

Story: Goals

Story: Goals

Make the story ***COMPREHENSIBLE***

Story: Goals

Make the story as **COMPREHENSIBLE**
as author intends

Story: Goals

Make the story ***COMPREHENSIBLE***

Story: Goals

Make the story ***COMPREHENSIBLE***

Make the story ***INTERESTING***

Story: Essentials

Story: Essentials

Events

Story: Essentials

Events = what happens

Story: Essentials

Events = what happens

Visuals

Story: Essentials

Events = what happens

Visuals = what the audience sees

Story: Essentials

Events = what happens

Visuals = what the audience sees

Sound

Story: Essentials

Events = what happens

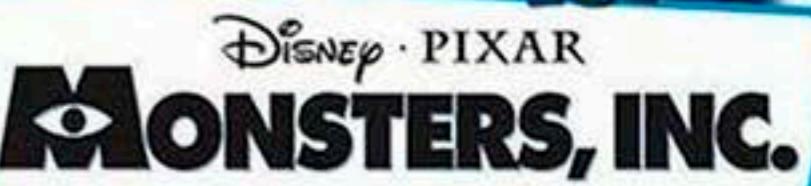
Visuals = what the audience sees

Sound = what the audience hears

STORY DEVELOPMENT

STORY DEVELOPMENT

Synopsis



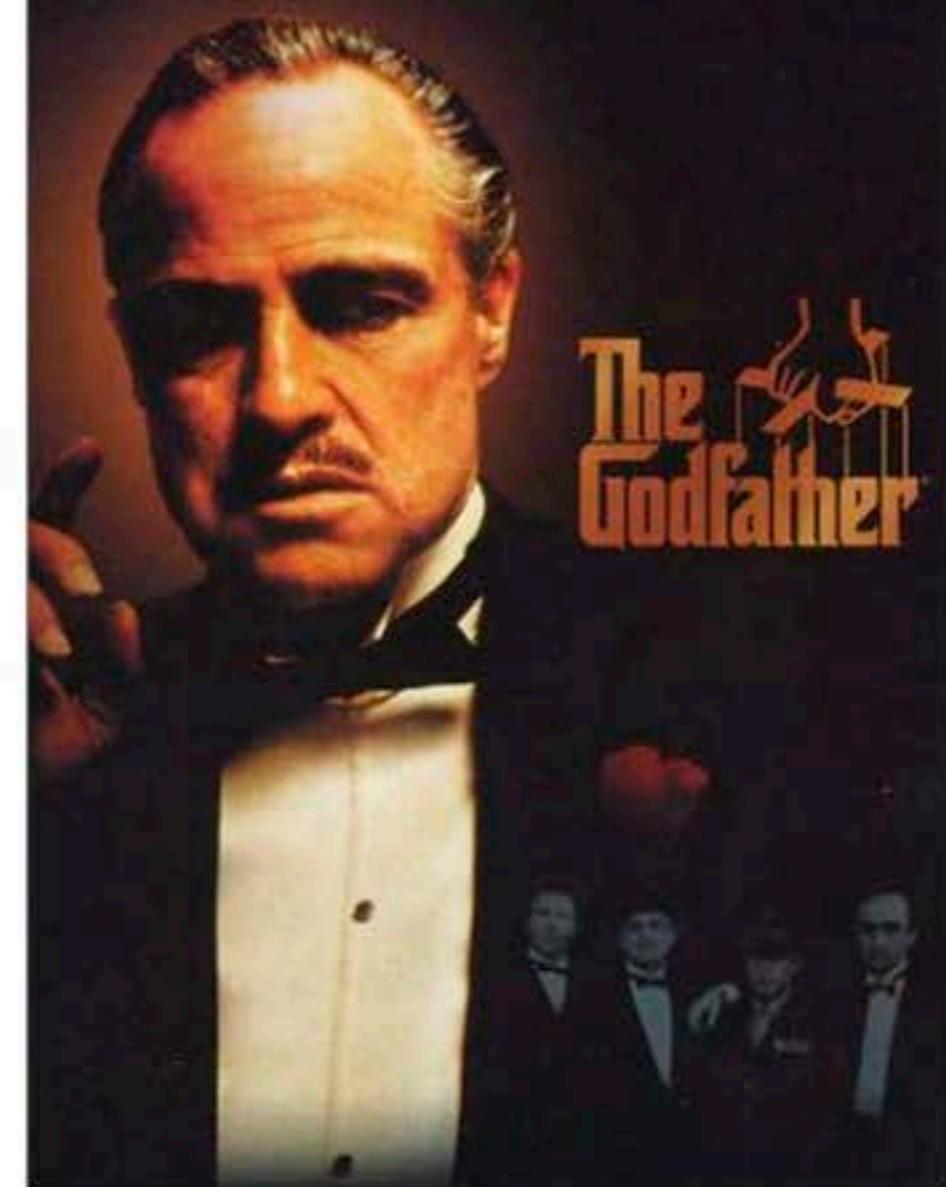
BILLY CRYSTAL

JOHN GOODMAN



Monsters, Inc. (Pixar, 2001)

The monsters of Monsteropolis generate power for their city by scaring children and capturing their screams for fuel. But the monsters are terrified themselves of being contaminated by children. When a child accidentally enters Monsteropolis, the top-ranked scarer, Sulley, learns to care for the child, and learns that children's laughter is even more powerful fuel than their screams.



The Godfather (Francis Ford Coppola, 1972)

The aging patriarch of an organized crime family wishes to transfer control of the “family” to his reluctant son. A rival crime family wants to start selling drugs in New York, which causes a clash between their new ways and the Old World values of the patriarch.

