



Book 1

Visualising Chimera:

A Storyboarding Sprint!

9.00am

Briefing

15mins

Q&A

15mins



9.30am

Task No.1

30 mins

Click [here](#) to access Chimera audio book chapters



In your teams, listen to your allocated chapter of the audio book **Chimera**:

- Group 7: **Chapter 2 : The Tentacle & The Tea Tray Bridge**

From *Out of breath finally, Kyp stopped* **to** *He was somewhere else now and there was nothing to be done about it.*

- Group 6: **Chapter 4 : The Oblivion Three**

From *Deep in thought, Kyp trod on Atticus's tail* **to** *Kyp sat up and wiped the soot from his face. He laughed grimly. He said, 'I'm never going to make it out of here alive.'*

- Group 5: **Chapter 7 : The Bedrock Catacombs**

From *The tunnel led into a much larger cave* **to** *Unseen ankle-snatchers grabbed Kyp's wrists and dragged them both into the cavern wall.*

- Group 4: **Chapter 13 : The Plummet Pit**

From *They landed on an enormous rubbish heap* **to** *with a rather soggy plopping sound, they slid headfirst into a large cave.*

- Group 3: **Chapter 12 : The Phawts-Gnocks Oligarchy**

From *The two boys were taken into a large circular room and left there* **to** *'The Bijou Cabal is the most valuable member of The Phawt-Gnoks Oligarchy. We should be in charge'*

- Group 2: **Chapter 16: Return To The Plummet Pit**

From *On and on the two boys continued, passing through tunnels so cramped, they had to crawl on their hands and knees* **to** *'If you stand any chance of getting out of here, you're going to need my help.'*

- Group 1: **Chapter 17: The Dismantlers**

From *The shovelisk made a raucous, revving noise at the base of its long throat* **to** *A third dismantler took an interest, its circular saw slicing through the air towards him.*

As you listen, make as many notes as you can about a) the action in the scene and b) your emotional response to the action; are you feeling excitement or fear, nervousness or exhilaration? Ask yourself how you would feel in these situations. **Getting other people (an audience) to feel those feelings too is key to this storyboarding sprint!**

Tip: stay focused on thinking about visualising the action in dynamic and immersive ways.



Chimera Book 1 ~ Chapter 1
Phil Gomm & Dan Snelgrove



Chimera Book 1 ~ Chapter 2
Phil Gomm & Dan Snelgrove



Chimera Book 1 ~ Chapter 3
Phil Gomm & Dan Snelgrove



Chimera Book 1 ~ Chapter 4
Phil Gomm & Dan Snelgrove



Chimera Book 1 ~ Chapter 5
Phil Gomm & Dan Snelgrove



Chimera Book 1 ~ Chapter 6
Phil Gomm & Dan Snelgrove

10:00 am

Task No.2

30 mins

In your teams, and improvising costume, props and settings where appropriate, work from your notes to block out your action sequences as **physical performances**.

Keep thinking about how your characters might be *thinking* and *feeling* and how gesture, pose, and expression can convey that information most clearly.

Re-block your scenes multiple times to explore alternate approaches to staging the action.

Tip: you might feel a bit silly doing it, but you may need to exaggerate your body language to make strong, readable poses.



10.30 am

Task No.3

10 mins

Now watch this short video
on the **Rule of Thirds & depth**

youtu.be/nYrL4mm0waE



10.40 am

Task No.4

20 mins

Now watch this short video
on **Film Composition & Framing**

<https://youtu.be/hUmZldt0DTg>



11:00 am

**Drink
Coffee**



11.15 am

Task No.5

60 mins

Now you've blocked your action sequences, use a smartphone to produce sequential reference images. As you're taking your reference photographs, you need to consider the following principles carefully:

