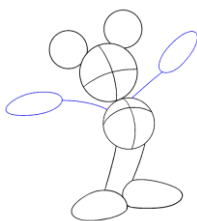
Fig. 3.2 (a) Draw circles and ovals

Step 2. Draw hands and legs of Mickey Mouse as shown in Figure 3.2 (b).
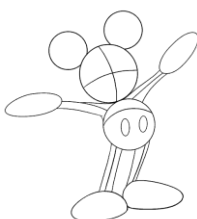
Fig. 3.2 (b) Drawing hands and legs

Step 3. Draw Mickey Mouse face, pant and shoes, as shown in Figure 3.2 (c).

Fig. 3.2 (c) Drawing Mickey Mouse face, pant and shoes

Step 4. Now draw eyes, nose, tail and hand as shown in Figure 3.2 (d)
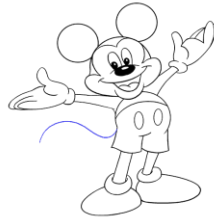
Fig. 3.2 (d) Drawing eyes, nose, tail and hand

If the script has number of characters, then all the characters should be differentiated on the basis of their appearance so that the viewers can identify each and every character different from each other. For instance, it is possible to draw a cartoon character using circles and oval. The sequences of steps are graphically shown in Figure 3.3.
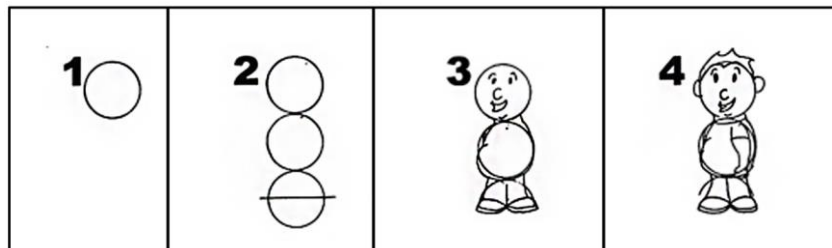
Fig. 3.3 Steps of character drawing using circles

3.4.3 Triangles

Triangle are used to show the character look evil, terrible or fearful. The pointy triangle shapes will make this type of characters look like a bad man or villain, as shown in Figure 3.4. The designers mostly use triangles and pointy shapes to show the villains more danger and evil.

Fig. 3.4 Drawing evil character using triangle

3.4.4 Draw simple character using basic shapes

The Figure 3.5 shows to draw simple character using basic shapes.

Fig. 3.5 Character drawing using basic shapes

The different shapes need to mix and match to create interesting characters in the story. For example, triangles are used to show the villain scary. Some circles can also be used to feel the character funny and comic. It is possible to give different look and feel to the characters. There is nothing more upsetting than seeing twelve characters to line up together with the same weight, height, size, and shape. Different postures and poses help to give more personality to the character's shape as well.

3.4.5 Drawing character's face using basic shapes

It is very easy to draw character's face using basic shapes. An appropriate shape can be selected to draw the face of the character that suits to the expression described in the story. Figure 3.6 shows the typical face expression drawn using circle, triangle and rectangle.
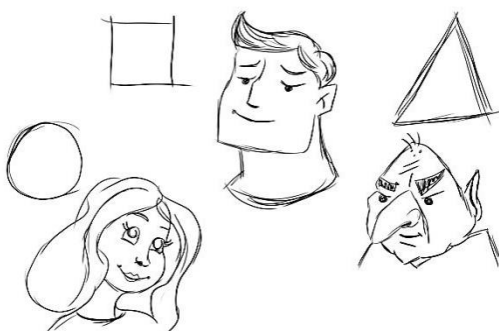
Fig. 3.6 Drawing character faces using different basic shapes

Assignment 3.1

Draw different characters from the following shapes. (Figure 3.7)

Fig. 3.7 Different shapes

3.5 Minimum Viable Character (MVC)

A minimum viable character (MVC) is the simplest character, to show emotions, poses and to act for the purpose of story-boarding. The examples of MVC are shown in Figure 3.8.

Fig. 3.8 Examples of minimum variable character

A minimum variable character should be flexible so that variation can be created quickly. It should show some action and emotions, although they need not be attractive or pretty.

3.5.1 Drawing minimum viable character

To draw MVC character, consider any simple base shape and give a facial expression on the top. Drawing arms and legs to the base shape will make it the MVC character. An appropriate shape may be used for the selected character. For example, tall thin shape can be used for tall & thin guys as shown in Figure 3.9.
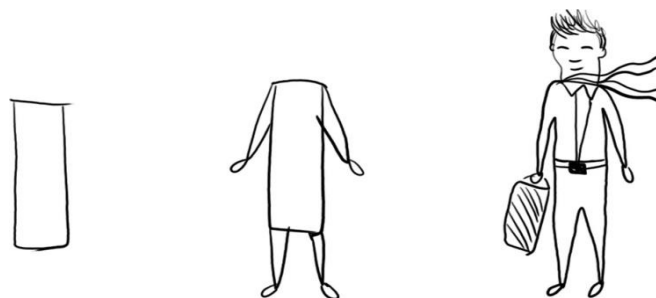
Fig. 3.9 MVC drawing for thin and tall characters

A bulky and heavy shape can be used for wider and healthier guys as shown in Figure 3.10.
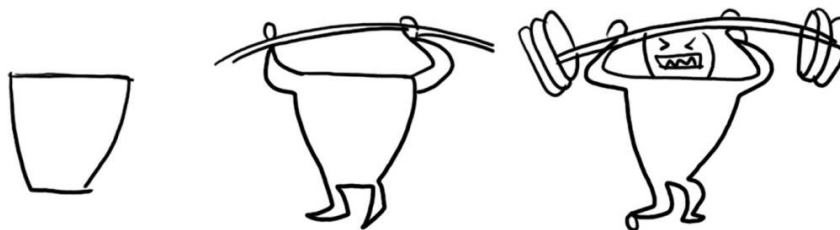
Fig. 3.10 MVC drawing for wider or fat characters

An hourglass shape or simply triangles can be used for woman character, as shown in Figure 3.11.
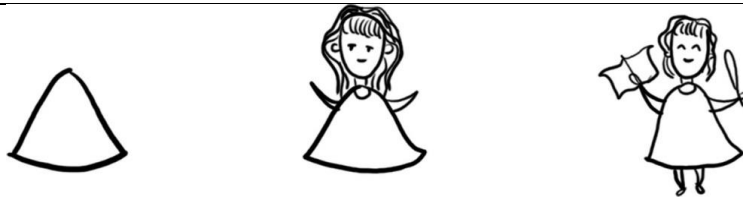
Fig. 3.11 MVC drawing for female characters

3.6 Draw human characters

When drawing a human character, it is important to simplify body, hands, and face, for clarity. Expression and pose are another important concern of human character. Figure 3.12 shows some typical human character drawings. Observe the actions and expressions of these characters. It depicts the personality of the character.

Fig. 3.12 Human characters

3.6.1 Head

A head can be as simple as a circle. Imagine a human head as a sphere in space. Adding vertical and horizontal axis lines describe the angle of the head as shown in Figure 3.13.
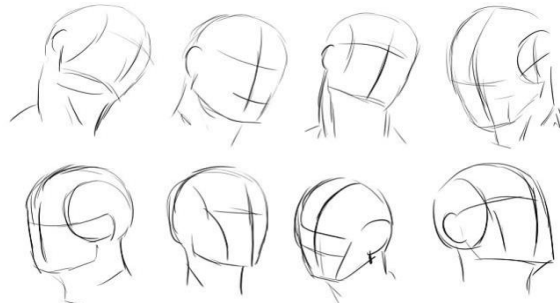
Fig. 3.13 Add vertical and horizontal axis line

It is possible to point the face in any direction by moving the axis lines off-centre. A carrot line shape is used for a nose to point the head to look in desired direction. Male and female face can be distinguished by using the sphere as a base and then modifying the shape. Typical male faces are shown in Figure 3.14.
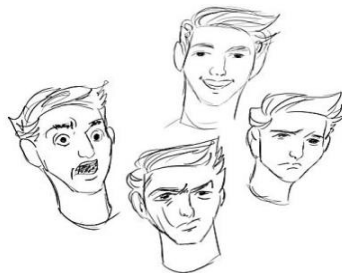
Fig. 3.14 Male Face

The rounded upper part of the face is oval. The lower part of the face is wide and angular to give the face a more masculine appearance. The female face should be curved with no hard angles. The typical female faces are shown in Figure 3.15. Observe the expressions of these faces. One can also give the age group of the character.

Fig.3.15 Female face

Typical drawing of human heads with different angles are shown in Figure 3.16. Observe the expressions and angles of these heads. It shows expression and intensity of the character.
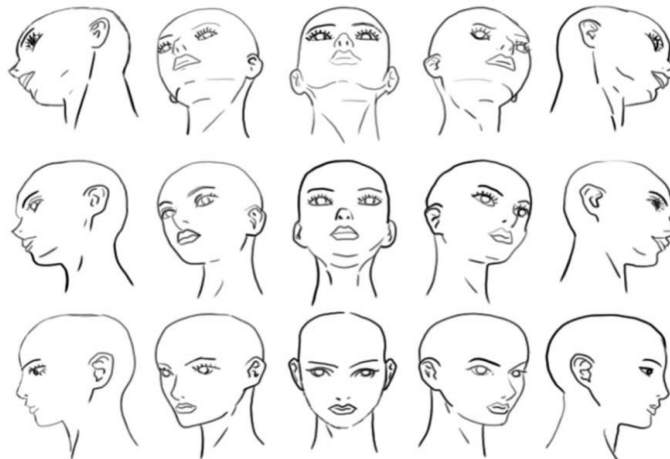
Fig. 3.16 Drawing heads with different angles

Figure 3.17 shows the steps to draw front view of face. It is possible to draw the face of given character with related expression using the basic shape circle.

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Draw a cricle	Draw a cross line	Draw jaw	Draw outline	Details
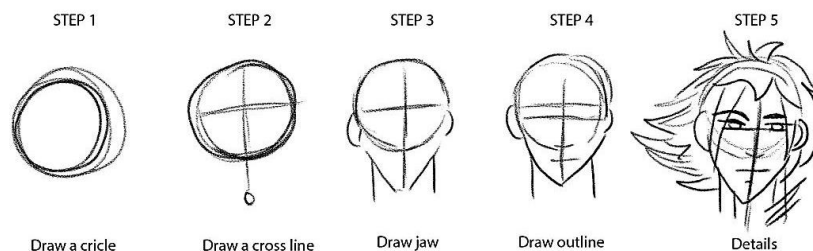
Fig. 3.17 Front view drawing of character's face

Figure 3.18 shows the steps to draw side view of character's face.
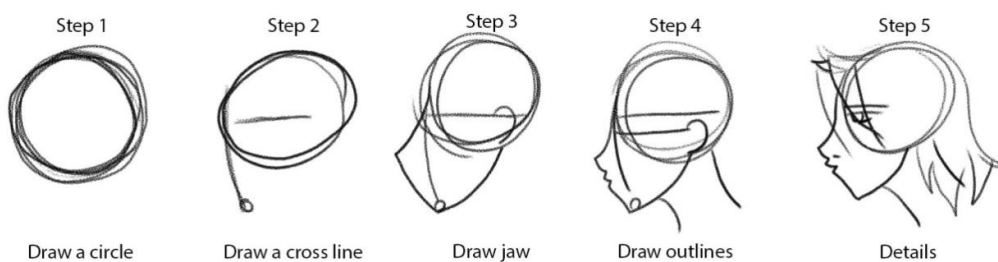
Fig. 3.18 Side view drawing of face.

Perspective views represent the way object appears. This drawing is similar to photograph. It includes depth and dimension in flat image. Figure 3.19 shows the steps to draw perspective view of face.
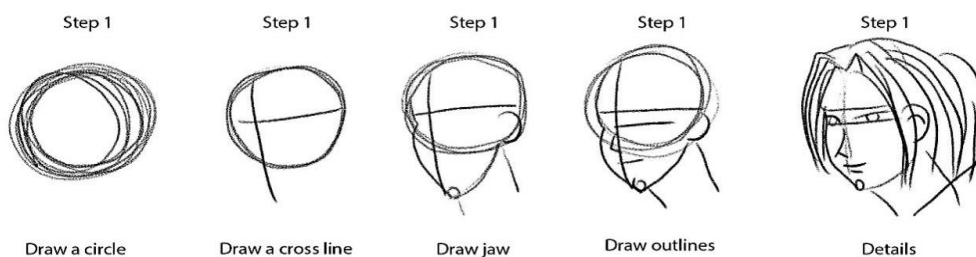
Fig. 3.19 Perspective view drawing of character's face

3.6.2 Hands

Human hands are important part of body that shows many actions. It plays an important role to depict the action of a character. It is possible to draw hands with various actions. Figure 3.20 shows the basic hand drawings. To show the hand simply draw a box and add five fingers to it. Figure 3.21 shows the different hand shapes.

Fig. 3.20 Basic hand drawings

Fig. 3.21 Different hand Drawings

3.6.3 Arms and Legs

In storyboarding, it is required to draw the characters that depict some actions in the story. Movements and actions of whole body express many things about the character. The actions and movement of arms and legs are important in storyboard. Figure 3.22 (a)-(d) shows the arm and leg shapes with different actions.
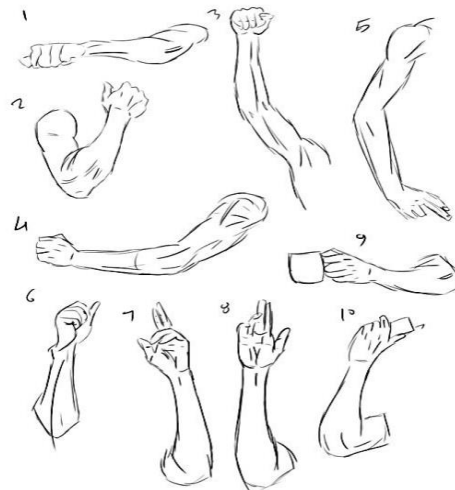
Fig. 3.22 (a) Male's arm shape
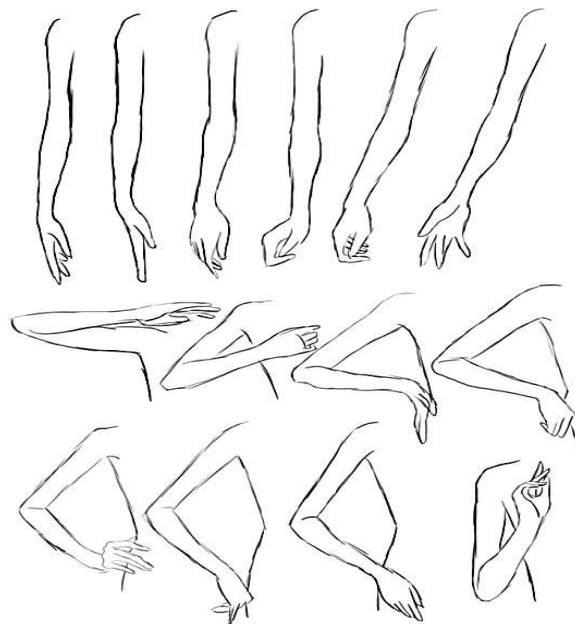
Fig. 3.22 (b) Female's arm shape

Fig. 3.22 (c) Male's leg shape

Fig. 3.22 (d) Female's leg shape

3.7 Drawing a Realistic Human Body Proportionally

It is not necessary to create any realistic and detailed drawing in storyboard. But in some cases, it is required to draw a realistic human body. So the knowledge of human body proportion is important. A well-defined human body drawing with accurate proportions will give the realism and integrity. Artists have been fascinated by the challenge of depicting accurate proportions of the human body.

3.3.1 Body Proportion

Relationship or ratio between the heights, widths and depths of a subject is known as proportion. To draw a believable likeness of any subject, proportional relationships as they appear is an important concern. Accurate proportion in drawing helps to draw realistic human figure. The unique qualities of each individual are part of the challenge, complexity and fascination of drawing.

The knowledge of a few general proportions can be very helpful for drawings. It gives a clear sensitive observation to drawing. The most common unit of measurement is the head of the figure, and the human body is generally thought to be between 3.5 and 8 heads tall.

3.3.2 Head count method

It is the method to understand the proportional drawing of human male body. Generally, the head count method is eight heads in height for the male body. There are persons with different height and physique, with various body types such as tall, fat, wide, athletic. The 8 head tall figure will have considerably longer legs, such as those of a runway model or heroic action figure. A normal realistic male body figure is approximately 3.5 heads tall.

3.3.3 Seven Figure drawing proportions to know

The human male body proportions are shown in Figure 3.26 (a). When the human figure leans toward or away, or sits or lies down, then the measurements become difficult and sometimes become hard to draw. This method of measurement should not be used in such situations. It is possible to draw a realistic human body in straight standing position by following simple steps as shown in Figure 3.23 (a).
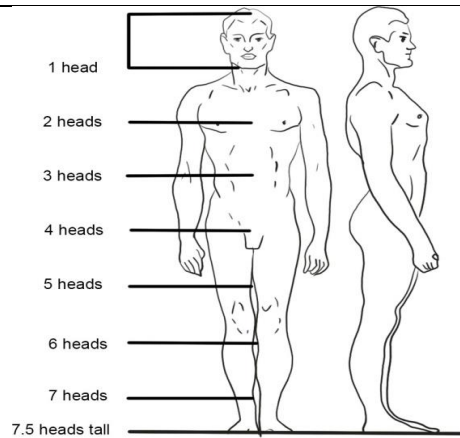
Fig. 3.23 (a) Human male body proportion

The figure is approximately 3.5 heads tall.

In this figure, the male human body is 3.5 head. So first draw a head shape and then measure it. After this multiply this head size with 3.5. So, this will be the human body size of the figure. This human shape is equivalent to seven and half heads of himself. About two heads down from top is the line of the chest, as shown in Figure 3.23 (a). About three heads down from the top of the figure is the navel, or belly button, as shown in Figure 3.23 (b).
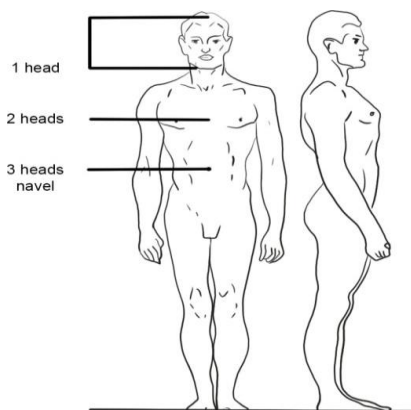
Fig. 3.23 (b) Human male body proportion

About four heads down from top is the pubic bone as shown in Figure 3.26 (c).
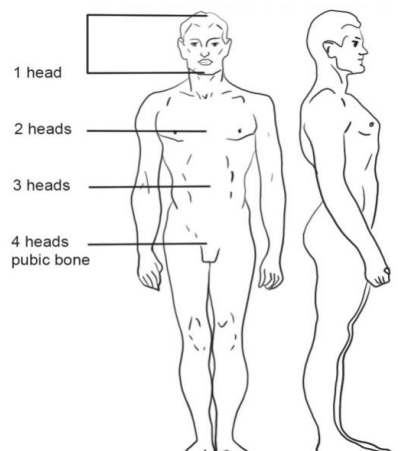
Fig. 3.23 (c) Human male body proportion

The pubic bone is approximately the half-way point on the body as shown in Figure 3.23 (d).

The pubic bone divides the figure vertically in half,It is about 4 heada down
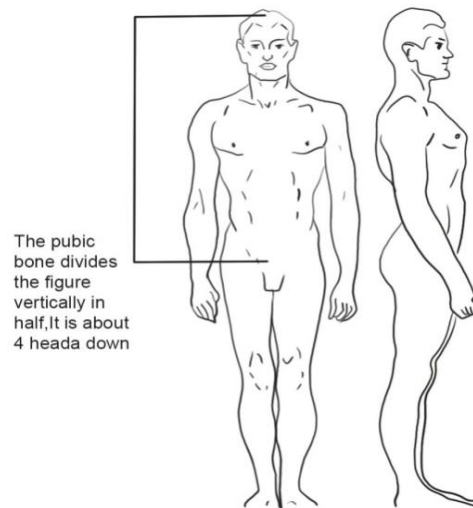
Fig. 3.23 (d) Human male body proportion

The wrists line up with the upper leg bone, as shown in Figure 3.23 (e).

Upper leg bone
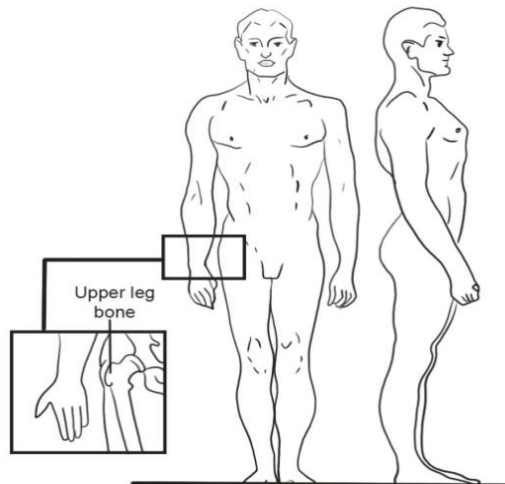
Fig. 3.23 (e) Human male body proportion

The elbows line up with the navel (belly button), as shown in Figure 3.23 (f).
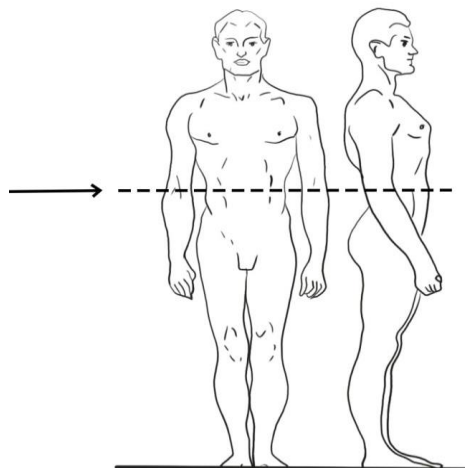
Fig. 3.23 (f) Human male body proportion

3.8 Drawing basic facial expressions

The basic facial expressions are very helpful in storyboard to show the expression of character more communicative. It is very important to show the expression in the close-up shot of a character. Figure 3.24 and 3.25 shows some basic facial expression of female character and male character respectively. It is easily possible to narrate the character looking at their expression.