STORY DEVELOPMENT

Synopsis

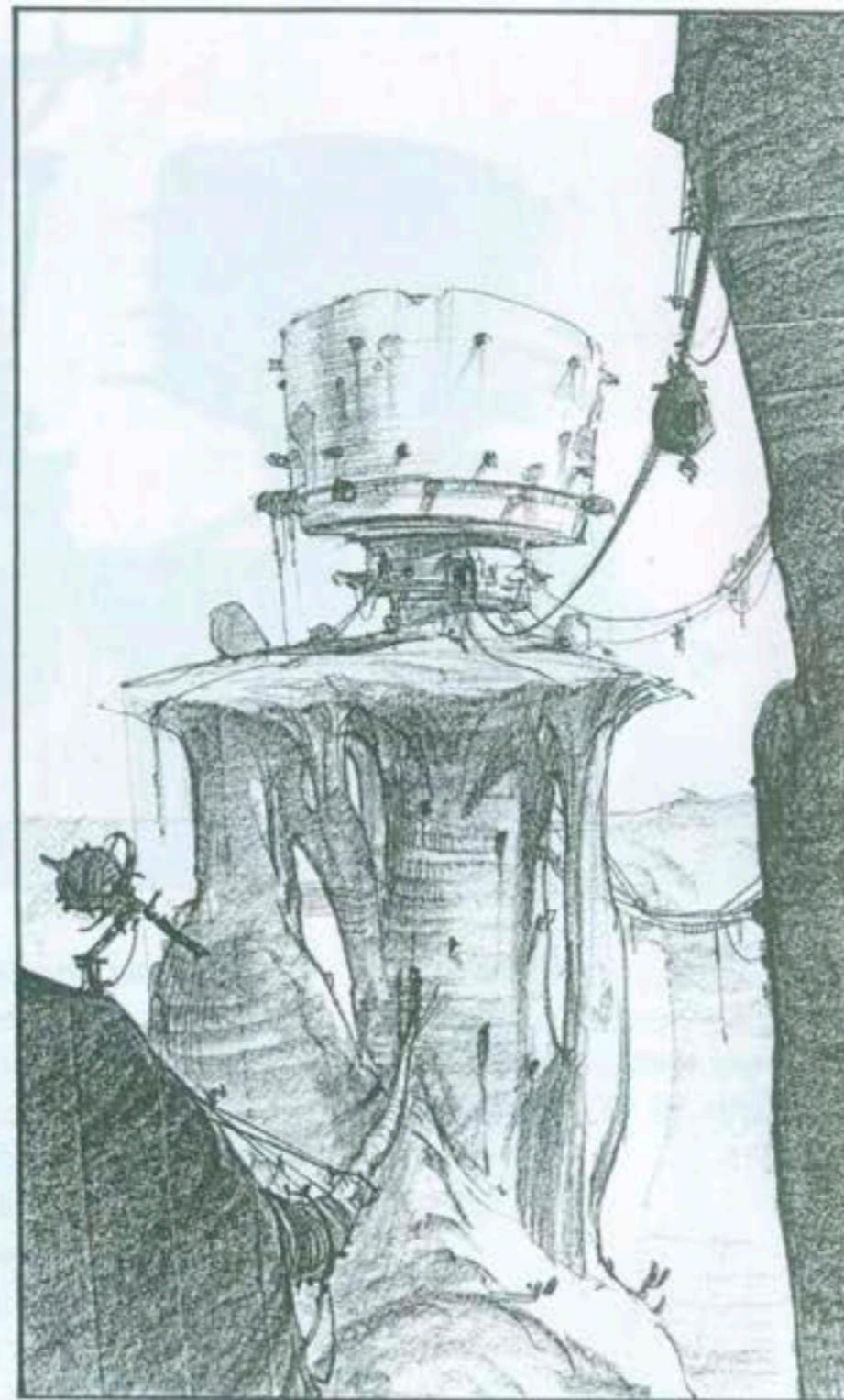
STORY DEVELOPMENT

Design Sketches

Synopsis

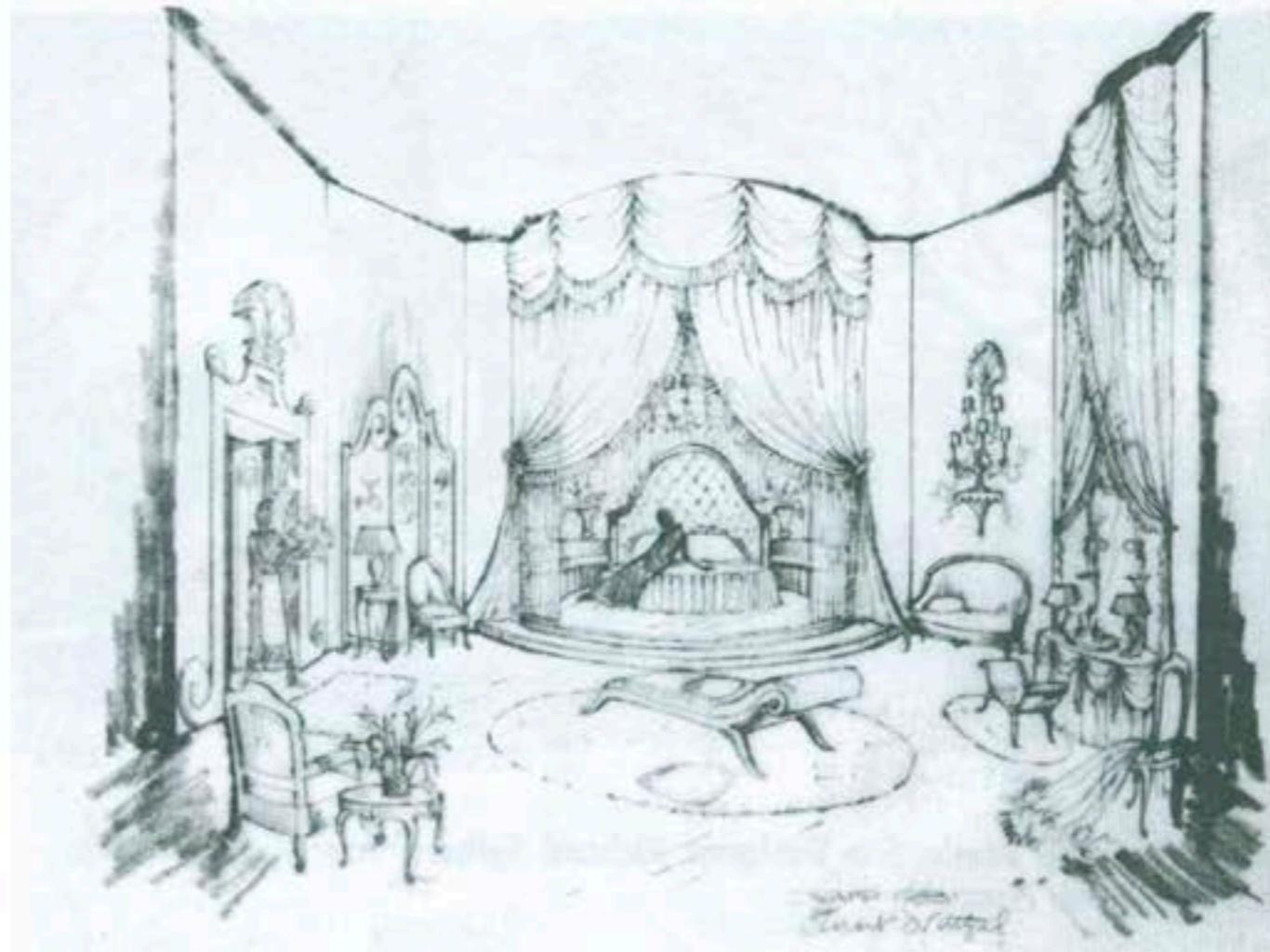


2.4.6 Concept painting indicating the shape, coloring, texture and resting pose of a character. (Copyright 1999 Oddworld Inhabitants, Inc. All Rights Reserved.)



2.4.2 Concept sketch of an environment created during the visual development stage of production.

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The Purple Rose of Cairo: Set sketches by Production Designer Stuart Wurtzel.



STORY DEVELOPMENT

Design Sketches

Synopsis

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Design Sketches

Synopsis

Treatment

Odysseus and the Cyclops (Greek, from *The Odyssey*, by Homer)

On finding a large cave, Odysseus and his men entered the cave, where they helped themselves to the food and drink they found there, and fell asleep. After a time, a Cyclops, whose name was Polyphemus, returned to the cave. Leading his flock of giant sheep into the cave, he rolled a huge