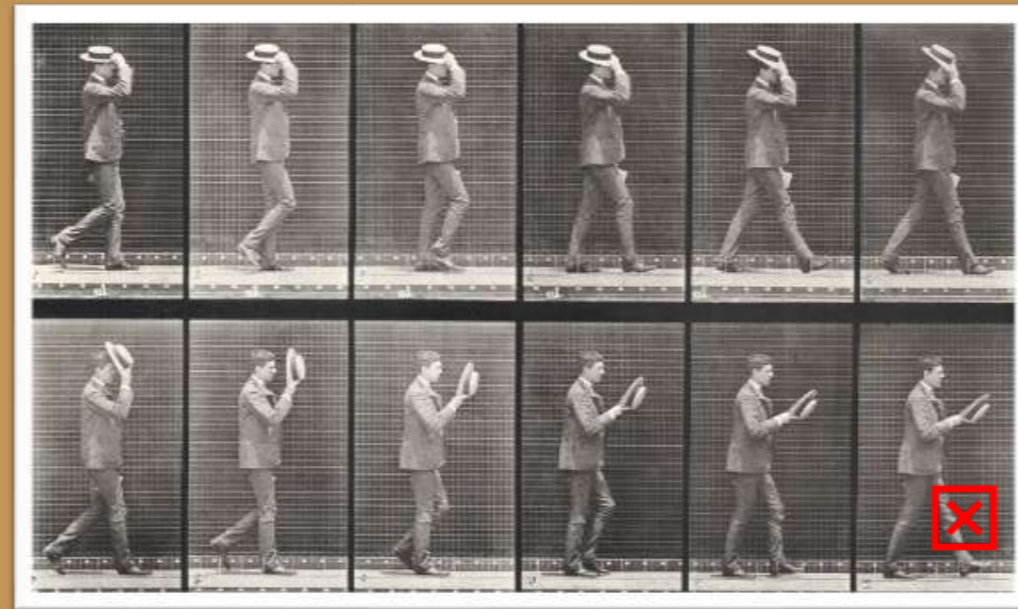
- **Rule of Thirds** to compose meaningful shots
- **Purposeful use of foreground, midground and background**
- **Choice of specific camera angles** for specific visual storytelling purposes.
- **Tip: really exploit the flexibility of your camera phones to explore the most dynamic approach to composing your reference shots; you can take very low shots, very high shots, close-ups, tilted or 'canted' shots. Imagine you're on a film-set and you're the director behind the camera.**
- **Make sure your taking your photographs as landscape images not portrait. Work with camera phone in 'widescreen'.**



Task No.5

60 mins

Important: you're not being asked to take lots of photographs of *the same action or movement or moment*.



Think carefully about which of your reference photographs will most effectively convey a particular action or movement - and how many.

Notice how these three stepped storyboard panels really communicate the intended action **concisely**.



12.15 am

Task No.6

15 mins

Next, your team reviews your sequences for reflection and feedback. Ask yourself what information your sequences are **missing**: for example:

- **Establishing shots?** Have you orientated the audience effectively? Can they understand the space in which the action is taking place? Have you established the spatial relations between characters and their environment?
- **Are you maintaining consistent screen direction?** For example, if your characters are running left-to-right, do you maintain continuity throughout your action sequence or have you suddenly changed the screen direction (are your characters now running right-to-left), and if so, did you intend to? As a general rule, keep screen direction consistent so your audience isn't confused as to the intentions/goals of your characters.
- **Close-ups / reaction shots?** Close-ups are the quickest way to invite audiences into the 'thoughts and feelings' of a character. Are you doing that when and where you need to? If a character is thinking about doing something or reacting to something emotionally, how are you communicating that to your audience **visually**?
- **Motivated shots?** How are you showing what is important to a character? How are you showing what a character is thinking about? If you want the audience to follow a character's train of thought **visually**, you need to build this information through motivated shots (where one shot is motivated by another): for example; if you want to show a character worrying about an approaching shadow, you'll need a sequence of motivated shots to achieve this: 1) close-up of character looking at something out of frame 2) Point-of-view shot of the shadow on the floor 3) close-up of character looking nervous, still looking out of frame 4) point-of-view shot of shadow getting closer 5) wide-shot of character backing away etc... Chances are, if you need to show a character thinking or feeling something, you're going to need motivated shots in order to communicate that information **visually**.
- **Montage?** How are you producing visual excitement? How are you making your audience **experience** the action for themselves? How are you putting the audience into the shoes of your characters? **Montage sequences combine/collide many separate bits of visual information to produce an overall feeling or impression.** Montage sequences are often key to communicating excitement and heightened emotions **visually**.
- **Tip: it's probable you need more individual shots (changes of shot) than you originally thought. Remember your audience hasn't listened to the chapter. Their understanding of the story can only come from what you choose to show them, so make sure you're composing your action sequences for people who don't already know what's happening.**