Fig. 3.24 Different facial expressions of female character

Fig. 3.25 Different facial expressions of male character

Figure 3.26 shows of the side face expression of male human character. It is possible to identify the age of character by looking the face.
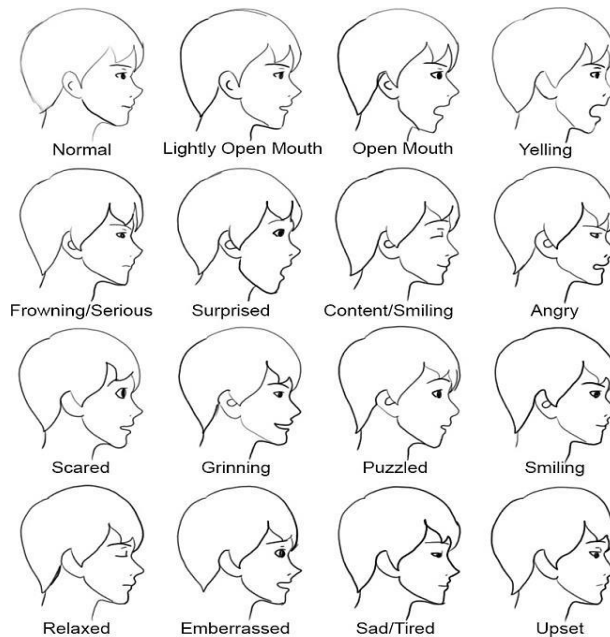
Fig. 3.26 Different side-face expressions of an male character

Assignment 3.2 Draw the facial expression of a person with Laughter, Shouting, Disbelief, Anger, Crying open mouth.

3.9 Drawing Gesture and Action

Gesture drawing establishes the movement of a figure. It requires the study of a human body, particularly how bones, muscles work with different movements. Observe and record these movements from the top to spine and legs. This can be the road map for action. After drawing it, draw the rest of the shapes around this line created. It is possible to understand gesture and action by practicing to draw the rough sketches of different gestures and actions as shown in Figure 3.27.

The action line is the starting point to build a skeleton. Then the shoulders, spine, and pelvis are drawn with precision. The other action can be drawn to show the movement around shapes.
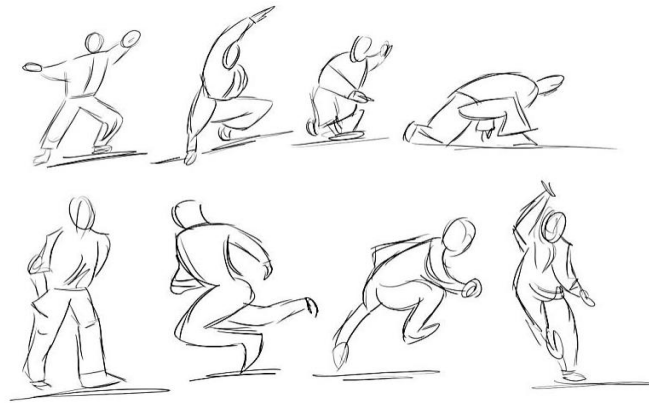
Fig. 3.27 Different gesture and actions

3.9.1 Poses

Pose is an important concern of human character. There are four components that forms the pose of human character head, torso, hips, and limbs, as shown in Figure 3.28.

Head is the first component to depict the pose. So, the first aspect is to position the head of the character.

Torso and hips are drawn to offset the shapes for flexibility and the impression of weight.

This order of body division should be used to draw the drawing of any human character. The better drawings can recognizable poses well to communicate ideas in the storyboards.
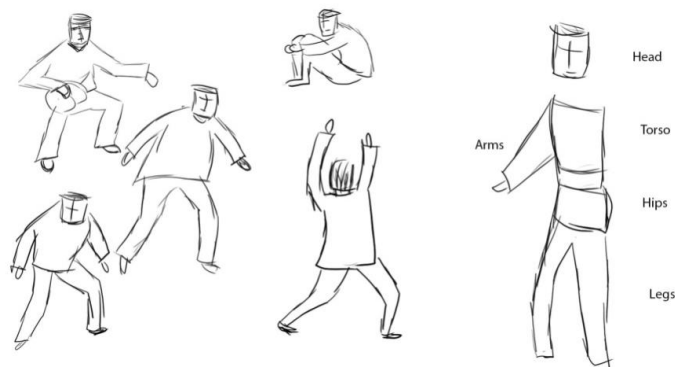
Fig. 3.28 Different Poses

Study action sports are another way to understand more on gesture drawing. The sports require the players to repeat their actions again and again while playing. The detail about the movement can be studied by the snap. To understand the character start with the basic stick figures as shown in Figure 3.29 those are easy to draw quickly.
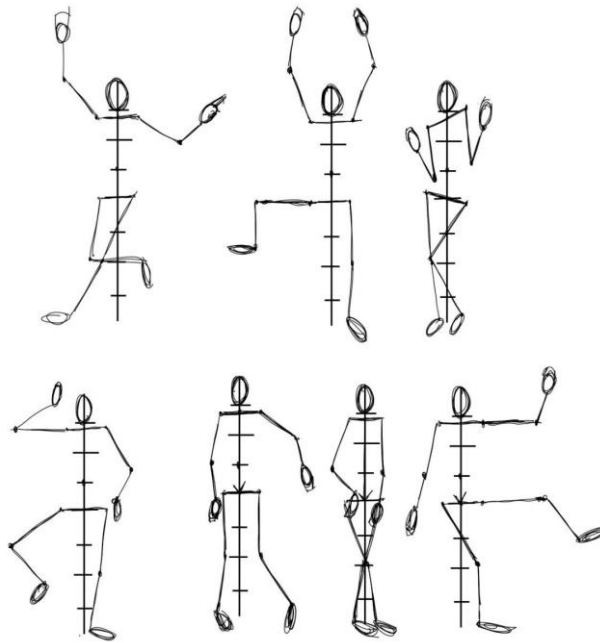
Fig. 3.29 Drawing different poses of basic stick figures with body proportion

Figure 3.30 shows the different poses in stick figures.
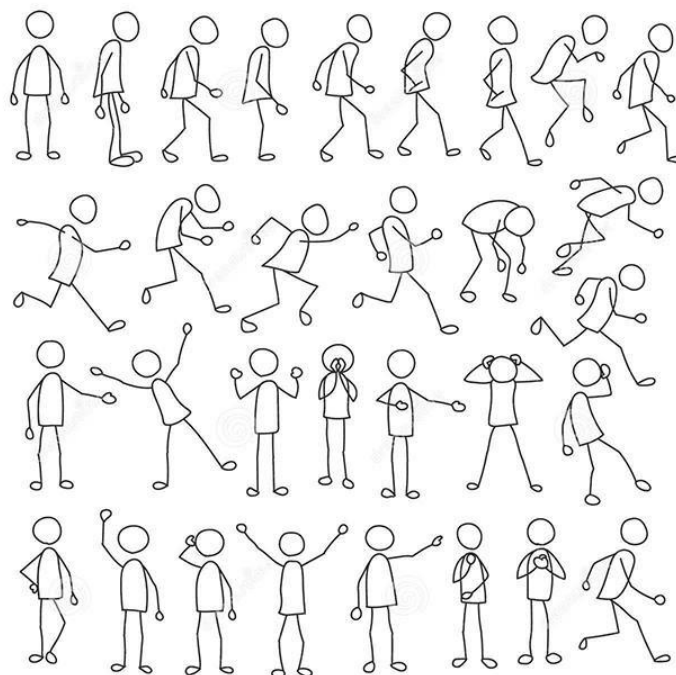
Fig.3.30 Drawing different poses with stick figures

In storyboarding, develop these stick figure into character drawing, as per the requirements as shown in Figure 3.31.
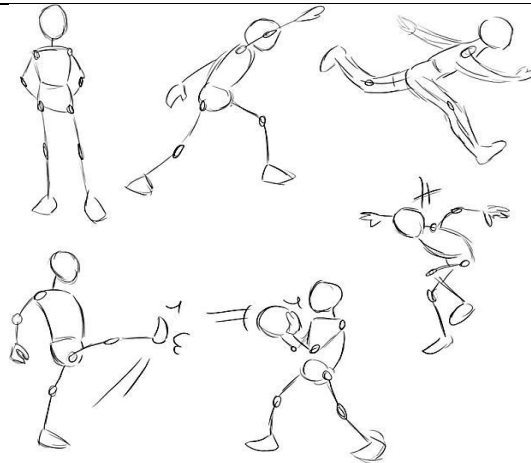
Fig. 3.31 Drawing characters with different poses

It is also possible to develop the characters, by adding more details to them, as shown in Figure 3.32.
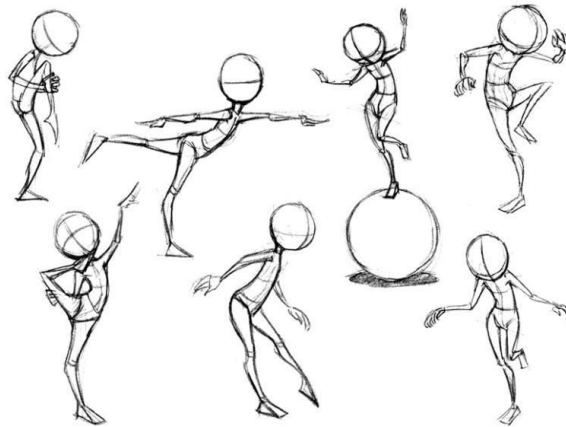
Fig.3.32 Drawing characters with different poses

Figure 3.33 and 3.34 shows different male characters in different sitting poses.

Fig.3.33 Drawing male character in different sitting pose

Fig.3.34 Drawing character in different sitting pose

Assignment 3.3

Observe the characters shown in Figure 3.35 and give the name to the poses and actions of the given characters.
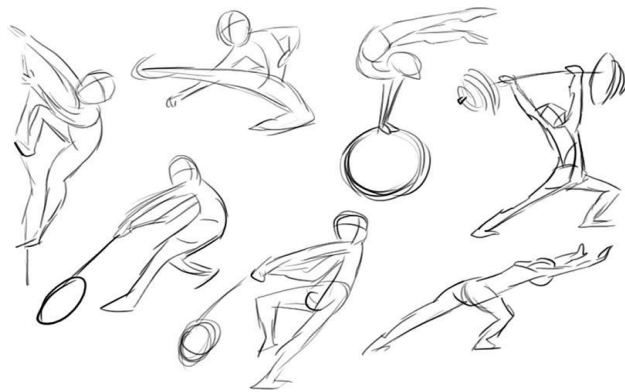
Fig. 3.35 Poses and actions of different characters

Draw some actions and poses of character, by taking the references from the person doing the same action or pose. Stand in front of a mirror and do some actions and poses, analyse it closely. Then try to draw them on a paper.

Assignment 3.4

Study to develop characters from stick figure to detailed character in the figure 3.36. Draw the character with stick figure and try to develop them in detailed character.
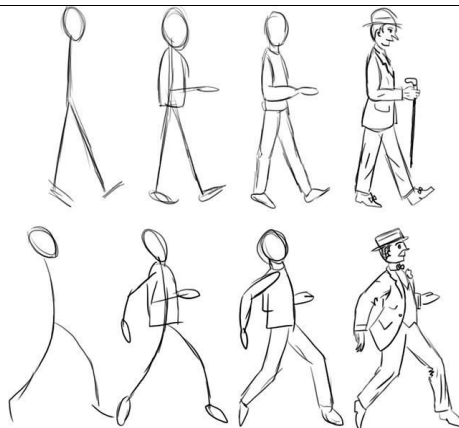
Fig. 3.36 Drawing progressive steps of stick figure to detailed character

3.10 Clothing and characterization

A look of the character is an important to characterize any character. Clothing creates a great impact in any character's personality and characterization. Figure 3.37 shows some clothing characterization.
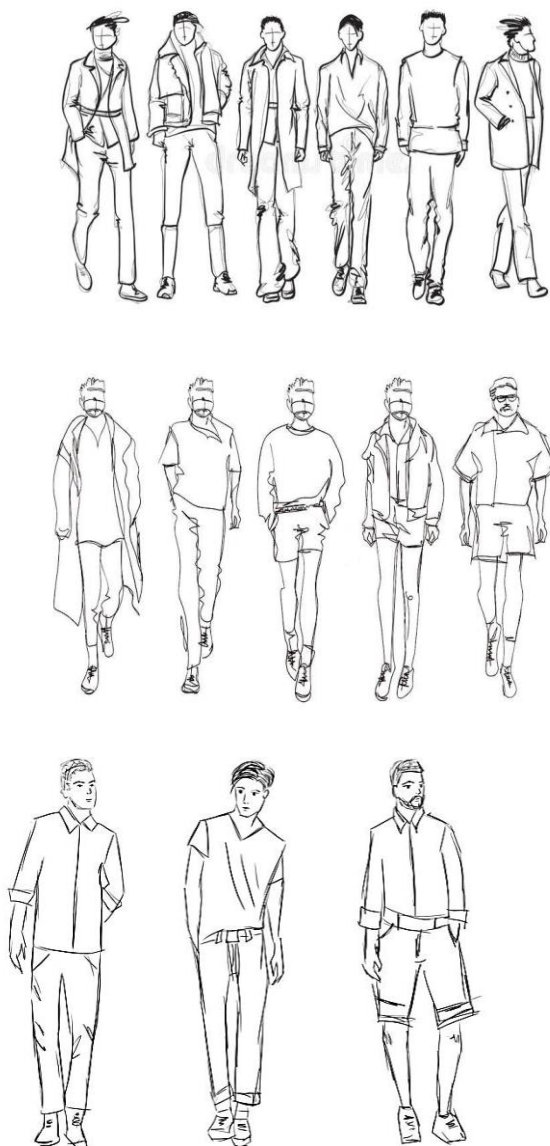
Fig.3.37 (a), (b) & (c) Clothing and Characterization

Summary

- For character drawing, it is important to know the character well.
- List all the characters in the script and focus on one character at once.
- Imagine and figure out all characteristics of similar person in the story.
- As a beginner, use the basic shapes to draw a character.
- Circles, ovals and curves add cuteness, softness and simplicity to character.
- Fat, bulky or heavy character can be drawn using squares and rectangles.
- Use triangles, to draw evil, terrible or fearful character.
- Minimum Viable Character (MVC) is the simplest character to make, and practicable for the purpose of storyboarding.

- Proportions are the relationships, or ratios between the heights, widths and depths of a subject.
- The 8 head tall figure has considerably longer legs, such as those of a runway model or heroic action figure.
- A normal realistic male body figure is approximately 7.5 heads tall.

CHECK YOUR PROGRESS

A. Multiple Choice Questions

1. The first step to work on the storyboard from the script, is to (a) take one character first (b) imagine character appearances (c) make a brief about character (d) list down all character
2. Square or Rectangle shape is used to show (a) simple and cute character (b) heavy character (c) evil and fearful character (d) tall character
3. MVC stands for (a) minimum viable change (b) maximum viable change (c) minimum viable character (d) minimum viable check board
4. MVC is not showing (a) emotion (b) act (c) flexibility (d) details
5. While creating MVC for women, use (a) square shape (b) simply two triangles (c) heavy shape (d) Thin shape
6. To describe the angle of the head (a) add vertical line (b) add horizontal lines (c) add diagonal lines (d) add vertical and horizontal lines
7. The human body is one of the most _____shapes on the planet (a) simple (b) complex (c) rectangle (d) Square
8. Proportions are the relationships, or ratios between (a) height and width (b)height and depth (c) width and depth (d) height, width and depth
9. The 8 head tall figure will have considerably (a) shorter legs (b) longer legs (c) longer arms (d) shorter arms

B. Fill in the blanks

1. Characters have different characteristics such as age, _____, behaviour, appearance and other specifications.
2. First step to draw MVC is, pick_____.
3. While creating MVC, for_____ and _____ guys, use a tall, thin shape.
4. To draw a realistic human body, sound knowledge of_____ is required.
5. Human body is generally thought to be between _____and ___ heads tall.
6. The female face should be _____ with no hard angle. (curve)
7. The first component to depict the pose is_____. (Head)
8. About two heads down from the top of the figure is the line of the _____.
9. The pubic bone is approximately the_____ point on the body.

C. True or False

1. During human character drawing, simplify the bodies, hands, and faces, for maximum clarity.
2. Add vertical and horizontal axis lines to describe the angle of the head.
3. Fat, bulky or heavy character is drawn using triangles.
4. The human body is generally between 7.5 and 8 heads tall.
5. The character is broken in five basic shapes for posing.

C. Short answer questions

1. Write the steps to understand the character of the given script.
2. Write the use of following shapes during character drawing (a) Circles and Ovals (b) Squares or Rectangles (c) Triangles
3. Write the key points to draw a character.
4. Explain Minimum Viable Character with examples.
5. Draw minimum viable character for (a) Tall thin guy (b) For wider healthier guy (c) For women
6. What are proportions? Explain with example.
7. What is the difference in 7.5 and 8 heads make?
8. Explain Seven Figure drawing proportions.
9. What is poses? Explain different poses of human character.

Session 4. Perspective Drawing

Rama is sketching quite well on paper. But she has some question about drawing realistic thing. Some are like why the building looking narrower when it goes up? Or why an object looks different from different angle? The list is very long. All these queries of Rama are related to perspective drawing. Every sketch and drawing needed the perspective sense.

In this chapter, you will understand the basics of sketching. You will be able to draw realistic sketching and understand how one, two- and three-point perspective have impact. You will be able to read the proportions of the various object within the varied scenario. Multi-view drawing is also a handy method for visualizing different dimensions of an object.

4.1 Introduction to Perspective

In drawing, perspective is a technique to create linear illusion of depth. When object moves further away from the viewer it looks decreasing in size. Sketching with the right proportion and perspective are the two crucial and challenging aspects of successful design. The box shown in Figure 4.1 will be the starting point. Further understand these elements to open the box, split it into faces, and create objects from it.
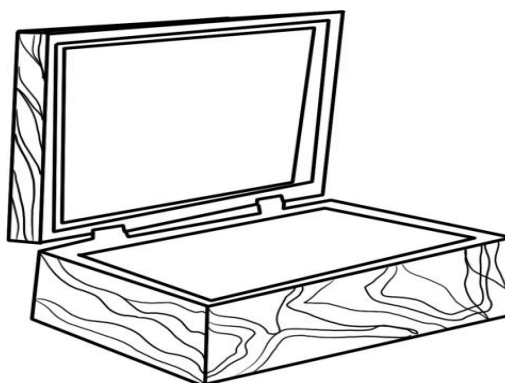
Fig. 4.1 Perspective drawing of a box

The following concepts will help to understand about perspective.

Ratio – The relation between two or more parts of an object with respect to their number of times.

Perspective – The appearance of a distant object about the distance of the observer.

Horizon Line / Imaginary Line – The line at eye level in a perspective drawing.

Vanishing point – This is a point where all the lines converge in a perspective drawing.

Parallel – Lines that remain equidistant and never meet.

Perpendicular – Lines that meet to form a right angle of 90 degree.

Scale – A ratio that represents the size in drawing.

4.2 One-Point Perspective

4.2.1 Flat Front Boxes

One-point perspective is a technique that shows how the size of the objects gets smaller as they travel a distance, converging towards a single point, also known as "vanishing point" on the horizon line. It is a very powerful method to draw shapes on a flat sheet of paper, which can make it look more realistic and 3-dimensional (3D).

The perspective for looking an object from front and from distance is different. For example, perspective of architects and illustrators for looking at a railway track or a road, will be different as per their work.

Observe the boxes shown in Figure 4.2. Notice some dotted lines starting from the boxes till the vanishing point. These are perspective lines, drawn for reference. Always remember that vanishing point is stationary, and the perspective lines are projected towards this point.
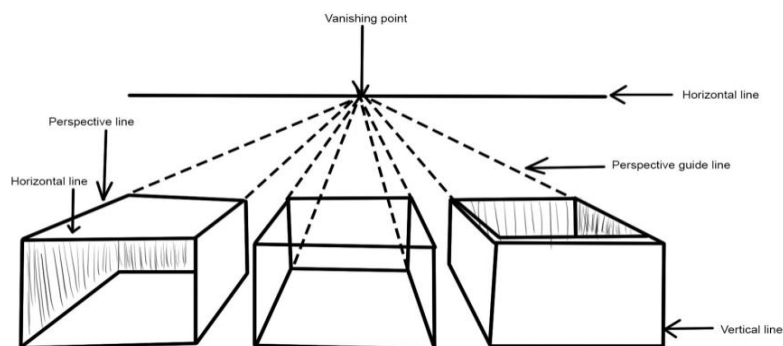
Fig. 4.2 One-point perspectives of flat front boxes

4.2.2 Creating Object in One-Point Perspective

The steps to create one-point perspective box shown in Figure 4.3 are as follows.

1. Start by drawing one rectangular box above and below the horizon line.
2. Using the vanishing point, try adding perspective lines to it.
3. Add additional horizontal and vertical lines to finish rear of the box.
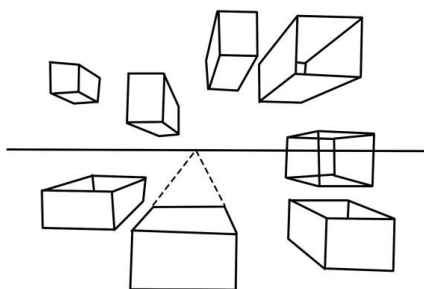
Fig. 4.3 View of objects in one-point perspective

4.3 Two-Point Perspective

The two-point perspective is a two dimensional. There are two vanishing points lying over the horizon line as shown in Figure 4.4. It is possible to draw an object which has an added dimension to it from perspective. Architectural drawings and mostly exteriors are drawn with the help of this perspective.