stone against the mouth of the cave to close the entrance. On finding Odysseus and his men in the cave, the Cyclops became enraged, grabbed two of the men, smashed their heads against the rocks, ate them, and fell asleep. Odysseus dared do nothing to the Cyclops, since only the Cyclops was strong enough to move the stone away from the mouth of the cave.

The next morning, the Cyclops grabbed two more men, smashed their heads against the rocks, and ate them for his breakfast. He then rolled away the stone, led out his herd of sheep, and rolled the stone back to close the cave. Odysseus devised a plan. He and his men took a large timber, carved the end to a sharp point, and hid it.

When the Cyclops returned in the evening, he again led his sheep in, rolled the stone to close the mouth of the cave, and proceeded to bash in the heads of two more men and eat them. This time Odysseus spoke up, and offered the Cyclops some strong wine he had brought with him. Polyphemus, who had never drunk wine before, drank his fill and became very drunk. Thanking Odysseus, Polyphemus asked him his name. Odysseus told him his name was "No man". The Cyclops then fell fast asleep in a drunken sleep.

Odysseus and his men then took the timber and heated the sharpened end in the fire until it glowed red. Then, with all their strength, they pushed the red-hot point into the eye of Polyphemus. The Cyclops howled and woke up flailing, but he was now blind. The other Cyclops who lived on the island came running, but when they asked Polyphemus who had done this to him, he replied "No man!" and the other Cyclops all returned home laughing.

Early the next morning, Odysseus tied each of his men to the belly of one of the giant sheep. When Polyphemus awoke and led the sheep out of the cave, he felt the back of each sheep to make sure no one was on them. Feeling nothing, Polyphemus allowed each sheep to pass out of the cave, carrying with it one of Odysseus' crew tied to its belly. Odysseus himself grabbed onto the fleece of the last sheep's belly, and escaped through the mouth of the cave.