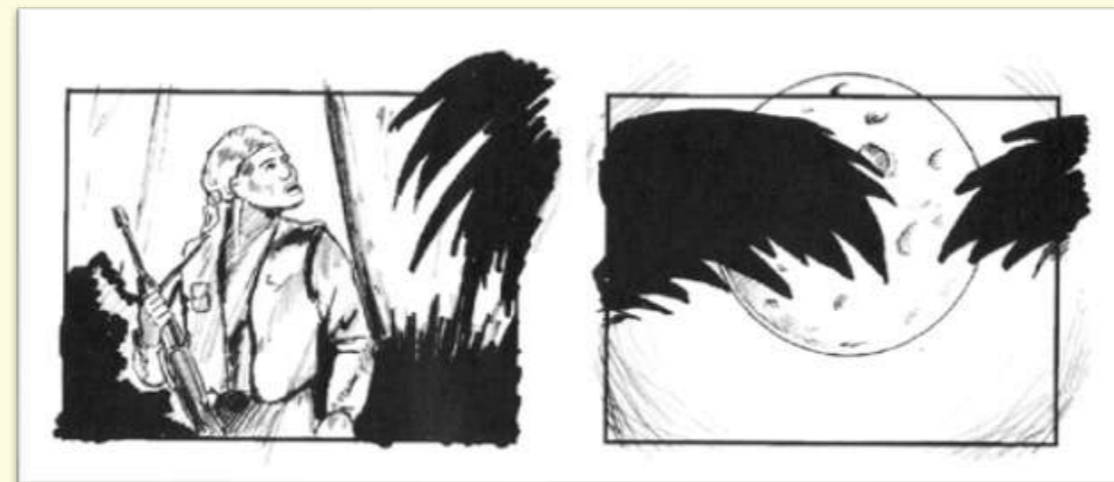
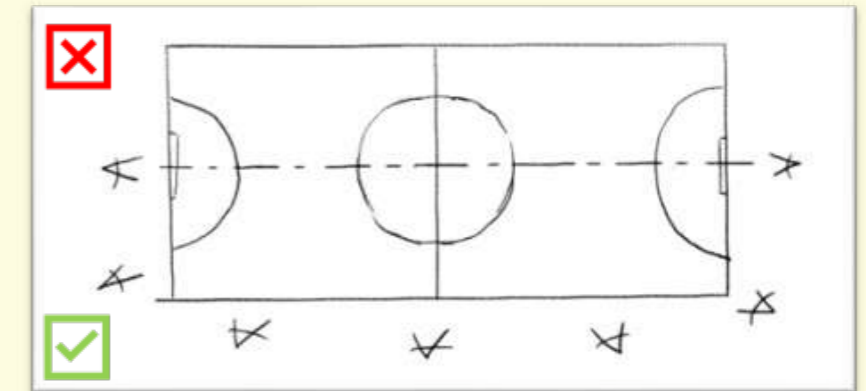
Task No.6

15 mins



This is an example of **a change in screen direction producing a continuity error**: in the first image, the helicopters are travelling left-to-right, but when the shot changes, we see the helicopters are travelling right-to-left. This is confusing to audiences because they might think the helicopters have changed direction. The mistake here is that **the storyboard artist has crossed 'the line of action'**

The easiest way to think about 'the line of action' is by imagining **the scene you're blocking is like a football match**: as long as the audience/camera always stays on one side of the football pitch consistently for the duration of a particular sequence, you'll avoid continuity errors and establish the spatial relationships effectively for your audience.



This is an example of **a motivated shot** expressed as storyboard panels: in shot 1, we see the character looking up at the sky and in shot 2, we see the POV of the character: what he is looking at. Relational shots like these are essential in the visual communication of a character's thoughts and feelings about something. If we don't see where they're looking and what they're seeing, we won't be able to understand their actions, motivations or behaviours.

Task No.6

15 mins



This scene from Alfred Hitchcock's *The Birds* (1963) is **a great example of montage** producing **an immersive experience** of the on-screen action. Take a look and think about how you might use this approach to help you bring out all the excitement and drama of your characters' experience of the situation. Always think about how you can **make the audience identify with the emotional state of your characters**.

youtu.be/D15HPy4x73g



12.30 pm

**Eat
Lunch**



1:00 pm

Task No.7

20 mins

Re-shoots: working from your notes, create any missing shots and re-stage and re-shoot any sequences to ensure your action sequences are communicating your storytelling **visually**.

Tip: If you don't show it, we won't know it!



1.20pm

Task No.8

90 mins

Working at 16:9 ratio* now produce your storyboard panels by drawing from/over your reference photographs. Dialogue should be included, likewise descriptions of any important sound effects. Use clean, simple arrows to annotate specific camera moves or other information.

Remember the **Rule of Thirds**; keep thinking about how to use **depth** for storytelling purposes, and **always think about how the shots you choose are serving the audience's understanding/experience of the story.**

Tip: as long as the action is clear, your storyboard panels don't need lots of detail. Focus on those clear poses, readable action and clean, expressive line work.

Important: please number each storyboard panel sequentially for ease of reference.

***But if you need to create a longer panel to communicate a particular action (or even a vertical panel) then do it if it's more effective at communicating your intentions for the shot.**



2.50 pm

Task No.10

10 mins

tumblr.

Upload your storyboard panels to Tumblr for sharing

3 pm

Live Feedback Session

60 mins