Leading-edge line – The vertical line from the front of the box, or corner of the box, must face toward the viewer.

Perspective lines – Lines that proceed from the corner of the objects and project towards the two vanishing points on the horizon line.

Perspective guidelines – Lines that project from the top of the corner of the box and bottom one till the horizon line.

Vertical lines – These are the lines that complete the sketch and are parallel to each other.
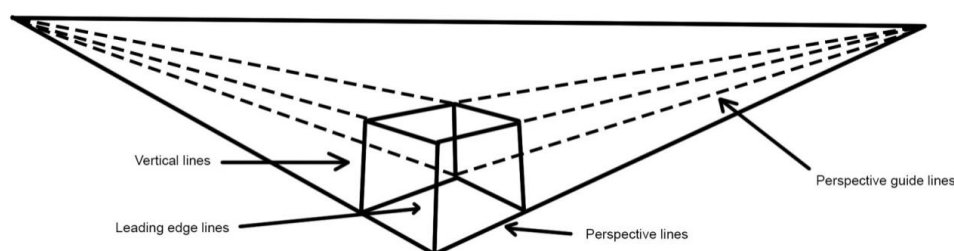
Fig. 4.4 Two Point Perspective

4.3.1 Creating Object in Two-Point Perspective

To create an object in two-point perspective, follow the following steps.

1. Draw a vertical line anywhere below or above the horizon line. This will define the idea of box.
2. Add perspective lines ranging from the highest and bottom of the line. These lines will be angled to point to the left or right vanishing point.
3. Add additional vertical lines to finish the rear edges of the box.

Figure 4.5 shows Different view of objects in two-point perspective.
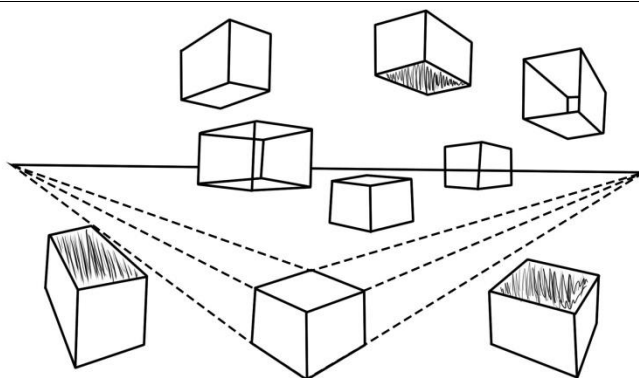
Fig. 4.5 Different view of objects in two-point perspective

4.4 Three-Point Perspective

The three-point perspective has three vanishing points; two on the horizon line and the third can be below or above it in the y-axis. The output gives a result like a worm's eye view when the 3rd vanishing point is above the horizon line and a bird's eye view when it is below. The perspective images of building are shown in Figure 4.6.
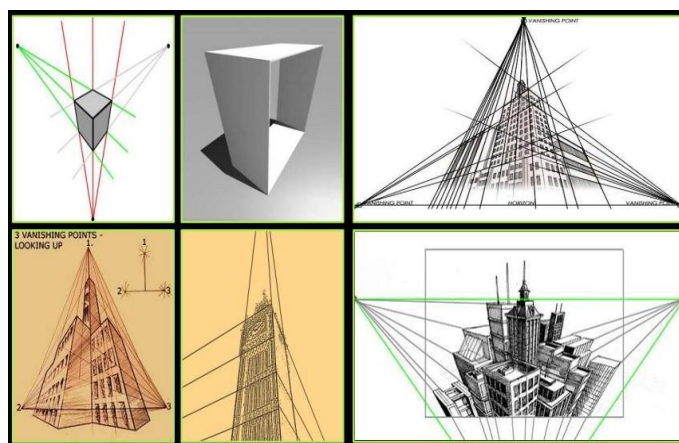
Fig. 4.6 Perspective images of buildings

Three-point perspective is usually used to portray a bag canvas size of an image. It can be for big powerful buildings or a wide view of the city. The image can get a bit distorted at the end, but the results will match up with the real-life view.

4.5 Multi-view Drawings

Multi-view drawings are used during the initial phase of the design process to portray composition, settings, location, pattern, and scale.

Flat surface views are used to create a broader understandable image for presentation purposes. Multi-view means multiple views drawing that include drawing of Top view, Side view, Front view, and 3D view. A typical multi view drawing of box and chair is shown in Figure 4.7. This is a very important step before proceeding towards any complex design.

Multiview Drawing of Box

Top view

Side view Front view

Top view

Side view Front view
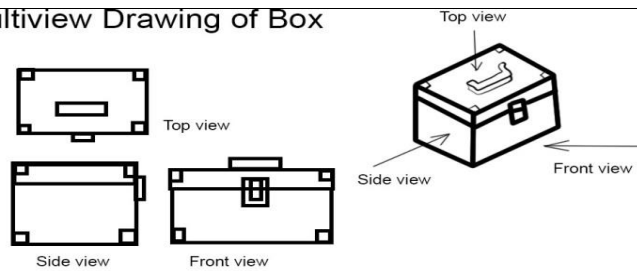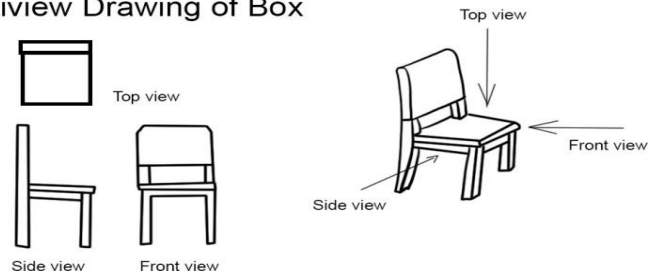
Fig. 4.7 Multi view drawing of box and chair

4.6 Proportion in Perspective

This technique is very helpful to locate the points within a perspective drawing Figure 4.8.

Top view

Side view Front view

Top view

Side view Front view

Top view

Side view Front view
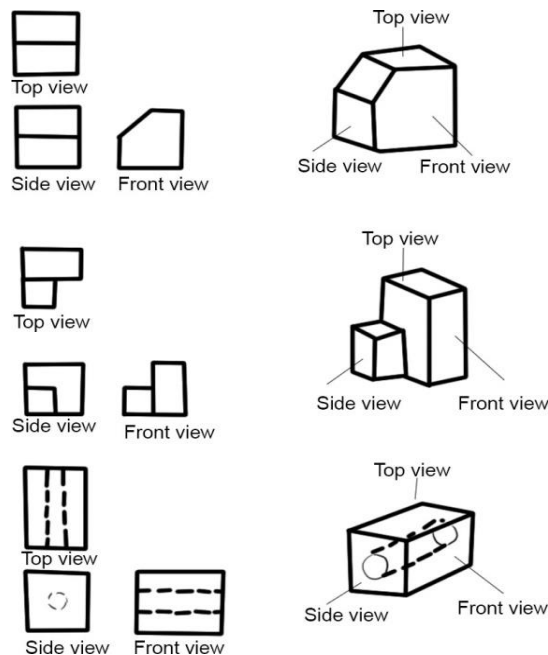
Fig 4.8 Multi-view drawings of shapes

Perspective drawing is like how our eyes see the surroundings. For example, earth is spherical. But when it is drawn to a map, it is not drawn as spherical, just because it is mapped around. For this reason, the proportions of the object/box in perspective can be found using these guidelines to make the division in it. The drawing in Figure 4.9 shows how the box is split with the following's steps.

1. By drawing lines from corner to corner, start by drawing 'X.' This sets the center of the square in perspective just as it did in the square.

2. Draw a cross at the midpoints finding a line that project through the center and to the opposite of the vanishing point.

3. To further divide the square with the proper perspective, continue using guidelines for it.

4. When drawing an object from a two-point perspective, it's important to possess realistically proportioned details.
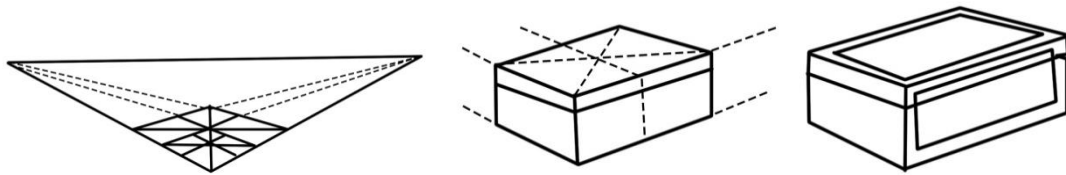
Fig. 4.9 Proportionate detail of a box

4.7 Putting all Together

When going closer to realistic perspective, the vanishing points are separated by several feet. Sketching a two-point perspective like a book will require two imaginary points or vanishing points. It is suggested to start imagining these points and perspective lines for better and cleaner result. A typical example of perspective drawing is shown in Figure 4.10.
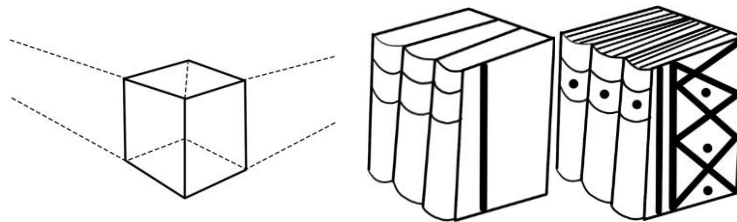
Fig. 4.10 Example of perspective drawing

Activities

Practical Activity 4.1 – Demonstrate to draw one-point perspective view

Step 1. Draw a horizon line into the frame as shown in Figure 4.11 and choose a vanishing point in that line.
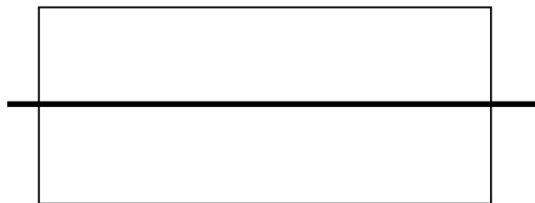
Fig. 4.11 Draw horizon line and create vanishing point

Step 2. Radiate lines from vanishing point below the horizon line, as shown in Figure 4.12.
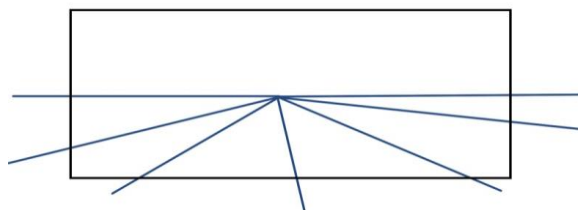
Fig. 4.12 Create radiating line through vanishing point

Step 3. Now draw some lines that are parallel to horizon lines as shown in Figure 4.13. This creates a grid which represents the plane.
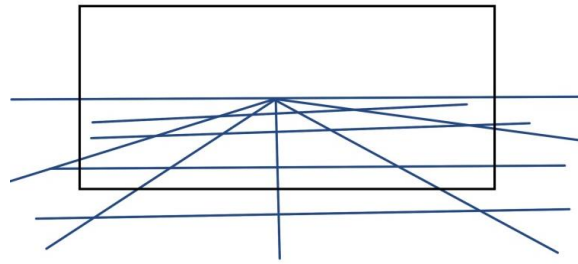
Fig.4.13 Plane is created

Step 4. Here one-point perspective grid is created, one can use to position objects in space.

Practical Activity 4.2 – Create Two Point Perspective.

Step 1. Create two vanishing points on the horizon line and leave some space between these two points as shown in Figure 4.14.

Fig. 4.14 Create two vanishing point in horizon line

Step 2 Now create radiating lines from both vanishing points as shown in Figure 4.15. These lines intersect each other's and creating two-point perspective grid.
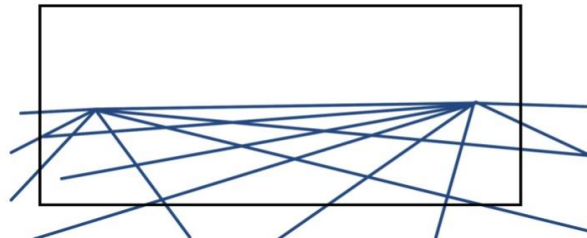
Fig. 4.15 Two-point perspective grid

Step 3. Two-point perspective provides an option to show two sides of an object as shown in Figure 4.16.
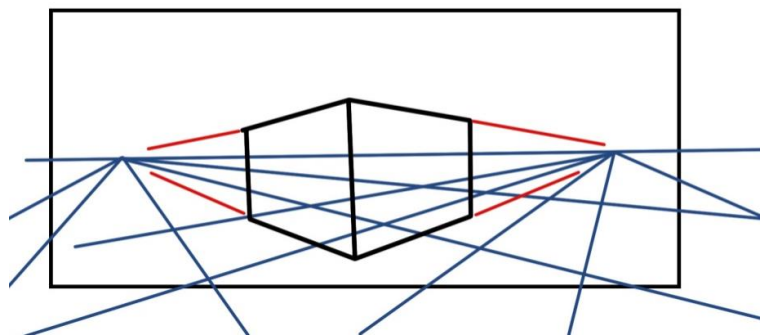
Fig. 4.16 Two sides of object

Step 4. Plant objects on the grid with the lines of objects converging to the vanishing points as shown in Figure 4.17. This orients the figures in space relative to each other, and supports the sense of depth.
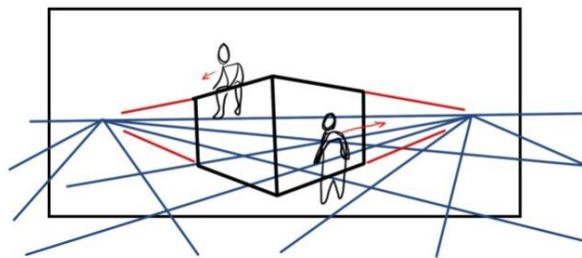
Fig. 4.17 Place characters

Practical Activity 4.3 – Create Three Point Perspective.

Start with a two-point perspective, and add a third vanishing point projected vertically upward or downward from the horizon line as shown in Figure 4.18 Vertical lines, such as the sides of a building, will converge on the third vanishing point. This helps the sense of depth by exaggerating the distortion of the objects relative to the camera height.
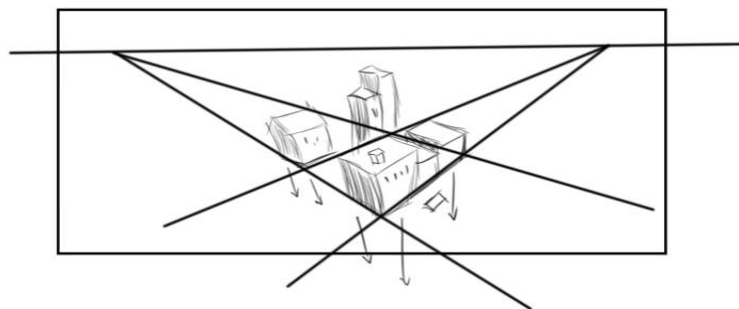
Fig. 4.18 Three Point Perspective

Summary

- Sketching with the right proportion and perspective are the two crucial and challenging aspects of successful designing.
- Horizon Line/Imaginary Line: is the line at eye level in a perspective drawing.
- Vanishing point: is a point where all the lines converge in a drawing.
- One-point perspective is a technique that shows how the size of the objects gets smaller as they travel a distance.
- The two-point perspective has two vanishing points, and three-point has 3 vanishing points.
- A three-point perspective is usually used to portray a bag canvas size of an image.
- Multi-view drawings are used during the initial phase of the design process to portray composition, settings, location, pattern, and scale.
- Perspective drawing is how our eyes see the surroundings.

CHECK YOUR PROGRESS

A. Multiple Choice Questions

1. Creating the right proportion and _____ are the most challenging aspects of developing successful drawings (a) perspective (b) order (c) margin (d) key sketch
2. Line that meets and creates a 90-degree angle is (a) horizontal (b) parallel (c) perpendicular (d) horizon line
3. The point where the parallel lines converge in a perspective drawing is (a) imaginary point (b) perspective point (c) one point (d) vanishing point
4. Lines of the object that are parallel to the horizon are (a) vertical lines (b) horizontal lines (c) perspective lines (d) parallel lines
5. Lines of the object that are perpendicular to the horizontal lines are (a) vertical lines (b) horizontal lines (c) perspective lines (d) parallel lines
6. Lines that projects from the object towards a vanishing point are: (a) vertical lines (b) horizontal lines (c) perspective lines (d) parallel lines
7. Which of the following lines are not required to draw a one-point perspective box (a) horizontal line (b) vertical line (c) perspective line (d) curve line
8. Which type of lines are not required to make the box with a two-point perspective (a) Leading edge line (b) Perspective lines (c) Horizontal Line (d) Perpendicular lines
9. Which type of drawings are used during the design process to show composition, configuration, placement, pattern, and scale (a) single view (b) two view (c) three view (d) multi-view
10. This drawing represents how our eyes see the world naturally, which is not to scale (a) original drawing (b) eye view drawing (c) perspective drawing (d) proportion drawing

B. Fill in the blanks

1. The appearance of an object standing far in relation to the distance of the observer is called _____.
2. Eye-level in a perspective drawing is known as _____ Line.
3. The point is generated when the lines converge in a perspective drawing is called_____.
4. The vanishing point is stationary and the_____ lines project toward this point is a one-point perspective.
5. A _____ drawing represents how our eyes see the _____ world naturally, which is not in scale.
6. To draw sketch from a realistic perspective, the _____ points would be several feet apart.

C. State True or False

1. The appearance of a distant object about the distance of the observer is called a perspective.
2. The point where the parallel lines converge in a perspective drawing is the middle point.
3. It is not an important drawing aspect for the interior designers when an object in perspective provides a flat non-realistic view.
4. On the two-point perspective view, we will turn the box, so the corner is facing toward you.

5. A perspective drawing represents how our eyes see the world naturally, which is not to scale.

6. In the six-point perspective, there are three vanishing points: 2 on the horizon line, but the other one will be below or above it.

D. Short answer questions

1. Explain the term perspective with example?
2. Briefly explain the concepts useful for perspective drawing.
3. Explain one point perspective with example.
4. Explain two-point perspectives with an example.
5. Explain Multi-view drawing with example.
6. Why proportion in perspective is important.

E. Assignments

1. Observe for one point perspective in surroundings.

2. List 10 things which can be found in your school to be followed by one and two-point perspectives.

Session 5. Shading and Lighting

Ravi and Kavita study participated in inter school drawing competition, tried to draw the given drawing as shown in Figure 5.1.

Fig. 5.1(a) & (b) Ravi and Kavita are making the drawing

Kavita wins the trophy, because she has applied some basic shading and lighting techniques in drawing to increase the impact of visuals. Shading and lighting is an important tool for filling in details and expressions in a drawing. The drawing looks incomplete without shading and lighting. Different shades can be applied by using different pencil grades. This give some depth through lighting as well.

In this chapter, you will understand the shading techniques using different pencil grades to create shadows and highlights. You will also understand different scenarios for shading and learn important techniques of blending shades of different intensity.

5.1 Shading

Shading is the process to add value to create the illusion of form, space grand lighting. Shading can make a drawing three dimensional and closer to reality. Figure 5.2 (a) shows rough shading and Figure 5.2 (b) shows fine shading over the glass. In storyboard, shading is not always required as it is just a preview phase of animation

and live action projects. However, for advertising and presentation project, it is much appreciated.
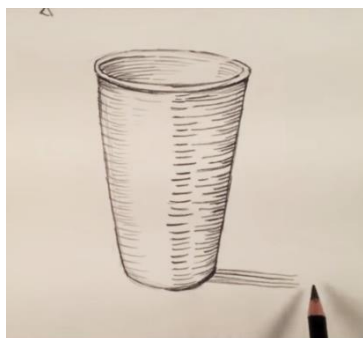
Fig. 5.2 (a) Rough Shading   **Fig. 5.2 (b) Fine Shading**

So, what kind of tools and materials are required for shading? Initially, let us begins with the pencil. However, pencil also comes with different grades and each pencil grades have specific properties.

5.2 Pencil Grades

Grades of drawing pencils are organized in a scale based on softness or hardness. A **"HB"** pencil is found directly in the center of the scale. This range comes from 9B to 9H that describes the tone of the line that each pencil will produce. In pencil grades, H means Hard, F means Fine point, HB means hard black, and B means Black.

The harder H pencil leaves less graphite on surface that results lighter mark on paper. On the other side, the pencil mark as B, are softer and leave much more graphite on surface, so the marks are blacker. There is HB pencil found middle in the scale and used for writing as drawing. F pencil is similar to HB pencil but creates marks slightly lighter. Figure 5.3 shows shades and difference between various grades of pencil.
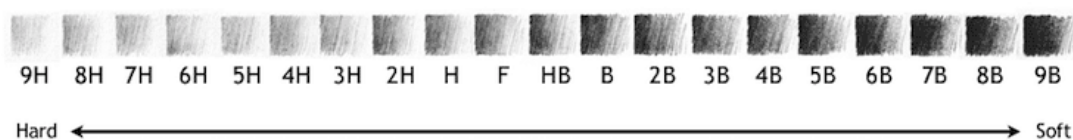
Fig. 5.3 Shades of Pencil

The hard and soft pencils differ in various ways. The Table 5.1 shows some of the differentiating characterization of hard pencil and soft pencil.

Table 5.1 Difference between Hard and Soft Pencil Grades

Characteristics	Hard Pencil	Soft Pencil
Material use	Harder graphite	Softer graphite
Lines	Created lean and sharper lines	Created opaque/ grayish lines
Marks	Lighter marks	Darker marks
Blend	Not blend with other pencil grade	Easy to blend with other pencil grade
Shine	Produce less shine on paper	Produce more shine on paper

Uses	Product sketches and architectural drawings	Portrait drawing	

An appropriate pencil needs to be selected as per the suitability for that work. This will require less effort to achieve specific lighter or darker grades. For example, it will be difficult to draw dark shadow from HB pencil and even more difficult to shadow reflections with a 6B pencil. Working with different grades of the pencil, develop the exposure to compare the results between them.