Odysseus and his men ran back to their ship and hurriedly pushed out to sea. As they sailed away from the harbor, Odysseus called out to Polyphemus, laughing at him and telling him that it was not "No Man", but he, Odysseus, who had blinded him and fooled him.

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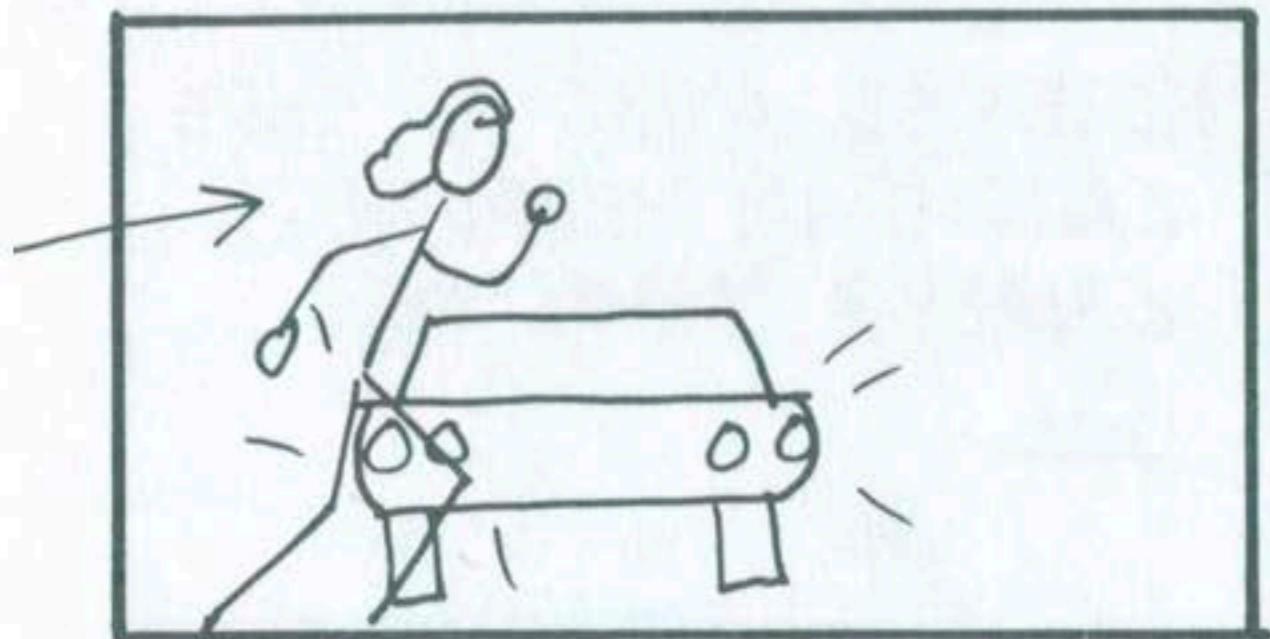
STORY DEVELOPMENT