The drawing paper is also an important aspect to choose correct pencil grades. If a paper has lighter tooth, means smoother surface then it may be more receptive to harder pencils and show lighter marks, here much darker 6B or 8 B pencils may be required. If the paper has heavier textures then it will be more receptive to softer pencil, here lighter 4H, 6H pencil should be used.

5.2.1 Selection of appropriate pencil grade

The selection of appropriate pencil grades depends on the how much naturally applied, the texture of paper and the approach of approach of drawing. For example, consider the following situation while choosing pencil grades,

To apply heavy pressure on the pencil naturally, 4B the darkest pencil will be appropriate.

To create quick sketchy drawing for rough storyboard, 2B the softer pencil is required to produce sufficient range of values.

In most situations the grades 2H, H, 2B, 4B and 6B can be used. Other grades can be created from these pencil grades using pressure control.

The range of grades can vary from portrait to portrait and can be affected due to lighting and even skin color.

In Figure 5.4 (a) HB pencil is used for the shading purpose, 4B is used for eyes and 6B pencil is used for rest of the face.

Fig 5.4 (a) Range of grades can vary from portrait to portrait

Figure 5.4 (b) HB pencil is used for shading purpose, 4B pencil is used for shading the first layer, 5B pencil is used for the second layer and some light shadows, 6B pencil is used for eye detailing and dark shading, and 9B pencil is used for darker shadows.

Fig 5.4 (b) Range of grades can vary from portrait to portrait

5.3 Pencil Shading Techniques

Pencil shading technique creates gradation to make drawing believable and more realistic. There are different types of pencil shading techniques such as hatching, cross hatching, circulism, stripping and many more.

5.3.1 Hatching

In this technique, lines are drawn in the same direction in linear fashion. For achieving darker values, lines are drawn closer together. Leaving more space between lines creates lighter values. Slightly curve lines in cross hatching are used for rounded object, as shown in Figure 5.5 (a).

Fig. 5.5 (a) Pencil Hatching

Tilting the pencil slightly toward the paper produce the strokes thicker as shown in Figure 5.5 (b).

Fig. 5.5 (b) Pencil Hatching practice

5.3.2 Cross Hatching

In this technique line crosses over each other as shown in Figure 5.6 (a) and (b). It is highly recommended to create texture skin or fabrics.
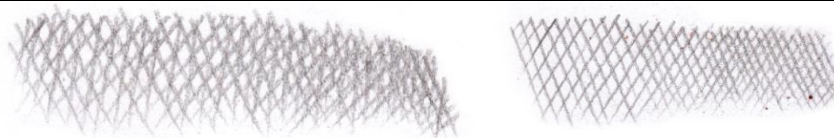
Fig. 5.6 (a) and (b) Cross Hatching

Figure 5.7 shows, overlapping lines coming from different directions in a subtle way so that it doesn't look very random either and not gives all the focus on it.
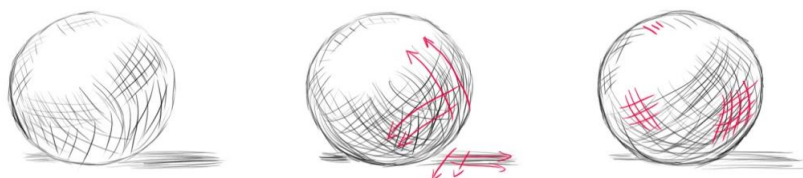
Fig. 5.7 Example of cross hatching

Hatching and cross hatching are linear drawing techniques that is used to create texture, value, and the illusion of form and light.

5.3.3 Circulism

It is the third technique, similar to cross-hatching. Here, shading is created by the circles drawn overlapping with each other. The circulism result into leather texture is shown in Figure 5.8. Sharp points are used for fine wrinkles. The smoother skin results can be achieved by tilting the pencil.
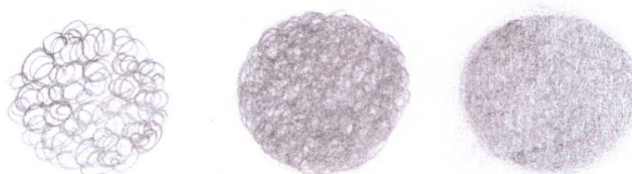
Fig. 5.8 Circulism

5.3.4 Stippling

In this shading technique, area of dark and light is created by the dots. Countless small dots are applied to build up darker values in a drawing and use fewer dots and space them farther apart to show light shades, as shown in Figure 5.9. The density of the dots determines the value produced. Stippling is mostly used with pen and ink work.
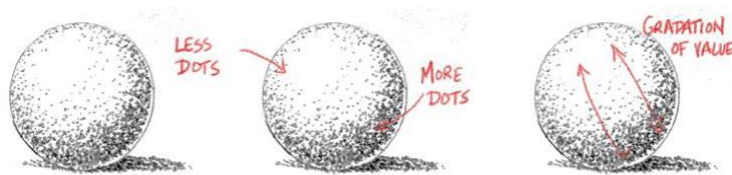
Fig. 5.9 Stippling

5.3.5 Contour Shading

Contour shading is similar to the hatching technique, except that the lines are curved to follow any specific line or shape for shading. The lines can be vertical, horizontal, or even diagonal. It is advised to shade fine wrinkles of the face with a sharp pencil. The examples of contour shading are shown in Figure 5.10 (a).

Fig. 5.10 (a) Contour Shading

Figure 5.10 (b) shows some blank shape, for practicing contour shading.
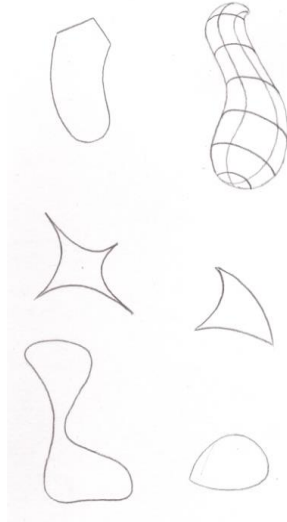
Fig. 5.10 (b) Contour lines

The different shading technique are used to sketch old man hand as shown in Figure 5.11. Cross hatching is used to show wrinkles of the hand, hatching is used to shade the nail and some part of skin, contouring is used to show veins and cirulism is used below the thumb.
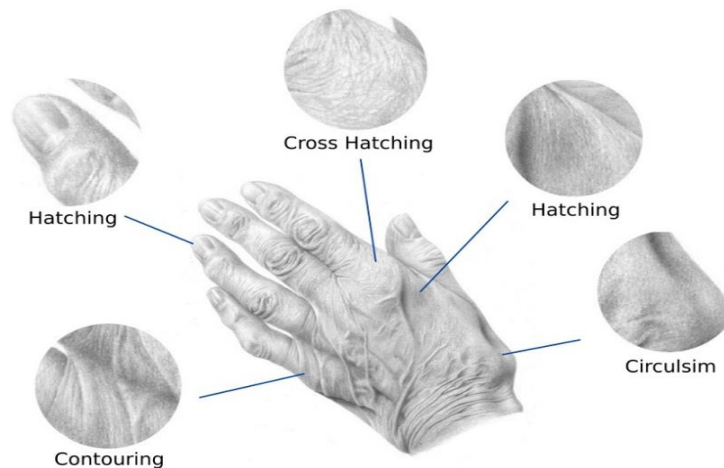
Fig. 5.11 Different shading techniques applied in sketching

5.4 Tips and Tricks for Pencil Shading

There are a few factors that affect a smooth pencil tone:

5.4.1 Pressure control

Pressure control means the amount of pressure applied by the pencil on paper during sketching. It also depends upon pencil holding skill. There are two common ways to hold the pencil while drawing - Tripod grip and Overhand grip.

Tripod grip – Holding the pencil with thumb, index and middle fingers just like writing as shown in Figure 5.12 (a). This grip is more comfortable when using tip of the pencil.

It draws very small precise lines, so it is good for small strokes and thin lines which are uniform in weight.
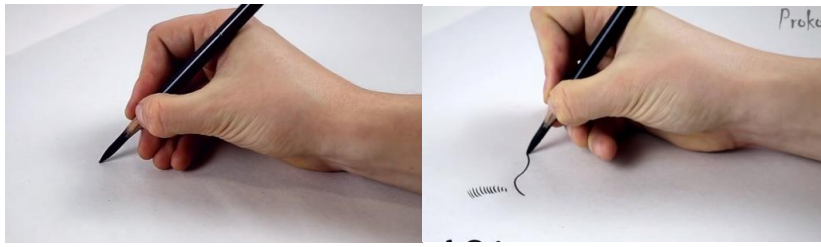
Fig. 5.12 (a) Tripod grip   **Fig. 5.12 (b) Drawing using tripod grip**

Overhand grip – Holding the hand over the pencil. Hand should be relaxed while fingers and hands slightly holding the pencil, as shown in Figure 5.13 (a). If drawing in a horizontal surface like table top then simply bend the wrist forward as shown in Figure 5.13 (b). Drawing in vertical surface such as easel, flip wrist upside down and use the tip as shown in Figure 5.13 (c) and (d). In this grip, both soft line and thick line can be created.
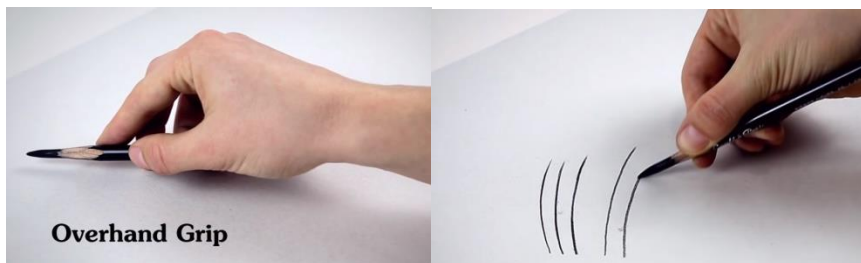
Fig. 5.13 (a) Overhand grip   **Fig. 5.13 (b) Draw lines using overhand grip**

Fig. 5.13(c) vertical surface   **Fig. 5.13(d) Drawing soft and hard lines**

The correct and incorrect way is shown in Figure 5.14.
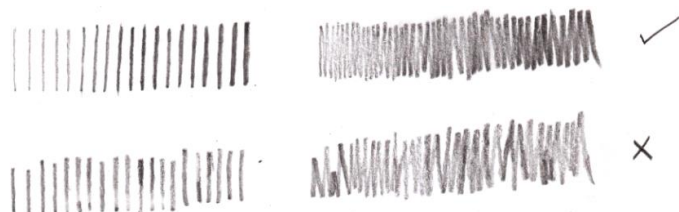
Fig. 5.14 Constant pressure

Reducing the amount of pressure at the end of the stroke so that it can fade out in itself to blend a little with the proceeding shade, just like a barber cutting hair in a faded look. The correct and incorrect fade out effect is shown in Figure 5.15.
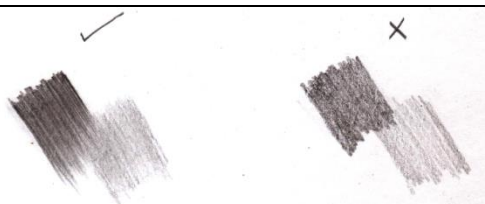
Fig. 5.15 Correct fade out effect

5.4.2 Tight Strokes

It describes the amount of pressure applied on pencil. Getting a smooth tone is challenging sometimes for beginners, the closer and thicker strokes will look smoother. Hold pencil with a grip and tilt it towards the paper as shown in Figure 5.16. It gives smooth transitioning result, and these strokes will mix to other shades easily.
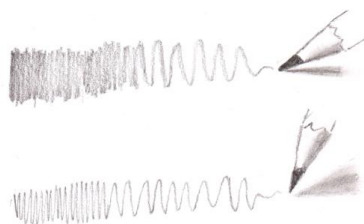
Figure 5.16 Smooth transitioning results

Tip: If the same thickness is lost when shading with, try scribbling on another piece of paper till getting desired grip of thickness.

Avoid holding pencil as if writing with it. This grip can give hard lines on paper that is difficult to mix with other shades.

5.4.3 Shadow Lining

Shadow lining is the technique of outlining the area of portrait such as the boundary of dark shadow or highlight using pencil strokes that mimic the way of shading. In the Figure 5.17 (a), look at the shadow lined the cheeks. This helps to break the face into sections, makes it easier to shade and provide a reference while shading as shown in Figure 5.17 (b).

Fig. 5.17 (a) Shadow lining on cheek (b) Shades on cheek

Therefore, Shadow lining is a method to create an outline as required. It is just like a plan for shadows and reflections lie on the portrait.

Assignment 5.1

Draw the eyebrow shades using shadow lining as shown in Figure 5.18
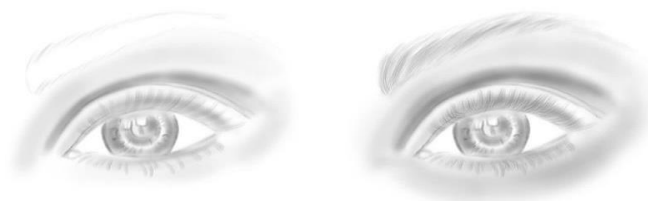
Fig. 5.18 Shadow lining

5.4.4 Reduce white spots

Sometimes white spots can occur while shading. It can make the texture a bit grainy, as shown in Figure 5.19.
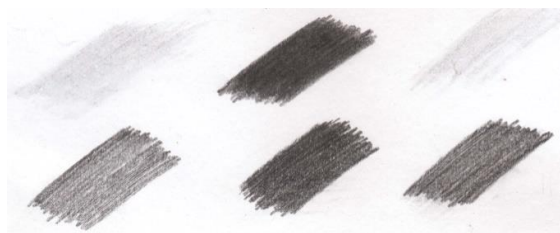
Fig. 5.19 Reducing white spots

To reduce white spots, keep the pencil sharp, use softer B-pencils and use the solvent such as rubbing alcohol, odorless mineral spirit or paint thinner to fill the grain of the paper.

5.4.5 Remove Black Dots

When shading a skin, these spots may change the shading texture a bit into a stubble look. Remove these dots first before moving to the blending stage. (Figure 5.20)

Fig. 5.20 Removing black dots

To reduce black spots, use blending stamp pencil to highlight black dots. After this, use high H pencil such as 5H or 6H to match that area with adjacent shades.

5.4.6 Blend

Blending softens the mixture overall and enhances the quality of textures. If strokes are tight enough, uniformly shaded, and with a very few white and black spots, to see the magic of blending as shown in Figure 5.21.
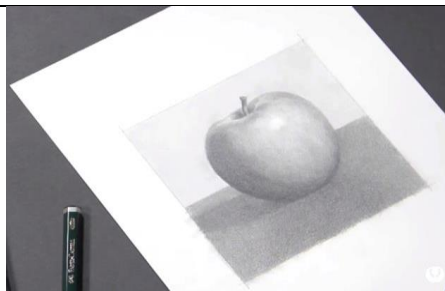
Fig. 5.21 blend

5.5 Increase Range of Motion

For a proper and consistent stroke, coordination between shoulder and elbow is essential. This is called overhand grip. With practice, it can harness the power to draw longer and straight lines within sketches. (Figure 5.22) It will help to give a much wider range of motion as compared with the normal wrist and finger motion.
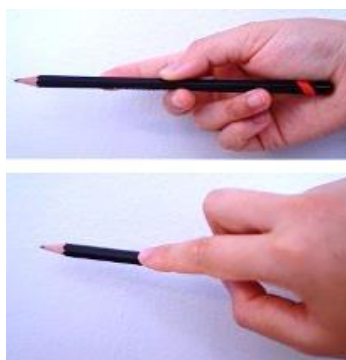
Fig. 5.22 Overhand grip

5.6 Understanding Light

Creating lights in a sketch seems to be challenging, but if visualized correctly, it is very easy. The light here is a matter of highlights and shadows, which will make the viewer, feel the ambiance or the surrounding. It is essential to understand the difference in lighting. When it is bright sunny day, the highlights can blow up as compared to night scenario. Thus it is very crucial to understand. For example, a sphere use in Figure 5.23 with a light source.
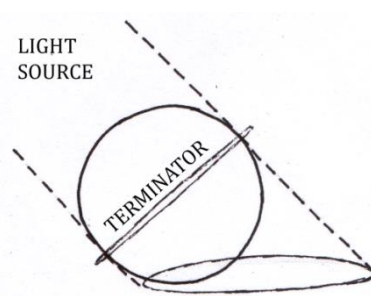
Fig 5.23 A sphere is used, with a light source

The light source is placed on the upper left side of the cube. The area facing the light will cause highlights, and the area opposite to the light will carry shadows. (Figure 5.24)
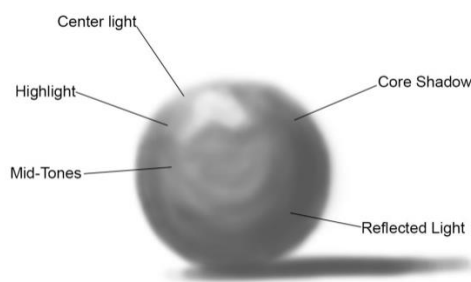
Fig. 5.24 Shadow Creation – Center light, Highlight, and Mid-tones.

The light-facing side consists of, Center light, Highlight, and Mid-tones.

Center Light – As the name says, it faces the center or directly to the light source. The most amount of light is projected here.

Highlight – It is a spot that can change its position according to viewing angle. A highlight is a reflection of light on the object.

Mid-tones – Mid-tones are the gradient of light from highlight of source to the low light of the shadow area. These areas are neither oriented for light source nor for the dark side. The side away from light consists of Core shadow and Reflected light.

Core Shadow – It is a stripe or a band after which the source light could not reach to illuminate the other side of the object. But this part can get light just because of any reflected ground light or secondary source light.

Reflected light – Reflected lights are a form of fill light that illuminates reflected light by any surface close to the original object, such as a ground plane. The light here bounces back from the ground or some time maybe a wall to the object lying close to it.

5.7 Cast and Occlusion Shadows

A cast shadow is created when an object is placed in front of any light source. The object creates its own shadow when the light could not reach a particular spot, which leads to cast shadow. It can be softer or harder on edges depending on the intensity and distance of the light source. Occlusion shadow is an area where neither the light source could reach nor the reflected light from the ground, and thus, it is the darkest area in shadows.

5.8 Introduction to planes

Adding the right value through light and shadow at the right places is one of the tough tasks dealing with curved surfaces. As dealing with flat surfaces, gives an idea of the surfaces. The light facing sides and light opposing sides can be seen in this. These flat surfaces are called planes. (Figure 5.25)

Similar to the sphere, the plane facing directly to the light source will be brighter than the plane drifting away from the light, which gets depleted plane by plane till the very last one that have no light on it. Therefore, it will be the darkest plane.
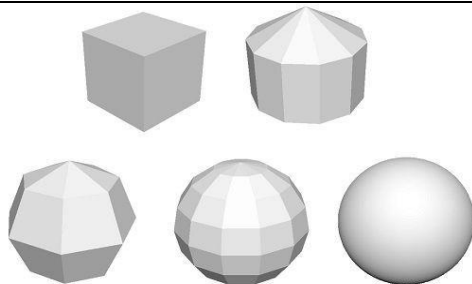
Fig. 5.25 Smooth and hard edge shading

It is a good practice to plan and assess the lighting strategies for object. If it is done prior to shading, then it will be very beneficial to visualize the lighting setup. It is possible to find the best and right pattern for highlight, mid-tones, and shadows to give an overall accuracy of drawing.

5.9 Representation form

Sometimes all the thoughts could not be transformed on paper. Then to observe the minute detailing of the vision. Try to do a rough shade prior to shading for better understanding the idea. Try to observe it from multiple angles. Then move for final shading. Here are a few things to remember.

5.5.1 Abrupt vs. Gradual Shading Transitions

With more transition between two grades, the edge of shade will give the smoother look. It is very beneficial for round border shading. It is a common problem for beginners that they leave a large area white in their portraits, such as the cheek side. It means they are facing in the same direction. Note the three images shown in Figure 5.26 have different shading patterns.

Fig. 5.26 Different shading patterns

It is just how to present it because of its creative nature. The image on the left shows how edgy the surface is, which can be said as Abrupt. Two images on the right have a bit smoother range of tone in it. Figure 5.27 Abrupt verses gradual shading. With proper shading, the subtleness of the shade can provide extra depth to the object, which becomes close to real.
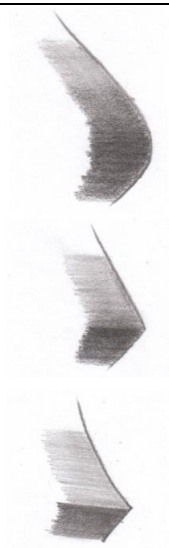
Fig 5.27 Abrupt vs gradual shading

5.5.2 Bumps and ridges

Sometimes it is required to give it fine tuning to some subtle lines or shapes. such as eye bags, pimples, wrinkles, lips, or even smile lines near eyes and cheeks. This can be rendered via forms such as gradients rather than defining it through hard lines. It is shown in Figure 5.28.

Fig 5.28 (a) & (b) Adding more gradients

5.10 Shading Exercises

Activities

Practical Activity 5.1 – Practice shading using Pressure Control

Material required – 2B Pencil, smooth Bristol paper

Step 1. Without lifting pencil, try to draw tight lines back and forth. Gradually increase pressure as you reach till the end.

Step 2. The goal is to get a smooth gradient finish. Try repeating it but in vise versa formula—hard pressure to soft end, as shown in Figure 5.29.

Fig 5.29 Smooth gradient

Assignment 5.2

- Shade in a straight line back and forth. Pick up and rotate the pencil from time to time keeping the pencil on the sharper side. Here goal is to shade in such manner that the pencil never raise at all as shown in Figure 5.30

Fig. 5.30 Pencil never raised

- Try shading with a lighter grade pencil and combine it with a darker shade. Follow this till reach the darkest, to get proper exposure for shading in different grades and merging them. Make it look seamless as the pencil was never lifted at all, as shown in Figure 5.31.
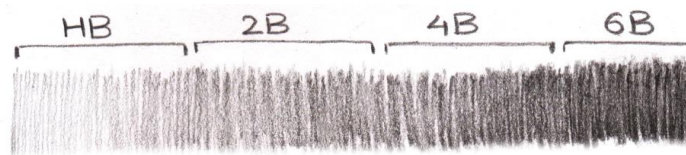
Fig. 5.31 pencil was never lifted at all

Practical Activity 5.2 – Practice Stretch and Compress Values

Step 1. Draw the squares with decreasing width, as shown in Figure 5.32

Step 2. Shade them with vertical strokes, but follow the pattern: Shadow, Mid-tone, Highlight then again Mid-tone, Shadow so that it looks like a 3D cylinder.
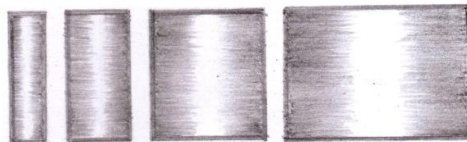
Fig 5.32 Shadow, Mid-tone, Highlight

Assignment 5.3

Try to examine the direction of light first, and shade the lines below it. Make it abrupt and smooth gradient shades around sharp edges as in Figure 5.33
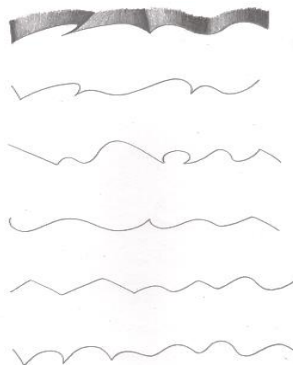
Fig 5.33 Sharp and smooth edges

Practical Activity 5.3 – Draw light shades using different Planes.

Step 1. Search a face in a magazine or a newspaper and use a ballpoint pen to outline the main planes, as shown in Figure 5.34
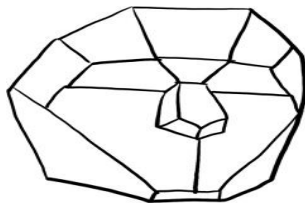

Fig 5.34 Hard shading

Step 2. Draw flat faces and work around them with different lighting arrangements such as side, bottom, and top or at any other angle, as shown in Figure 5.35
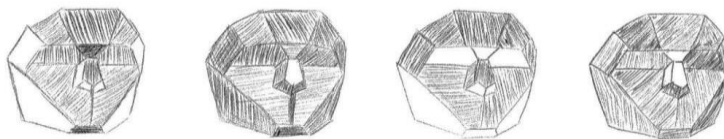

Fig 5.35 Different shading angles

Summary

- A complete set of pencils range from 9H (hardest) to 9B (softest).
- Hard pencil can leave deep marks on paper that can be difficult to cover at the end.
- Hatching is a technique with which shading is done in a consistent linear fashion, where a series of lines are drawn in a particular direction to give it an even flow in shading.
- Cross Hatching is a technique that is highly recommended for using to create texture skin or fabrics.
- Reduce the amount of pressure at the end of the stroke so that it can fade out in itself to blend a little with the proceeding shade.
- For a proper and consistent stroke, shoulder and elbow coordination is essential.
- Light is a matter of highlights and shadows, which at the end will make the viewer feel the ambiance or the surrounding.
- A cast shadow is created when the object is placed in front of any light source, lying on the ground where the object creates its own shadow when the light could not reach a particular spot, which leads to cast shadow.
- Sometimes we may exaggerate some subtle lines or shapes to give it fine-tuning, such as eye bags, pimples, wrinkles, lips, or even smile lines near eyes and cheeks.

CHECK YOUR PROGRESS

A. Multiple Choice Questions

1. The drawing must have a wide range of values that communicates (a) shape and depth (b) depth and focus (c) shape and colour (d) sketch and contrast
2. Which of the following task is hard with the harder pencil (a) erase (b) mix or blend(c) shade (d) make shadows
3. Which of the following technique, consist of overlapping lines that come from

     multiple directions? (a) circulism (b) hatching (c) cross hatching (d) contour shading

4. Which of the following draw many circles that overlap each other, creating tone with each layer added? (a) hatching (b) cross-hatching (c) circulism (d) contour shading

5. Which of the following technique have to curve the lines to follow the outline of the form it is shaded. (a) hatching (b) cross-hatching (c) circulism (d) contour shading

6. Which of the following stroke is better for shading any object (a) thinner (b) bolder (c) thicker (d) regular

7. Shading is not possible by (a) shading in many layers (b) keeping the note on the sharpness of the pencil (c) mixing the graphite with a fusion tool of choice (d) hard pencil and pen

8. Which of the following has the clearest area of reflection and has a hotspot of light on it? (a) center light (b) highlight (c) mid-tone (d) dark light

9. Which of the following are the darkest values on the light side and are lighter than the center of the shadow (a) center light (b) highlight (c) mid-tones (d) dark light

10. Which of the following is difficult to shade: (a) cube (b) pentagon (c) hexagon (d) sphere

B. Fill in the blanks

1. Shading is the process of creating different layers of _____ to create the illusion of depth and shape.

2. A typical complete set of pencils will range from _____ to _____.

3. Clean, sharp, and clear lines can be drawn by _____ pencil that are great for drawing, architectural drawings, product sketches, etc.

4. Soft pencils produce _____ and dark lines that are easy to blend.

5. H= _____ F= _____, HB= _____, B= _____

6. The shading technique that consists of a series of lines that go in a general direction is known as _____.

7. The _____ technique consists of overlapping lines that come from multiple directions.

8. Lighting is a very crucial element for creating any _____ or to make portraits look real.

9. Sometimes we tend to over-represent or exaggerate subtle shapes like eye bags, pimples, and smile lines _____ and_____ is the method to proceed through that up-gradation for the image.

10. A _____ shadow appears when one object prevents light from reaching the surface of another object.

C. State True or False

1. Add computer graphics to make storyboard more clear, visible and impacted.

2. The drawing must have a wide range of values to achieve a realistic drawing that communicates shape and depth.

3. Hard pencils produce opaque and dark lines that are easy to blend.

4. Using multiple grades of the pencil makes work complicated because more effort is required to achieve a lighter or darker tone.

5. The shading technique, which consists of a series of lines that go in a general direction, is known as Hatching.

6. The crosshatch technique consists of circular lines that come from multiple

directions.

7. Contour shading is similar to shading or cross shading, except that curving the lines to follow the outline of the form you are shading.

8. The more you texture the paper, the more black spots you will get on your drawing.

9. Understanding light is crucial to creating a compelling portrait.

10. The highlight is the clearest area, and it will appear in different places, depending on viewing angle.

D. Short Answer Questions

1. Why shading is required for sketching?
2. Explain different pencil grades.
3. What is hatching?
4. What is cross-hatching?
5. Explain the circulism technique for shading?
6. Explain contour shading.
7. What tips and tricks are required in pencil shading?
8. What lighting observation is required for good Shading?
9. Differentiate cast shadow an occlusion shadow.
10. What do you understand by plane and how to shade it?
11. What are bumps and ridges?

E. Assignment

1. Observe the lighting of classroom, and draw pencil box lying on the table and count the light source involved to light box. Also, mention their highlights areas, mid-tones, cast shadow, and or reflected shadow.

2. Identify different grades of pencil require to sketch your classroom.

Module 3	Storyboarding Technique and Production

Module Overview

Storyboarding is pre-production process and is very much essential for proper production. In production process actual shooting is done, but it requires the strong basis of storyboard as it depicts how to shoot the scene, at what distance and what camera angle like that. These all things are scripted and pictured in the storyboard hence it becomes an important like a blue print for shooting.

Many of the artists are interested in production process but there are some who who likes sketching may like to choose their career as storyboard artist. In reality storyboarding is a tough task. Apart from sketching skills, it requires lots of imagination and visualization, which is not easy task for everybody. It requires knowledge of film grammar like different shots, camera angles, and transition.

In this unit, you will be particularly understanding the different aspect ratios used for professional storyboards. In films, there are different shots and scenes, and the storyboard includes these shots to form a scene. The different types of shots, camera

angles and its movements are covered in this unit. It further explains different types of transition and their importance to add more accuracy to the story. The various preproduction techniques are required before storyboarding such as converting story into script and then to storyboard. This unit demonstrates to convert from story to storyboard with some examples and discuss various aspect of storyboarding. So this unit is important to understand storyboard development process.

Learning Outcomes

After completing this module, you will be able to:

- demonstrate learn advanced techniques to enhance clarity and flow in storyboarding through storyboards.
- describe the entire process of creating a storyboard, from concept to completion, in visual storyboarding.

Module Structure

Session 1: Storyboarding Techniques

Session 2: Creating Storyboard

Session 1: Storyboarding Techniques

Ravi was good in sketching and wants to make his career as a storyboard artist. (Figure 1.1)
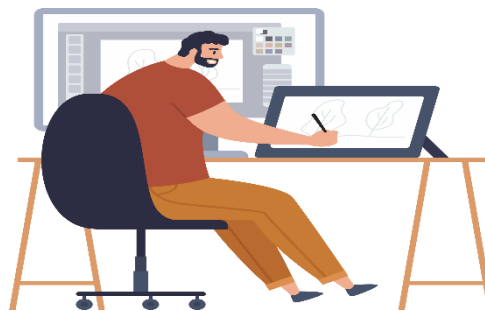
Fig.1.1 Ravi is working on storyboard

His teacher advised to work in production environment become a good storyboard artist. Apart from this he need to be familiar with specific terms and techniques such as aspect ratio, shots, cuts and transition.

In this chapter, you will understand to develop storyboard for a film denoted as aspect ratio. The technical terms in film production such as shots, scenes, camera angles, camera movements and 180 degree rules are explained, which are the important aspects for creating storyboard and to make it more informative.

1.1 Storyboarding Basics

The main objective of storyboard is to portray the vision so that the viewers can get some understanding of the visuals. In storyboard it is important to share ideas through visuals. There is no language barrier for creating storyboard.

The storyboard panel is a rectangular box drawn on a sheet of paper. There are generally three panels on a page. The dimension of this box/panel in "width× height", called as

"Aspect Ratio." It is normally "4 × 3", where 4 is width and 3 is height. The aspect ratio is calculated as 4/3=1.33. For the panel size 16×9, the aspect ratio is calculated as 16/9= 1.78. The standard widescreen ratio is 1.85.

1.2 Film Aspect Ratios

There is a lot of pre-printed set of storyboard templates. It is also possible to create own template to simplify the process. The process involves to draw the sketch inside the box and fill up the information on the right-hand side.

It is not required to draw frame by frame. Drawing the important shots of a particular scene is sufficient to get clear about how things will lie when it is actually shot. These texts are guidelines for storyboard artist as well as other artist involved. Typical aspect ratio on storyboard panel is shown in Figure 1.2

Fig. 1.2 Aspect Ratio

1.3 Shots and Scenes

The storyboard is not just a random sketchbook of story. It has a sequencing and chronology with which all the shots are placed for better illustration. This is bifurcated into shots and scenes. The particular frame visible to eye is **shot**. If it is captured, then it can be meaningful for the whole story and when number of shots are combined and placed systematically can produce a story, called **Scene**.

A frame or a shot is a moment captured by camera. Capturing some more shots such as looking outside the window and then at book where pages are turning very fast because of windblown from outside, these shots can be combined to form a scene of a story. So a scene is a combination of related shots.

In the film, a shot starts when the director says, **"Action"** and ends when he says, **"Cut!"** these shots are then joined or edited, by cutting the unnecessary parts. So we can say that several shots are combined together to form a scene and such several scenes joined together and edited to form a film. So shots are the basic cell of whole film which needs to be done correctly.

1.4 Types of Shots

There is an importance of each and every shot because they add a meaning to the story. So for a storyboard artist it is important to know different types of shots.

1.4.1 Extreme long shot (ELS)

It can be an opening shot to introduce the audience to the surroundings or any new location and the relationship of the character with this location. This shot is generally used in the start and sometimes in the end to beautifully wrap the things. As an example an extreme long shot of Toon boom animation is shown in Figure 1.3. An extreme long shot is used to show the environment or the setup where things are taking place.
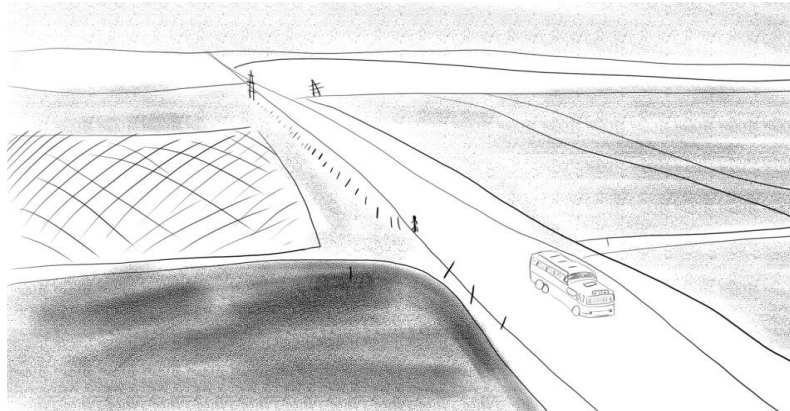

Fig. 1.3 Extreme long shot

1.4.2 Long shot (LS)

In this type of shot full body of the character is shown by leaving some space on the head and feet as shown in Figure 1.4. So, it is known as Full shot or Long shot. This type of shot is used to establish the character into the environment.

Fig. 1.4 Long shot Courtesy- Toon boom animation

1.4.3 Medium shot (MS)

A medium shot is further closer to the character, up to the waist, and hence called as a waist shot. The full body is now cropped into a shot where the expressions of the character can be seen more clearly as shown in the Figure 1.5. These shots are used to show character's detail and body language.

Fig. 1.5 Medium Shot

1.4.4 Medium Long Shot (MLS)

There is another shot, known as Medium Long shot. This comes in between medium and long shot. It is moreover down the waist and up from the feet, more towards the knee, as shown in the Figure 1.6. This type of shot generally used in group shot, two shot and emblematic shots because it provides enough room in the frame to include characters.
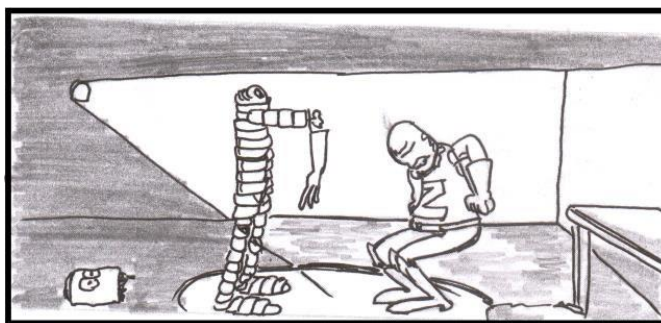

Fig. 1.6 Medium Long Shot

1.4.5 Close up (CU)

Close up shot captures facial expressions or emotions of the face by giving a frame from the top of the head to the bottom of the neck. This is not limited to faces. Close-ups can be used to shoot hands and other parts too. This is the most used shot while covering any character's face, as shown in the Figure 1.7

Fig. 1.7 Close up

1.4.6 Extreme Close-up (ECU)

In this shot is focused on any particular part of the body. It is a closer and more detailed shot, than a close-up shot. For example, a shot of eye captured, when someone is crying, or on-ear when someone is listening quite carefully. It is mostly used to highlight some

specific thing as shown in Figure 1.8. This is used only to enhance the emotional state of thing where a close up will fail to do.
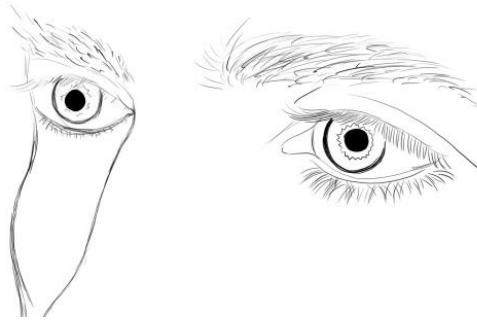
Fig. 1.8 Extreme Close up

1.4.7 Up Shot

Up shot frames the subject from below eye line as shown in Figure 1.9. Low angle camera shots are an ideal camera angle for signaling superiority or to elicit feelings of fear and dread.

Fig. 1.9 Up shot

1.4.8 Down shot

It is opposite to upshot, where the camera is facing down, held from the top or from some height. It captures the picture as shown in Figure 1.10. It informs the viewer that the subject feels weak or is of a lower status than something or someone around them. It can also indicate impending danger and stress. This type of shot is also used in battle sequence to show large audience.

Fig. 1.10 Down shot

1.4.9 Character shots

This shot is used for expressing the visuals on screen as it deals with the number of characters present on the screen. This can change with the addition or subtraction of

characters in it. A frame with two characters is called "two-shot." Further details are added with this information such as a long shot or mid-shot.

One-shot – It is a shot showing single character on screen as in Figure 1.11
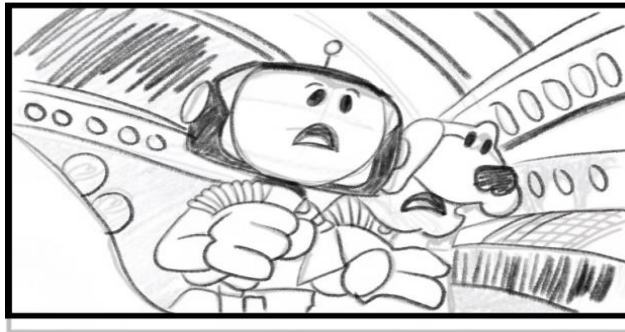

Fig. 1.11 One shot

Two-shot – It is a shot showing two characters on the screen as in Figure 1.12.

Fig. 1.12 Two shot

Three-shot – It is a shot showing three characters on screen as in Figure 1.12.

Fig. 1.13 Three Shot

Crowd shot – It is a shot showing multiple characters on screen as in Figure 1.14.

Fig. 1.14 Crowd Shot

Over-the-shoulder (OTS)

Over the shoulder placement of camera to show the frame from the character's back or even from shoulder to show. This is used in a conversation of two characters or may be multiple of them to show their faces from the character's back or to highlight the actions from shoulder as shown in Figure 1.15

Fig. 1.15 Over-the-shoulder shot

1.4.10 Point of view (POV)

It is a shot where the character can see the scene from own eyes directly without any inheritance of own body. It is used to show the view towards something more of focusing from own eyes. It can be anything from an object to a mountain. An example of this type of shot is shown in Figure 1.16.
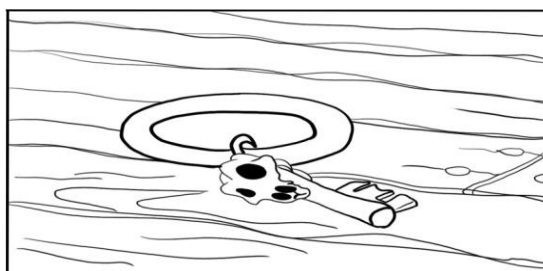
Fig. 1.16 Point of View Shot

1.5 Camera Angles

A camera angle marks the location of camera about subject, which is to be photographed. A shot can be taken from various camera angles just to add some extra depth to the emotions of the character. The following section describes the different camera angle types and their properties.

1.5.1 Low angle

A low angle is similar to the normal shot as shown in Figure 1.17. The camera pointing towards the characters following the horizon line. The camera is just positioned slightly lower to the subject's line, similar to the upshot, but the camera is not tilted here.

Fig. 1.17 Low Angle

1.5.2 High angle

It is the positioning of the camera from the top to look the character bigger. For example, Ant view, the high angle will make the character smaller. This camera angle is used to show the subject vulnerable, powerless or week. The high angle shot is shown in the Figure 1.18.

Fig. 1.18 High Angle

1.5.3 Dutch angle

Dutch angle creates an impression of an unsettling feeling of horror look to a shot as shown in Figure 1.18. The camera head is tilted on left or right side to create a falling effect. It is a very outbalanced feeling, which can make the viewer's wonder if something bad is about to happen. An example of dutch angle is shown in Figure 1.19. This is mainly used to show uncertainty and uneasiness.

Fig. 1.19 Dutch Angle

1.6 Camera Movements

Camera movement is another important aspect of shooting. It is the movement of the camera from one position to another without any restrictions on space. It can move on the ground as well as in the sky with all other types of equipment. Every movement has a meaning, and hence those movements must be pre-planned before considering taking it. The following section describe different camera movements.

1.6.1 Pan

Pan means keeping the axis of the camera at a fixed point. Looking from left and right panning can be obtained as shown in Figure 1.20.

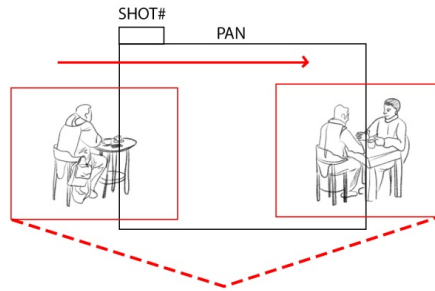**Fig. 1.20 Pan Movement**

1.6.2 Tilt

The camera will move up and down from its pivotal point. This movement is similar to moving head up and down. Suppose a plane flying up in the air and seen just by moving head from bottom to top. This gives a feeling that the plane is on top and it is the goal to reach there. Always use these techniques to create an emotion which the audience can relate to. Figure 1.21 shows the tilt down movement from sky to the character holding the umbrella.
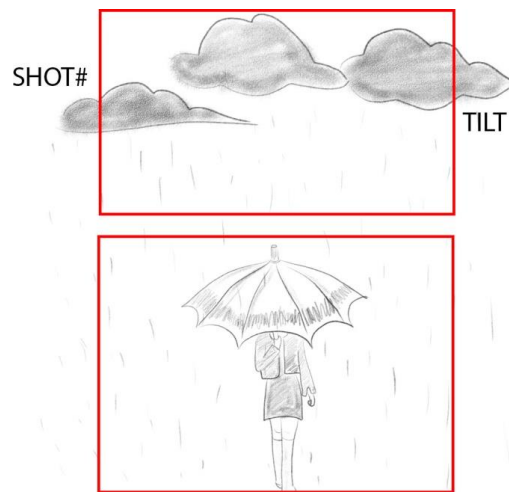

Fig. 1.21 Tilt movement

1.6.3 Zoom

It is required to change the focal length of the camera lens to make the object appear closer or away in the frame. Zoom in is used to focus viewer's attention in to the certain object or characters. Zoom out is used to reveal the object or environment. Figure 1.22 shows the picture in zoom in and zoom out mode.
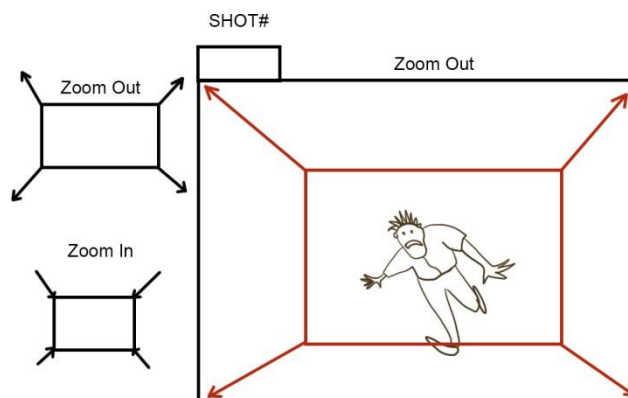
Fig. 1.22 Zoom in and out

1.6.4 Track

The term is followed from the days of old classic animation when this was similar to panning the camera. In early track movement, camera was placed on the table, screwed it, and then moved the entire table towards the animated field. This is called a Track movement.

In the recent age the technology is far more advanced. The table is now gone, and machinery with specialized controls are introduced for this purpose. So now, when the camera gets moving, the term is used to track some movement following the other. For example, tracking a character means follow the character or track it from side. For example, tracking in chase scene, as shown in Figure 1.23
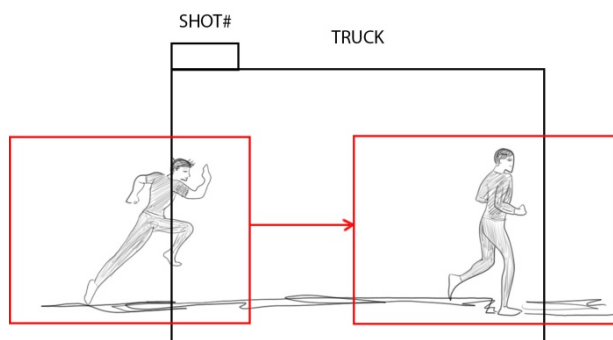
Fig. 1.23 Tracking

1.6.5 Dolly

Like Track, Dolly is also the most used camera movement where the entire camera is either moved front or back to the character. (Figure 1.24) This movement can be done either handhelds or hire some motorized equipment to do the same. This also gives a feel of tracking or following someone but from back or from front.
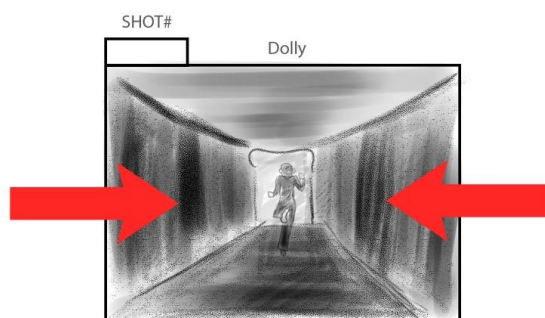

Fig. 1.24 Dolly

1.6.6 Rotation

When the camera is moved from one angle, then it is called rotation. Though it is similar to tilt and are restricted to only up-down and side movement. But rotation can be from 0-360 degrees from any position depending on to shoot. Rotation gives a wider range to angular movement. For example, to shoot a spacecraft scene, showing no gravity or an inception film scene where the building block rotates with the camera. The rotation movement is shown in the Figure 1.25.
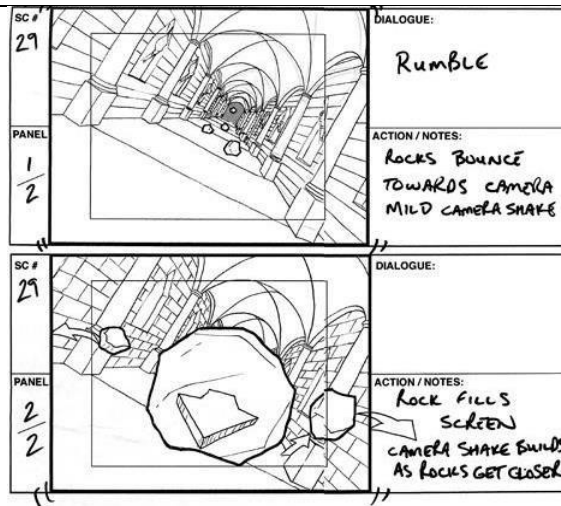
Fig. 1.25 Rotation movement

1.6.7 Rack Focus

This is a technique where the focus is on one subject while everything else is out of focus, and after a while, the focus shifts to a different point of length within the same shot. In the example shown in Figure 1.26 (a) & (b), the focus is on the character in the foreground at the beginning of the shot, and then, the focus is racked or pulled towards the man standing on the back in the frame. The arrows in the second image, shows that the storyboard artist has guided the camera person to do a rack focus over this shot.

Fig. 1.26 (a) & (b) Example of Rack Focus

In such cases follow the 180-degree rule while placing camera.

1.6.8 180 Degree Rule

Storyboard artist need to keep track of continuity in boards. To make sure about visually coherent, follow this 180-degree rule. Let us understand this with practical activity.

Activity 1

Practical Activity 1.1 – Demonstrate 180-degree rule in two characters.

Step 1. Draw a virtual line between the characters as shown in Figure 1.27.
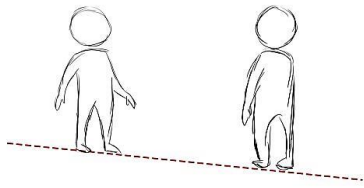
Fig. 1.27 Draw a virtual line between characters

Step 2. Now places the camera at a single side from this virtual line of the character, as shown in Figure 1.28.
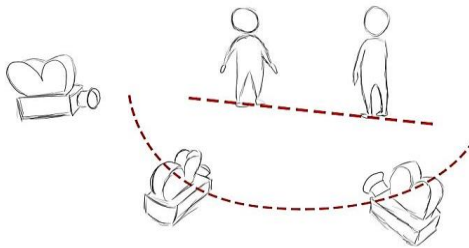

Fig. 1.28 Place the camera at single side

Step 3. Now visualize the shot from different camera angles as shown in Figure 1.29. Observe the position of Character A and B. Every time these characters share same screen like character A is always placed in right side while character B is placed at Left side.
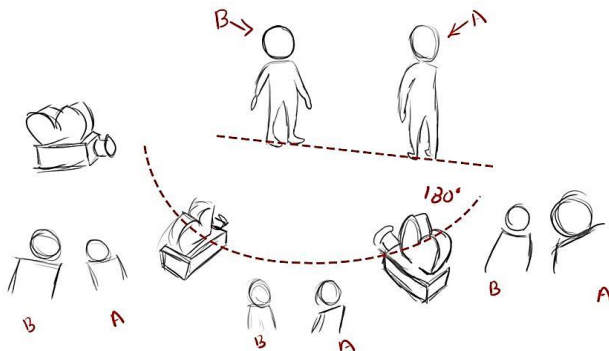

Fig. 1.29 Observe the position of the character

Step 4. Crossing the line and place the camera to other side will change the position of the character, as shown in Figure 1.30.
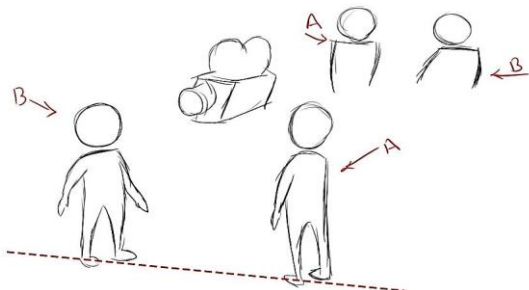

Fig. 1.30 Cross the line and place the camera

1.6.9 Character's Movement

In storyboarding, arrow is also used to show character's movement and direction. some direction arrows are shown in Figure 1.31.
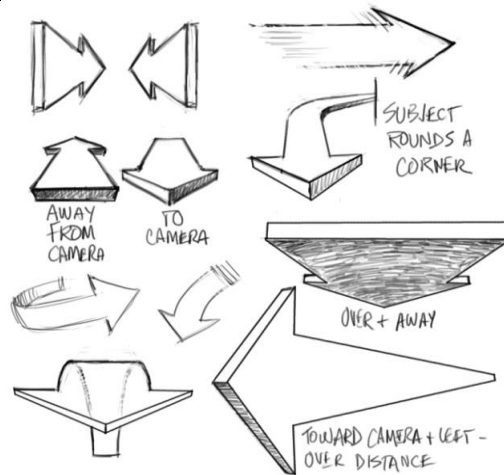
Fig. 1.31 Character's movement

1.7 Types of Scene

There are various types of scene explained below.

1.7.1 Active scene – A scene that involves action and movements within the frame with characters or an environmental changing position is known as Active Scene. An example of active scene is shown in the Figure 1.32. These types of scene are used to in action sequences.
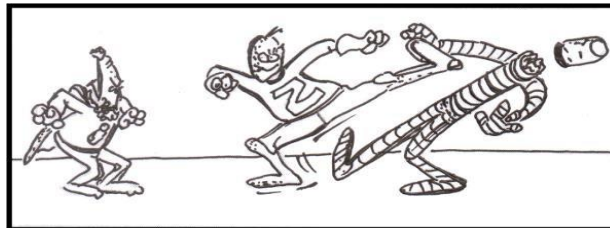

Fig. 1.32 Active Scene

1.7.2 Passive scene – It is opposite of active scene, where the characters are still, not in movement state. The character is just sit in the chair without doing any movement. An example of passive scene is shown in the Figure 1.33.

Fig. 1.33 Passive Scene

1.7.3 Dialogue

In dialogues, single person saying to him or more than one character in the scene as shown in Figure 1.34. This type of scene is used to show the conversation between the characters.
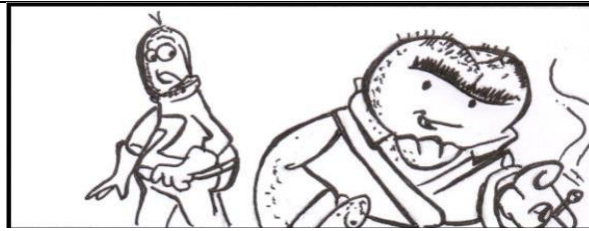
Fig. 1.34 Dialogue Scene

1.7.4 Montage

It means the assembling of shots, which creates meaning when displayed in a quick succession of time. It has different meanings at different time. Like showing a bad dream with only a few shots expressing what might have happened. Figure 1.35 shows an example of montage scene, where the boy gets ready and takes sugar in his hands. This will be a ZIP: ZAP: ZOE in real-time.
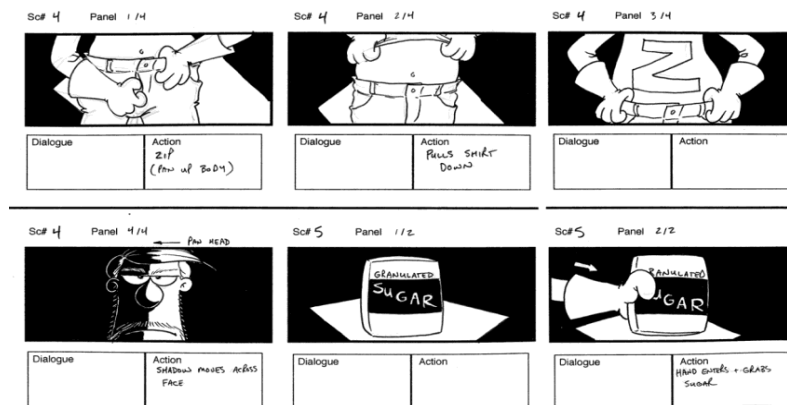

Fig. 1.35 Montage scene

1.7.5 Silhouettes

This is a technique when the camera is placed in front of the light and actions observed in the dark or within the shadows. It is used to create a scary image where the audience has to guess the character on the screen. This is used to create tension and drama on the screen. An example of silhouettes scene is shown in the Figure 1.36.
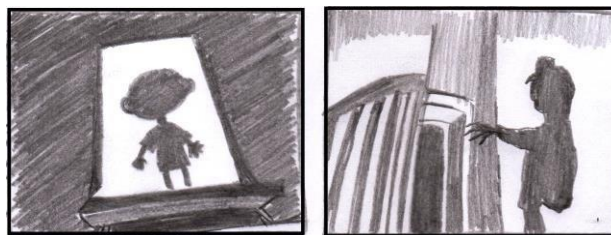

Fig. 1.36 Silhouette scene

1.8 Types of Transitions

A transition is a way, where one shot ends, and another shot begins. It can follow up with effects to give it a different meaning unless the ordinary cut works. The transition contains some frames from both the shots, ending of the first and starting of a second, which decides how faster the transition will occur. There are several types of transition, but the most used are:

1.8.1 Cross Dissolve

These are practical terms used while practicing. This is an effect whereby one-shot running on the screen slowly and gradually fades or dissolves away, and another

upcoming shot replaces it on the screen as shown in Figure 1.37. These are dealt with in opacity from 0 to 100%. One shot plays from 100% to 0% opacity and the other from 0% to 100% opacity. They both at some point will be equally visible and that point will be 50% to 50%. So now, It is described, why the name is called Cross Dissolve.

Fig. 1.37 Cross Dissolve

1.8.2 Dissolve Ripple

The fundamental of this transition is very much similar to the cross dissolve, but here is a filter placed over the transition period to make it look distorted. This can be sometimes used as a flashback transition or sleep transition. It is shown in Figure 1.38.

Fig. 1.38 Ripple Dissolve

1.8.3 Wipe

See this transition as a wiper cleaning the floor. With a single wipe, all the dirt gets away from the floor. Similar to this, a wipe can be in any direction, as shown in Figure 1.39. Wipe out one shot, and on the back of it, will find the other.

Fig. 1.39 Wipe

1.8.4 Fade-to-black

As the name says, this transition dissolves and fades to a completely black screen, as shown in Figure 1.40. The vice versa, from black to a shot, is also possible. This is done to end the film or a particular scene, just like when the sun goes down, and everything goes dark for a while, or maybe the passage of time can be the motive too.

Fig. 1.40 Fade to black

1.9 Storyboard Length

A storyboard is an important aspect of a film. It must not be considered as a quick task to complete and move on to shooting. Spending more time at development stage of storyboard can give the better results. It is important to capture every frame drawing. The examples of storyboard are shown in the Figure 1.41 (a) & (b). It is also important to understand an event or action, cuts and transitions as well as camera movements.
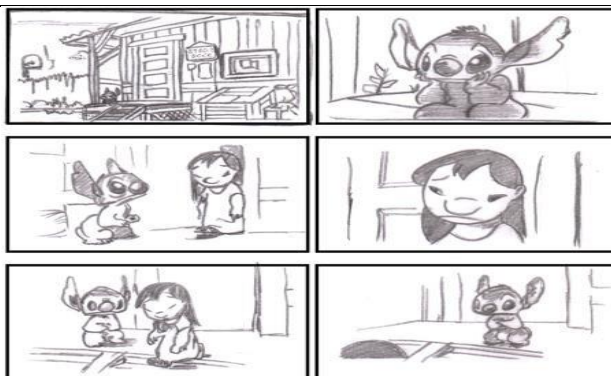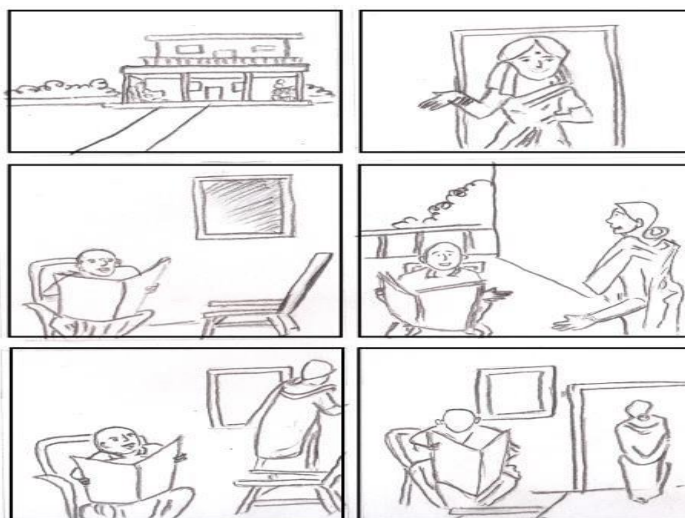
Fig 1.41 (a) Example of Storyboard

Fig 1.42 (b) Example of Storyboard

Storyboard can also be created with stick figures to know a vision of removing all clouds from it. As shown in Figure 1.43.
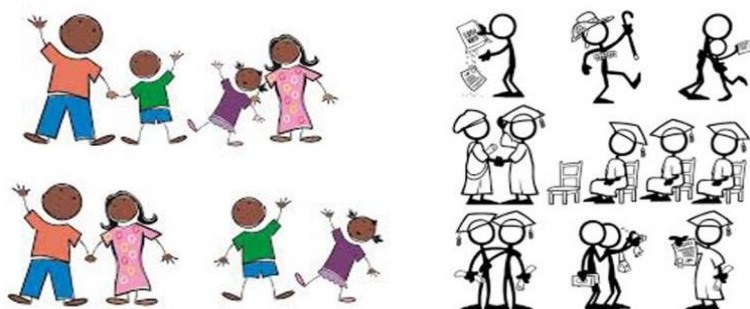

Fig. 1.43 Stick figure storyboarding

For business projects, the storyboard helps to breakdown the idea and gives some estimated cost. That can help to schedule and budget the project for better efficiency within the company. A storyboard can solve many problems before even realizing one. It can save time, money, energy, and also deals.

1.10 Action and Reaction: An artist needs to understand the reactions about work. It is important to understand the audience in a better way. Share feedback and comments on created storyboard to trustworthy people.

The ideas are the result of past experiences and incidents. The observing skill is also played a major role in it. A person always observes the surrounding where he lives or spend much time such as office, market, trips and many more.

It is a good to share ideas or even the final output with friends and colleagues just before making it into final release and Get suggestions from them. (Figure 1.44)

Communicate ideas:

- Start with determining the sole purpose of idea suppose it is a Detergent advertisement or a love story film.
- Do the research and gather as much information to make idea stronger.
- Consider the treatment of the story, how will you tell it, and what is the structure of it.

Points to consider – Continuity, sound, music, movement, composition, color, mood, structure, staging, dialogue.

Never commit to the idea that comes first in your mind. Always try searching for something unique and different. Thus, always learn more out of everything.

Questions need to ask yourself:

- Who is the storyboard for?
- What is the budget?
- How much time is there?
- How long is the movie?

Questions should ask while/ after storyboard:

- Is each drawing necessary?
- Is the information in each drawing clear?
- Do the drawings communicate the structure?
- Does the storyboard contain and convey all the information?
- Do consider the angle of the camera?
- Do consider the position of the camera?
- Do consider lighting the Scene?
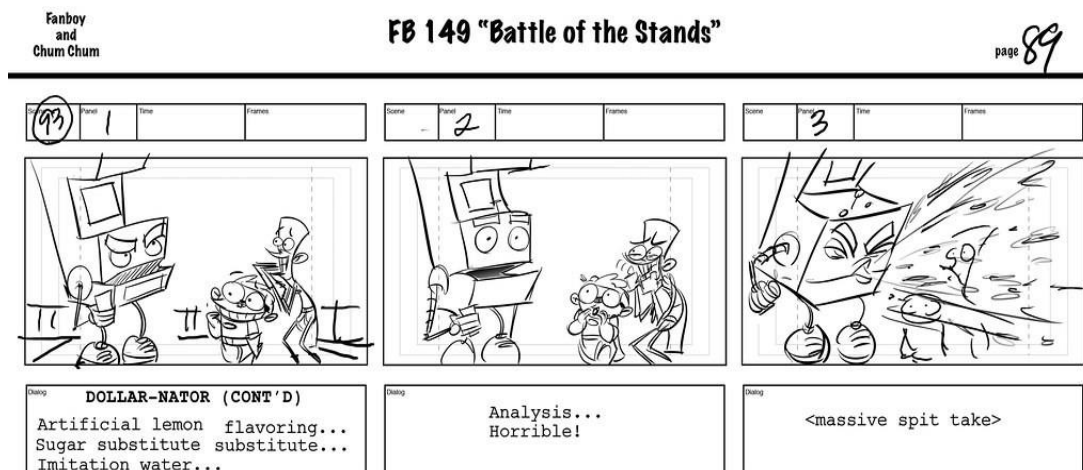- Do consider the pace of the movie?

Fig 1.44 Final storyboard of fan boy and Chum

Assignments 1.1

1. Try creating as storyboard with own idea and consider the following reaction and action process. Show it to the friends so that some missing points can be found on it and try improving it on the second try.

2. Write down a small story and break it down by noting different shots it will require to complete it. Also mention camera angles and movements in it.

3. Practice out taking photos of a character with different camera shots type (ex: ELS, LS, MS, CU, etc.)

Summary

- There are panels which we create, the story is portrayed through those panels, and every frame which is drawn on those panels at the end when showcased will be known as "Storyboard Panel."

- The dimension of this box/panel is around '4 × 3'. Where 4 is width and 3 in height, so it is 'width × height,' and this is called as "Aspect Ratio."

- Don't need to draw frame by frame. Just draw the important shots of a particular scene so that the story gets clear about how things will lie when it is actually shot.

- In the film, a shot starts when the director says, "Action" and ends when he says, "Cut!"

- When the numbers of shots are combined and placed in a systematical way that can produce a story (in some form), that will be called Scene.

- An extreme long shot is used when we want to show the environment or the setup where things are taking place.

- Close up is a shot that captures facial expressions or emotions of the face by giving a frame from the top of the head to the bottom of the neck.

- Over the shoulder is a camera placement when we want to show the frame from our character's back or even from his shoulder to show what he is looking at.

- A camera angle marks the location of camera about subject, which is to be photographed. A shot can be taken from various camera angles just to add some extra depth to the emotions of the character.

- Dutch angle creates an impression of an unsettling feeling of horror look to a shot.

- A scene that involves action and movements within the frame, with characters or an environmental changing position, is known as Active Scene.

- The opposite of Active is Passive Scene, where the characters are in no movement state. The field is static, and the characters can sit in the chair and do nothing.

- A montage is a term that means the assembling of shots, which creates meaning when displayed in a quick succession of time.

- A transition is a way one shot ends, and another shot begins. It can follow up with effects to give it a different meaning unless the ordinary cut works.

- Fade to black, as the name says: This transition dissolves and fades to a completely black screen.

CHECK YOUR PROGRESS

A. Multiple Choice Questions

1. Which of the following is a rectangular box on a sheet of paper (a) Storyboard Sheet (b) Rectangular Sheet (c) Storyboard Panel (d) Animation Paper

2. The ratio of width and height is (a) Length Ratio (b) Aspect Ratio (c) Area Ratio (d) Width ratio

3. The standard widescreen is (a) 1:1.78 (b) 1:2.2 (c) 1:2.35 (d) 1:1.85

4. What is the name of the shot to introduce to an environment (a) Extreme Long shot (b) Long Shot (c) Mid Shot (d) Close upshot

5. Which shot is used to capture the emotions of a character is crying? (a) Long shot (b) Mid Shot (c) Close up shot (d) Over the shoulder shot

6. Rack Focus is used (a) To Pull the focus of the camera (b) To shift the audience's eyes to a new element (c) To change the characters focus (d) To create depth of field in the scene

7. How can the audience see through the character's eyes?(a)Close upshot (b) Extreme Close-up shot (c) Point of View Shot (d) Mid Shot

8. Which shot is used to show the character is powerful than others? (a) Low Angle Shot (b) High Angle Shot (c) Dutch Angle Shot (d) Pans hot

9. Which of the following is a sequence of related scenes that may be missing large gaps of time between each of the scenes: (a) Assembly (b) Montage (c) Silhouettes (d) Editing

10. Which one is not the type of transition (a) Cross (b) Wipe (c) Dissolve (d) Mix

B. Fill in the blanks

1. The ratio of Panavision 35mm anamorphic wide screen is _____.

2. The ratio Standard Widescreen is _____

3. Storyboard must include _____, _____, _____

4. The story is developed by the set elements: _____and _____.

5. Name the shot, when two people are talking in a single frame _____.

6. Track camera movement is used to follow a _____.

7. In Silhouette, the _____ is dark and light comes from ___.

8. Transition is used in place of a _____ to show a passage of time.

9. To make sure that you are visually coherent, you can follow this ____ rule.

10. Wipe is used to _____ between locations.

C. State True or False

1. Storyboards present the analog image of the character.

2. Storyboard artist works with a set of preprinted storyboard pages.

3. Storyboard artist must keep the information clear and understandable to the viewer at all times.

4. The animator artist illustrates the point of view that audiences will see throughout the film.

5. The editor will cut the unnecessary shots of the movie at the beginning where the director says "action" and then cut the end where the director says "cut."

6. In medium shot, the shot cuts the character between eyes and nose.

7. A close-up shot is usually from the shoulders up.

8. The upper shot is taken by tilt up the camera.

9. In high-angle shot the camera is pointing towards the horizon line but is positioned lower relative to the subject.

10. Track is an old classic animation term used to indicate movement.

D. Short Answer Questions

1. What is the aspect ratio?

2. Explain shot and scenes.

3. Explain types of shots.

4. What is the rack focus?

5. What are the character shots?

6. Explain camera angles.

7. Explain camera movements.

8. Explain 180 degree rule.

9. What is montage?

10. Explain the types of transitions.

Session 2: Creating Storyboard

Storyboard is a rough sketch of film or video, where shot by shot sequence is illustrated like comic strip. In Figure 2.1, each block represents one single shot in storyboard. The square block shows the character and scene.

Fig. 2.1 Storyboard

You have already learned the tools and techniques for creating different types of storyboard. In this chapter you will understand how to apply it to create a storyboard for a short film. Let us quickly recall some pre-procedures.

2.1 Planning

Planning is an important aspect for production of any film or animation. Plan a shot through storyboard in proper order and visualize how the visual will interact with the script. It is much easier to modify the details during pre-production than in actual shooting location. The first thing is to know the details about the story. The next step is to collect the resources such as images, drawing storyboards, or doing any raw illustration and revisualization process. The detail analysis in every scene is required. It includes the wardrobe, blocking, action, physical space, staging. This phase is considered as breaking down or marking the script.

This process of marking the script is commonly done with highlighter and pen right on print copy of script. Then every scene markings should be collectively potted on a script breakdown sheet. Then this sheet is printed, or copied, collated, and distributed between the various production staff.

In digital era, breakdowns can be shared to and make adjustments without printing. Script breakdown software is used for this purpose. However, printing can be a better choice.

For example, import the script in software and provide marker then it automatically lines up all the scenes. It saves time and process. It is then necessary to identify the following key elements.

- various locations for scenes,
- different types of costumes,
- props used as per the setting,
- sets required,
- various cast members,
- importance of each element
- How will it look?

It is the foundation of identifying project's budget, because all these elements affect the storyboard. Now let us visualize a scene from below text and identify its various elements. Further we will create a storyboard for this scene.

"**Rupal strides to the coffee shop, sitting next to a man she barely knows.**"

From this sentence, it is possible to visualise some visuals about the coffee shop or Rupal's appearance. The Storyboard artist can visualize the coffee shop as a big crowded restaurant or a small coffee shop in road side. These things can differ, the decisions made about their appearance and clothing, or how the vibes are coming from both. Some of the possible questions to be asked to director regarding the scene can be:

- What type of coffee shop is it?
- What Rupal is wearing?
- How are they making their eye contact, and their body language is?
- What type of camera movement and framing should be done?
- What is the overall mood of the scene?
- Any special prop or accessory required?

Now after collecting the information from the director, storyboard visualize the scene, as shown in Figure 2.2.

Fig. 2.2 Visualization of the scene

The director after receiving necessary information by observing the boards, can decide the take up of particular shot. It is also possible to change the shots from high angle to low angle according to storyboards. Thus, a storyboard is an essential tool for the briefing shots. Now let us create another storyboard for given scene. (Figure 2.3)

SCENE 4 – EXT BAR – DAY

Rupal bends down to see through the window of the car. Tilts right down to reveal wig and glasses.

First analyze the scene. The above lines say:
1. This shot is from scene 4.
2. The situation is outside of the bar; EXT means the Exterior.
3. It looks like a medium shot (MS) that's over the shoulder (OTS).
4. The character action is Rupal drops into the passenger window.
5. The camera tilts down to show the wig and glasses.

Now after analyzing the scene, create a storyboard accordingly.

Fig. 2.3 Visualization of scene

2.2 Shots and Cuts

A shot is a video clip having beginning and end. It can be of any duration so long as it is unbroken and contain anything as per the director's desire.

Shots are the fundamental expressive tool of video storytelling, and there are many different types of shots to make. Make the shots as main signal of audience to feel a certain way when they watch the video.

Cuts are essential narrative tool at the end of a shot. The way a shot ends, and then how the next one starts, is the main way that video tells a story. Good cuts create continuity and cohesiveness, and keep the audience engaged with the story. Always use cut twice: one at the time of recording the original video clip, and again in post-production when trim down and edit clips together.

Making good shots and cuts is hard to do without a plan. Storyboard doesn't have to be an elaborate work of art.

Activities

Practical Activity 2.1 – Create a storyboard for story 'the last leaf', of Chapter 2.

" The Last Leaf "

Chhaya and Aanya, two young artists, shared a small flat in Mumbai. Aanya fell very seriously ill in November. Chhaya, her friend, became very worried. She called the doctor. Although he came every day there was no change in Aanya's condition.

One day the doctor took Chhaya aside and asked her, "Aanya has made up her mind that she is not going to get well. If she doesn't want to live, medicines will not help her."

Chhaya heard Aanya whisper something. She was looking out of the window and was saying, "Twelve!" After sometime she whispered "eleven", then "ten", then "nine", "eight", "seven". Chhaya anxiously looked out of the window. She saw an old ivy creeper climbing half-way up the brick wall opposite their window. "What is it, dear?" Chhaya asked. "Six," whispered Aanya. "They are falling faster now. Three days ago there were almost a hundred leaves. There are only five left now."
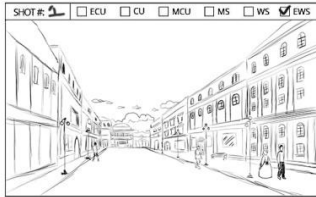
"It is autumn," said Chhaya, "and the leaves will fall."

"When the last leaf falls, I will die," said Aanya with finality. "Oh, that's nonsense," replied Chhaya. "What have old ivy leaves to do with your getting well? The doctor is confident that you will get better."

Chhaya rushed down. a sixty-year-old painter, Hari lived on the ground floor. His lifelong dream was to paint a masterpiece but that had remained a dream. Chhaya poured out her worries to Hari. They tiptoed into the room. Aanya was sleeping. Chhaya drew the curtains together and they went to the next room. She peeped out through the window. There was only one leaf on the creeper.It was raining heavily. It seemed as though the leaf would fall any minute now. Hari did not say a word. He went back to his room.
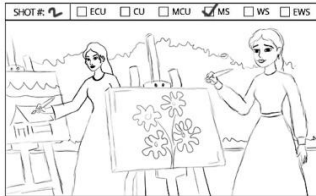
Aanya woke up next morning. In a feeble voice she asked Chhaya to draw the curtains. Chhaya was nervous. She drew back the curtains very reluctantly.

"Oh!" Chhaya exclaimed as she looked at the vine creeper. "Look, there is still one leaf on the creeper. It looks quite green and healthy. In spite of the storm and the fierce winds, it didn't fall." Aanya smiled weakly and closed her eyes. After every hour or so she would look out of the window and find the leaf still there. It seemed to be clinging to the creeper. Then she called out to Chhaya. "The last leaf has shown me how wicked

I have been. I have realized that it is a sin to want to die." In the afternoon the doctor came. After examining his patient he told Chhaya, "Aanya now has the will to live. I am confident she'll recover soon. Now I must go downstairs and see Hari. He is also suffering from pneumonia. But I am afraid; there is no hope for him." The next morning Chhaya came and sat on Aanya's bed. she said, "I have something to tell you. Hari died of pneumonia this morning"

"Aanya dear," said Chhaya, "Look out that ivy leaf outside the window. Haven't you wondered why it doesn't flutter when the wind blows? That's Hari's masterpiece. He painted it the night the last leaf fell."

Step 1. Create a Template

First create an appropriate template for the storyboard as shown in Figure 2.4.

Fig. 2.4 Storyboard template

Step 2. To Add the script, select the script/screenplay scene by scene and write the description such as dialogue, action in right side of the template.

Step 3. Now create the sketch of given character and scene as mentioned in script/screenplay.
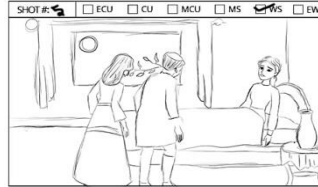
Fig. 2.5 Scene 1

Scene 1. Chhaya and Aanya, two young artists, shared a small flat in Mumbai. The flat was on the third story of an old house.
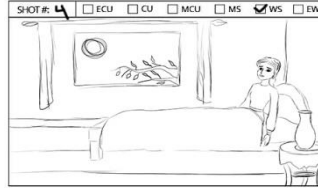
Fig. 2.6 Scene 2

Scene 2. Aanya fell very seriously ill in November. She had pneumonia. She would lie in her bed without moving, just gazing out of the window. Chhaya, her friend, became very worried. She sent for the doctor.

Fig. 2.7 Scene 3
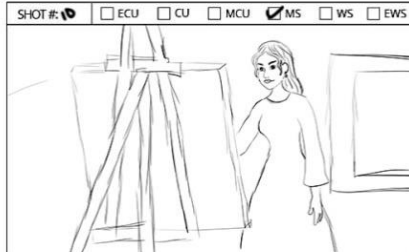
Fig. 2.8 Scene 4

Scene 3. Although he came every day there was no change in Aanya's condition. One day the doctor took Chhaya aside and asked her, "Is anything worrying Aanya?"

"No," replied Chhaya. "But why do you ask?"

The doctor said "Aanya, it seems, she has made up her mind that she is not going to get well. If she doesn't want to live, medicines will not help her."

Scene 4. Chhaya tried her best to make Aanya take an interest in things around her.

Chhaya brought her drawing-board into Aanya's room and started painting. To take Aanya's mind off her illness, she whistled while working. Aanya continued to lie still on her bed.

Suddenly Chhaya heard Aanya whisper something. She was looking out of the window and was saying, "Twelve!" After sometime she whispered "eleven", then "ten", then "nine", "eight", "seven".

PROJECT _The last Leaf_   SCENE ___05___   PAGE _05_ of _11_

SHOT #: ☐ECU ☐CU ☑MCU ☐MS ☐WS ☐EWS

Anya looking at the creeper outside the window

SHOT #: ☐ECU ☐CU ☑MCU ☐MS ☐WS ☐EWS

Closeup shot of Chhaya talking with Aanya

SHOT #: ☐ECU ☑CU ☐MCU ☐MS ☐WS ☐EWS

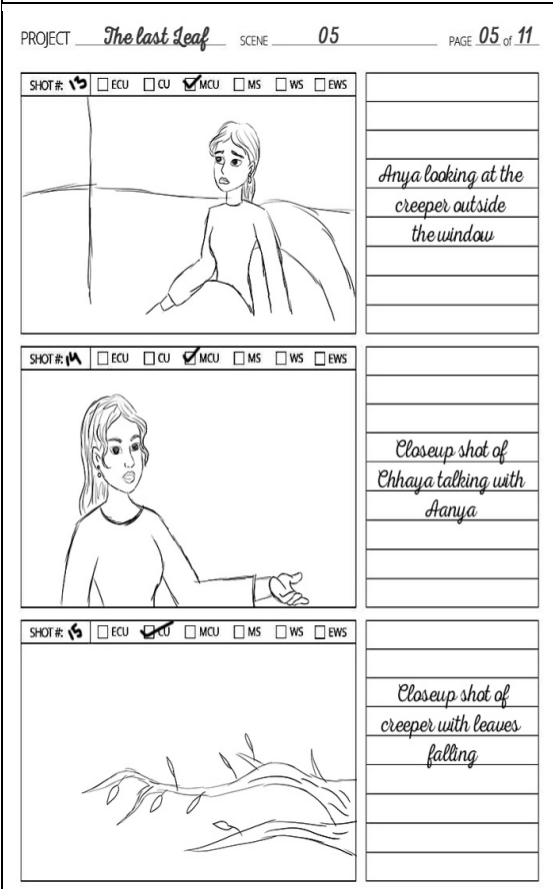_Closeup shot of creeper with leaves falling_

Fig. 2.9 Scene 5

Scene 5.

"What is it, dear?" Chhaya asked.

"When the last leaf falls, I will die," said Aanya with finality.

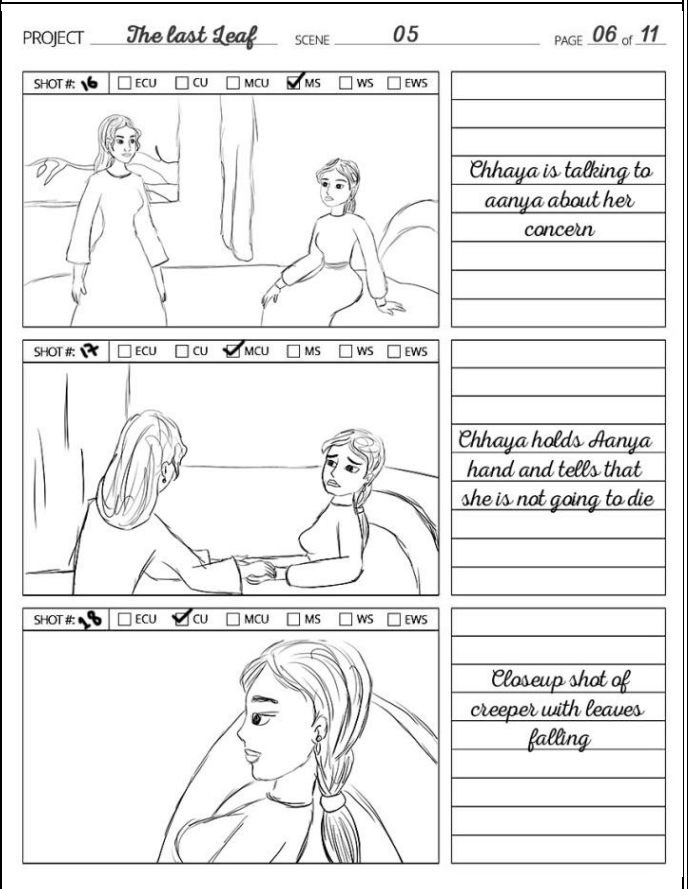"I have known this for the last three days."

PROJECT _The last Leaf_   SCENE ___05___   PAGE _06_ of _11_

SHOT #: ☐ECU ☐CU ☐MCU ☑MS ☐WS ☐EWS

Chhaya is talking to aanya about her concern

SHOT #: ☐ECU ☐CU ☑MCU ☐MS ☐WS ☐EWS

Chhaya holds Aanya hand and tells that she is not going to die

SHOT #: ☐ECU ☑CU ☐MCU ☐MS ☐WS ☐EWS

Closeup shot of creeper with leaves falling

Fig. 2.10 Scene 5A

Scene 6. Chhaya sat on Aanya's bed, kissed her and said, "You are not going to die. I can't draw the curtain for I need the light. I want to finish the painting and get some money for us. Please, my dear friend," she begged Aanya, "promise not to look out of the window while I paint."

PROJECT _The last Leaf_ SCENE _06_ PAGE _07_ of _11_
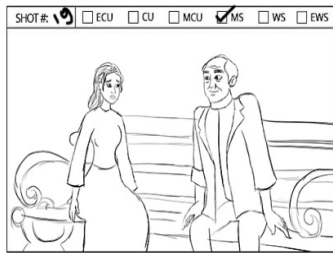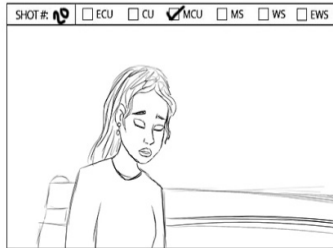
Fig. 2.11 Scene 6

Scene 7

Chhaya rushed down. Hari lived on the ground floor. He was a sixty-year-old painter. His lifelong dream was to paint a masterpiece but that had remained a dream. Chhaya poured out her worries to Hari. She told him how Aanya was convinced that she would die when the last leaf fell. "Is she stupid?" asked Hari. "How can she be so foolish?"

"I will come with you and see Aanya," Hari said.

PROJECT _The last Leaf_ SCENE _06_ PAGE _08_ of _11_
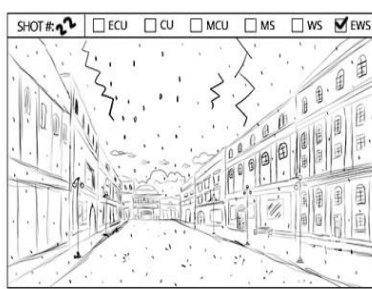
Fig. 2.12 Scene 6A

Scene 8

Aanya was sleeping. Chhaya drew the curtains together and they went to the next room. She peeped out through the window. There was only one leaf on the creeper.

It was raining heavily and an icy-cold wind was blowing. It seemed

as though the leaf would fall any minute now. Hari did not say a word. He went back to his room.

Fig. 2.13 Scene 7

Scene 9

Aanya woke up next morning. In a feeble voice she asked Chhaya to draw the curtains. Chhaya was nervous. She drew back the curtains very reluctantly.

"Oh!" Chhaya exclaimed as she looked at the vine creeper. "Look, there is still one leaf on the creeper.
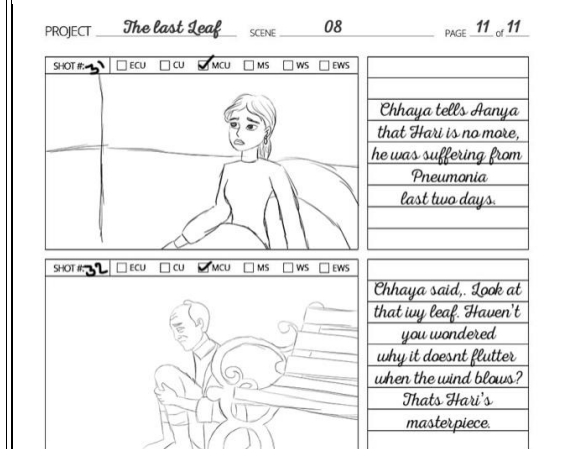

Fig. 2.15 Scene 8A

Fig. 2.14 Scene 8

Scene 10

"I heard the wind last night," said Aanya. "I thought it would have fallen. It will surely fall today. Then I'll die."

"You won't die," said Chhaya energetically. "You have to live for our friends. What would happen to me if you die?"

In the afternoon the doctor came. After examining his patient he told Chhaya, "Aanya now has the will to live. I am confident she'll recover

soon. Now I must go downstairs and see Hari. He is also suffering from pneumonia. But I am afraid, there is no hope for him."

Scene 11

The next morning Chhaya came and sat on Aanya's bed. Taking Aanya's hand in hers she said, "I have something to tell you. Mr Hari died of pneumonia this morning. a ladder and a lantern still lighted lying near his bed. There were also some brushes and green and yellow

paints on the floor near the ladder. "Aanya dear," said Chhaya, "look out of the window. Look at that ivy leaf. Haven't you wondered

why it doesn't flutter when the wind blows? That's Hari's masterpiece.

Let us learn to convert a given story into storyboard in the Practical Activity 2.2.

Practical Activity 2.2 – Create Storyboard of the given story.

Title "WAALID"

One evening a man named "Rohan" is standing in front of the graveyard of his father with his uncle sadly weeping and missing him and recalling him and his good deeds. He says "you have done much for me in my whole life. You pay for my every single need. And when, time comes for repaying. You went away".

His uncle is also standing nearby, giving him sympathy.

Suddenly uncle got a call from the florist, who is making a carpet for father's grave. But the cost of the carpet is very high. So uncle asks Rohan "the carpet is really nice and full of roses but the cost is very high, should we confirm the order?"

Rohan said "my father has invested so much on me to achieve this position. In comparison to that the carpet amount is nothing".

Uncle got happy that nephew understands the value of life. He went from there to confirm and get the order. Meanwhile Rohan is sitting near graveyard. Another boy come the adjacent graveyard and crying, asking her dead father to wake up, insisting him to please wake up. "Father wake up,...., Father please wake up, Why you left me and mom in this poor condition I want to go the school...But we have no money to pay fees. Teacher is not allowing me to enter the class and mom said that from where she should get money. Go and get from your father, "So I came here to ask my father for fees."

After Listening this conversation, Rohan got tear in her eyes hand, he come close to the child and sit aside. He pulls out some money from his pocket and gave his money that he has saved for the carpet to the child. He says "your father has deposited some money to me so that I can give it to you"

Boy got happy, he wipe his tears and grabbed the money from Rohan and went away. Rohan feel happy and call uncle not to bring the carpet. Now he got answer from his father.

Step 1. Read the story carefully.

Step 2. Sketch out the story.

Now it's time to create a storyboard of the above story.

First break down the story into shots and then read the first shot (Figure 2.16).

SCENE 1

Shot 1. Rohan is standing in front of the graveyard of his father with is uncle.

Fig. 2.16 Reference photograph for storyboarding

Typically, graveyards consist of trees grass and some stones. With this observation, let us start drawing an environment of a graveyard.

Draw some trees on blank paper or the storyboard template it. Fill the whole environment to create tree on both side of the sheet shown in Figure 2.17.

Fig. 2.17 Drawing trees on paper

Draw some standing strokes to create grass like lines and use circular hatching method to add bush in the environment to fill the remaining part of the shot as shown in Figure 2.18.

Fig. 2.18 Draw grass lines

Once you fill the ground and the back side with bushes and grass then add some stones and also draw one graveyard just behind the grasses shown in Figure 2.19.

Fig. 2.19 Add some stone and draw graveyard

Now make a rough sketch of a Rohan standing in front to the graveyard and holing both hands shown in Figure 2.20.

Fig. 2.20 Make rough sketch of rohan standing

Finally draw another rough portrait of uncle standing behind the Rohan shown in Figure 2.21.

Fig. 2.21 Draw rough portrait of uncle

This is the first scene completed for storyboard. (Figure 2.22) Now write the action happening in the scene along with the camera angle of the shot.

Fig. 2.22 First scene

Using same technique from understanding of the shot to composition and action writing try to create some other scenes. (Figure 2.23)

Fig. 2.23 Different shots

While reading the story, the storyboard artist thinks from the perspective of director to create the shots or sits with director to understand his vision. Although the above story

is an emotional short film, most of the shot would be from mid-shot or close-up camera shot. It is shown in Figure 2.24, 2.25 and 2.26.

OT #

ACTION
Another boy come the an adjacent graveyard and crying

DIALOGUE

FX /Cmwea angle

Mid shot

OT #

ACTION
Asking his dead father to give money for school fees

DIALOGUE
father wake up ..
Father please wake up

FX /Cmwea angle

Mid shot

Fig. 2.24 Mid-shot and close-up used in storyboarding

OT #

ACTION
So uncle ask Rohan to confirm the carpet as it was too costly

DIALOGUE
the carpet is really nice and full of roses but the cost is very high, should we confirmed the order

FX /Cmwea angle
Mid shot

IOT #

ACTION
Rohan replied yes we can

DIALOGUE

FX /Cmwea angle
Mid shot

HOT #   ACTION

Fig. 2.25 Mid-shot and close-up used in storyboarding

Fig. 2.26 Different shots in storyboarding

Thus the above activity demonstrate to create a storyboard of short film. Take director's point of view and do the corrections as suggested by the director. After completing the final version, the director distributes the storyboard to all important departments.

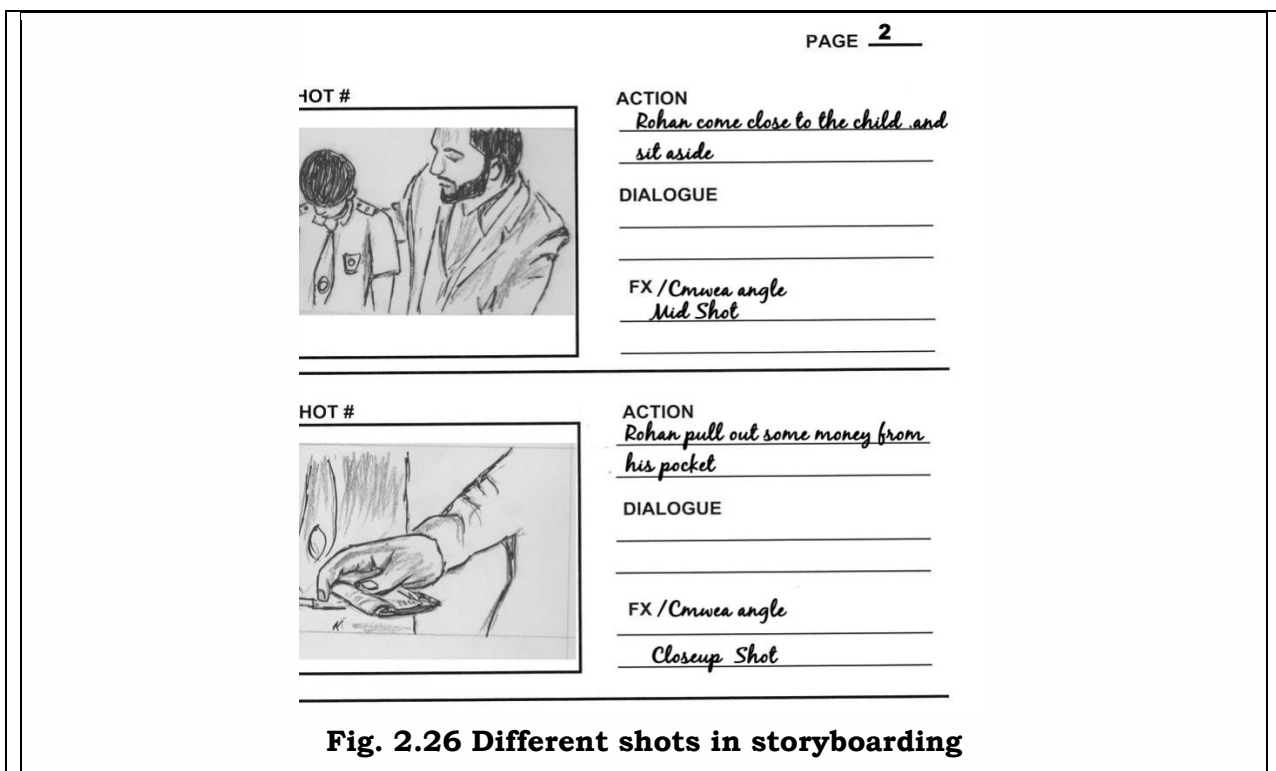All the departments of the film production can get proper understanding through a good storyboard. For example, storyboard can give an overview of the locations and designs. It also helps in collecting all important props needed. The production assistant prepares the call sheets with the help of storyboarding. It helps the cinematographer to know the lenses to use. Even in post-production the storyboard helps the editor to put together the material for the rough cut. It can also help the producer to find investors for the film.

Qualities of good storyboard artist

The following are the ideal skills required in storyboard artist.

- Ability to work in collaboration with concept artists, writers, directors, clients to visualize the story,
- Able to visualize the story,
- Knowledge of various styles and genres,
- Good sketching skill,
- Understanding of animation principals,
- Knowledge of the storytelling,
- Ability to interpret the ideas into detailed drawings,
- Strong layout and design skills,
- Ability to work quickly and react to last-minute changes,
- Adaptability in working with different directors who will demand varying degrees of complexity from storyboards,
- Skills in both hand drawing and computer drawing,
- Knowledge of camera angles and cinematography techniques, Editing skills.

Assignment 2.1

Write a short story up to five minutes including 2 characters and one environment and create storyboard of it in the given template.

Summary

- A storyboard is a sketching technique through which will be able to know how a video will unfold, every shot by shot.
- In breaking down the script, need to analyze all of the key elements which affect the storyboard such as every scene, the wardrobe, blocking, action, physical space, staging etc.
- After cameras and lenses, every video storyteller has two essential parts: shots and cuts.
- Storyboarding is divided in these steps: (a) Create a template (b) Add the script (c) Sketch out story

CHECK YOUR PROGRESS

A. Multiple Choice Questions

1. Storyboard is a_____ technique (a) Animation (b) Sketching (c) Production (d) Painting
2. The first step of storyboarding is (a) break down the script (b) visualize the script (c) Read the script (d) Sketching according to script
3. Previously, process of marking the script would commonly be done with (a) Highlighter (b) Pen (c)Highlighter and Pen (d) Computer software and digital pen
4. every video storyteller has two essential parts: (a) shots and cuts (b) Scene and sequence (c) Cuts and continuity (d) Frame and lights
5. A cut is used at the _____ of a shot (a) Beginning (b) Middle (c) End (d) In between

B. Fill in the blanks

1. Each square of a storyboard represents _____.
2. Analyses the details of every scene, wardrobe, blocking, action, physical space, staging is considered in _____ the script.
3. After the reading and analyzing the script, the next task is to_____ and _____.
4. In a digital world, we can _____ our script in software and provide marker.
5. A shot is a clip of video, which has a____ and end.
6. Good cuts create _____and cohesiveness, and keep the audience _____with the story.

C. True or False

1. Creating a plan for production is important.
2. Shots are the fundamental expressive tool of video storytelling.
3. Cuts are essentially expressive tool.
4. All the departments of the film production can get proper understanding through a good storyboard.
5. In post-production the storyboard helps the director to put together the material for the rough cut.

D. Short answer questions

1. Why planning is important in video production?
2. What is breaking down the script?
3. What are the key elements you get while using storyboard software for breaking down the script?
4. What are shots and cuts?
5. Write the difference between shots and cuts?
6. Write the qualities of storyboard artist.

Glossary

180 Degree Rule – Filmmaking technique that helps the audience keep track of where the characters are in a scene by establish a 180-degree angle, or a straight line, between two characters.

2D Character – Two-dimensional character; these characters only have height and width but they lack depth.

3D Character – Three-dimensional characters are complex and unique, with depth. They seem like real people.

Action – The fact or process of doing something, typically to achieve an aim.

Animatic – Pre-visualization method which combines images from a pre-designed storyboard in a sequential order. Adding a soundtrack, dialogues or background score and camera movement creates a mini-movie.

Animation – Moving imagery that is created on a frame-by-frame basis. This may be accomplished via the use of computers or with more traditional cell animation techniques.

Aspect Ratio – The ratio of the width to the height of an image or screen.

Blue print – A design plan or other technical drawing.

Budget – fund or amount required for a project.

Camera Angle – Positioning of a camera to take a shot.

Cell Animation – The art of hand-drawing 2D animation on transparent plastic sheets known as "cells."

Close Up (CU) – This shot is tightly frames to actor's face to show the emotion.

CGI – CGI stands for computer generated imagery, which is use in in art and media. These can be 2D or 3D animations, objects, or renderings; the type of art or media can be a film, television program, video game, or simulation.

Cinematographer – In filmmaking, a person who supervises or directs photography and camerawork, especially one who operates the camera.

Collaboration – Kind of working practice, whereby individuals work together for a common purpose to achieve business benefit.

Communicate – Share or exchange information, news, or ideas.

Concept – An abstract idea.

Costume – Set of clothes in a specified style.

Creative Process – The evolution of an idea into its final form through a progression of thoughts and actions.

Crew – Group of people who work on film production.

Dialogues – A pre-written speech or talk for a movie.

Director – The person, who is responsible for production's artistic vision. They have absolute creative influence over a project.

Dolly – Camera movement where the entire camera is either moved front or back to the character.

DOP – Director of photography; The person who oversees or directs photography and camerawork in film-making, especially one who operates the camera.

Dutch angle shot – In this shot, camera is slightly tilted either left or right side.

Environment – The surroundings or conditions in which a person, animal, or plant lives or operates.

Extreme Close Up (ECU) – It is a more intense version of the close-up, usually showing only the subject's eyes or another part of their face.

Extreme wide shot (EWS) – It covers a large area. In this shot, environment are shown and established at the beginning of a scene.

Filmmaking – A process of making a film.

Frame Size – Horizontal and vertical size of the film or video frame.

Full Shot/Long Shot (FS/LS) – It captures the character from top to bottom.

Fundraising – The seeking of financial support for a charity, cause, or other enterprise.

Genre – An unique form or style of literature, art, film, or music that can be identified by its distinctive features

Graphics tablets – An input device consisting of a flat, pressure-sensitive pad which the user draws on or points at with a special stylus, to guide a pointer displayed on the screen.

Hand Drawn – Professional technique of realistic sketching on a paper.

Hardware – Tools, machinery, and other durable equipment.

Hatching – Artist technique use to create tonal or shading effect by drawing closely spaced parallel lines.

Illustrations – The action or fact of illustrating something.

Live action – Action in films involving filming real people or animals.

Live Sketching – Real time image drawing using observation and recording.

Location – Place finalize for the shooting of some scenes.

Low angle shot – The camera is just positioned slightly lower to the subject's line.

Medium Shot (MS) – In this shot the character are covered from waist up.

Medium Wide Shot/ Medium Long Shot (MWS/MLS): In this shot, character are framed from knee up.

Non- linear editing – Non-linear editing is a form of offline editing for audio, video, and image editing.

Pan – When move the camera horizontally; either left to right or right to left, while its base is fix on a certain point.

Perspective Drawing – It is a technique to create the linear illusion of depth. As objects get further away from the viewer they appear to decrease in size at a constant rate.

Photography – The art or practice of capturing and processing photographs.

Preproduction – A planning process before starting the film or video production.

Production Designer – An individual who is responsible for the overall aesthetic of the story.

Production Facilities – Equipment resource required for the film production.

Recruiting – Officially adding someone in a team to work along.

References – The action of mentioning or alluding to something.

Revisualization – The visualizing of complex scenes in a movie before filming.

Shot – Images which are recorded continuously from the time the camera starts to the time it stops.

Scene – A scene is a unit of story, which takes place in a specific location and at a specific time.

Script – The written text of a play, film, or broadcast.

Screenplay – Specifically used for film and television writing, it provides all the details which are going to show on screen.

Set design – A small miniature of the location where the film or video to be shoot.

Shots: It consists of a single take, which can be several seconds or several minutes long.

Storyboarding – A preproduction process of drawing scene and shots.

Soundtrack – A track (as on a motion-picture film or television videotape) that carries the sound record.

Tilt – When the camera is move up and down from its pivot point.

Touch Screens – Display device which allows the user to interact with a computer by touching areas on the screen.

Track – When camera follows the moving character from side.

Viewers – A person who looks or inspects something.

Visualize: Make something visible to the eye.

Visual Effects – It is the process, by which imagery is created or manipulated outside the context of a live action shot in filmmaking.

Visualization – The representation of an object, situation, or set of information as a chart or other image.

Walt Disney – an animation production company.

Wide Shot/ Long Shot (WS/ LS) – It is a shot that shows the subject with the surrounding. It is slightly closer than extreme long shot.

Work Stations – Desktop computer terminal, typically networked and more powerful than a personal computer.

Zoom – Change the focal length of the camera lens to make the object appear closer or further away in the frame.

Answer

Module 1: Story-boarding Basics

Session1. Introduction to Storyboarding

A. Multiple Choice Questions

1. (c) 2. (a) 3. (b) 4. (c) 5. (d) 6. (b) 7. (a) 8. (c) 9. (c)

B. Fill in the Blanks

1. Frames 2. Production team 3. Disney studio 4. Director 5. Location

6. Entertainment 7. Graphic tablet and pen 8. Cinematographer 9. Location,

10. Production facilities

C. State True or False

1. (F) 2. (T) 3. (F) 4. (F) 5. (T) 6. (T) 7. (T) 8. (T)

Session 2. Story Basics

A. Multiple Choice Questions

1. (b) 2. (b) 3. (d) 4. (c) 5. (d) 6. (a) 7. (d) 8. (c)

B. Fill in the Blanks

1. Life lesson, Experience 2. Nonfiction story 3. character

4. Visualize 5. Act I, Act II

C. True or False

1. (F) 2. (T) 3. (T) 4. (T) 5. (T)

Session 3. Script and Screenplay

A. Multiple Choice Questions

1. (b) 2. (a) 3. (d) 4. (b) 5. (d) 6. (a) 7. (b) 8. (d) 9. (a)

B. Fill in the Blanks

1. Target audience 2. Master screenplay 3. Non-dramatic 4. Step outline 5. Present tense 6. Transition 7. Events

C. True or False

1. (F) 2. (F) 3. (T) 4. (T) 5. (F) 6.(T)

Session 4. Preproduction of Storyboard

A. Multiple Choice Questions

1. (d) 2. (c) 3. (a) 4. (d) 5. (a) 6.(b) 7.(b) 8.(d) 9.(b) 10.(b)

B. Fill in the Blanks

1. Entertainment 2. Human 3. Character design 4. Steady 5. Storyboard

6. Scene movement 7. Width 8. 2.35:1 9. Rough sketches10. Eye level

C. True or False

1. (T) 2. (F) 3. (F) 4. (T) 5. (F) 6. (T) 7. (T)

Module 2: Tools and Techniques for Sketching

Session 1. Storyboarding Tools

A. Multiple Choice Questions

1. (b) 2. (d) 3. (c) 4. (b) 5. (a) 6. (b) 7. (a) 8. (b) 9. (c) 10. (a)

B. Fill in the Blanks

1. Brain 2. Hardness, Black 3. Softest 4. Willow stick 5. Blending stumps

C. True or False

1. (T) 2. (F) 3. (T) 4. (T) 5. (F) 6. (T) 7. (T) 8. (F) 9. (T)

Session 2. Sketching Techniques

A. Multiple Choice Questions

1. (a) 2. (c) 3. (d) 4. (a) 5. (b) 6. (d) 7. (b) 8. (b) 9. (a) 10. (a)

B. Fill in the Blanks

1. Perspective 2. Free flowing 3. Simple 4. landscape 5. Trees 6. Tree 7. Plains 8. Sun 9. Soft lead tip 10. Width

C. True or False

1. (T) 2. (T) 3. (F) 4. (T) 5. (F) 6. (F) 7. (T)

Session 3. Character Drawing

A. Multiple Choice Questions

1. (d) 2. (b) 3. (c) 4. (d) 5. (b) 6.(d) 7. (b) 8. (d) 9. (b)

B. Fill in the Blanks

1. Physique 2. Any basic shape 3. Tall, thin 4. Human body proportion 5. 7.5, 8 6. Curve 7. Head 8. Chest 9. half way

C. True or False

1. (T) 2. (T) 3. (F) 4. (T) 5. (F)

Session 4. Perspective Drawing

A. Multiple Choice Questions

1. (a) 2. (c) 3. (c) 4. (b) 5. (a) 6. (c) 7. (d) 8. (d) 9. (d) 10. (c)

B. Fill in the Blanks

1. Perspective 2. Horizon 3. Vanishing point 4. Perspective 5. Perspective, Surrounding 7. Vanishing

C. True or False

1. (T) 2. (F) 3. (F) 4. (T) 5. (T) 6. (F)

Session 5. Shading and Lighting

A. Multiple Choice Questions

1. (a) 2.(b) 3.(c) 4.(c) 5.(d) 6.(c) 7. (d) 8. (b) 9. (c) 10. (d)

B. Fill in the Blanks.

1. Darkness 2. 9H, 9B 3. Hard 4. Opaque 5. Hard, Fine Point, Hard, Black

6. Hatching 7. Cross Hatch 8. shadow 9. Bumps, Ridges 10. Cast

C. True or False

1. (F) 2. (T) 3. (F) 4. (F) 5. (T) 6. (F) 7. (T) 8. (F) 9. (T) 10. (T)

Module 3: Development of Storyboard

Session 1. Storyboarding Techniques

A. Multiple Choice Questions

1. (c) 2. (b) 3. (d) 4. (a) 5. (c) 6. (d) 7. (c) 8. (a) 9. (b) 10. (d)

B. Fill in the Blanks.

1. 1:2.35 2. 1:1.85 3. Scene, Shot no., Description, Dialogue, Notes 4. Scene, Shots 5. Two shot 6. Character 7. Foreground, back 8. Cut 9. 180 degree 10. Transition

C. True or False

1. (F) 2. (T) 3. (T) 4. (F) 5. (T) 6. (F) 7. (T) 8. (T) 9. (F) 10. (T)

Session 2. Creating Storyboard

A. Multiple Choice Questions

1. (c) 2.(c) 3.(c) 4.(a) 5.(c)

B. Fill in the Blanks.

1. One single shot 2. Breaking down 3. Break it down, mark it up

4. Import 5. Beginning 6. Continuity, Engage

C. True or False

1. (T) 2. (T) 3. (F) 4. (T) 5. (T)