Design Sketches

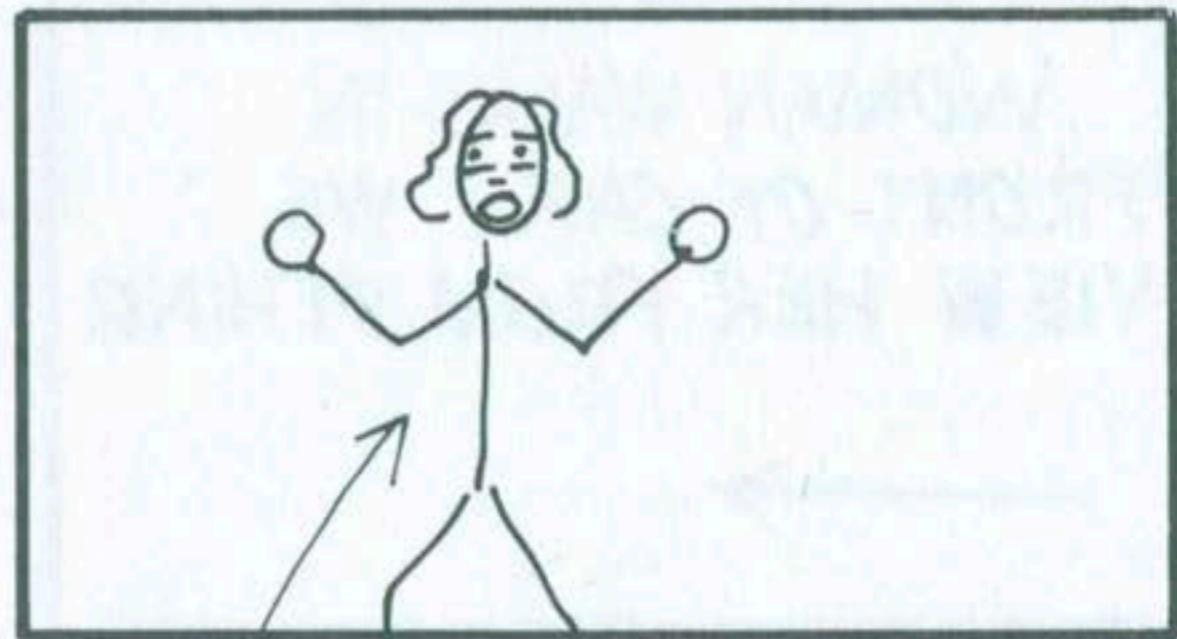
Synopsis

Preliminary
Storyboards

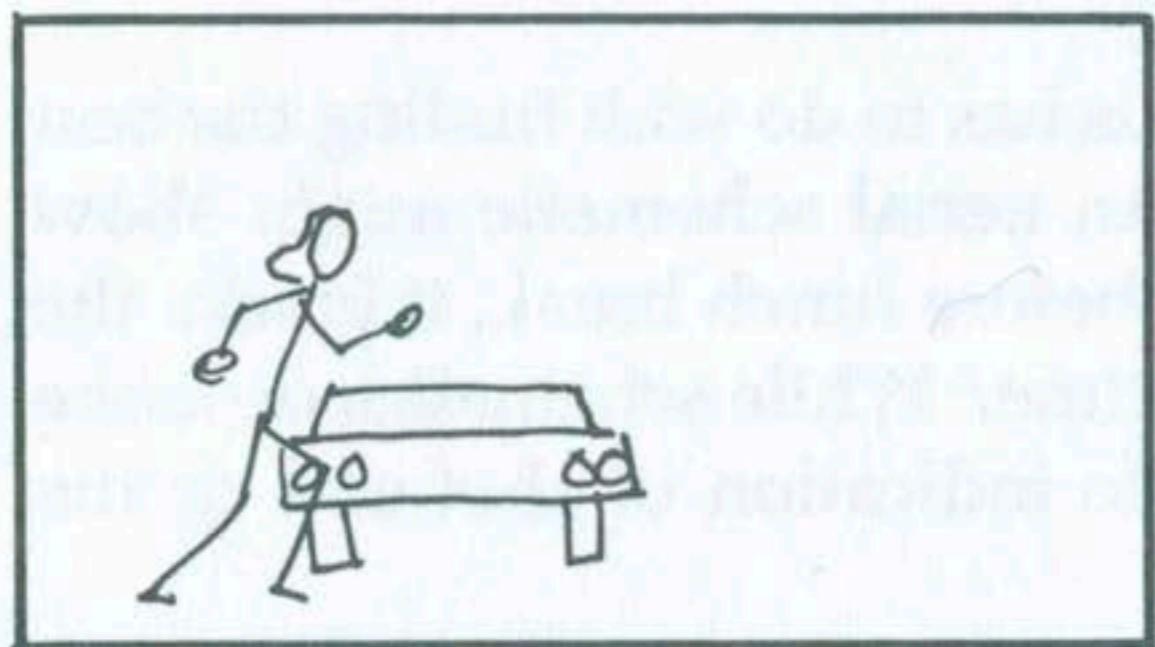
Treatment



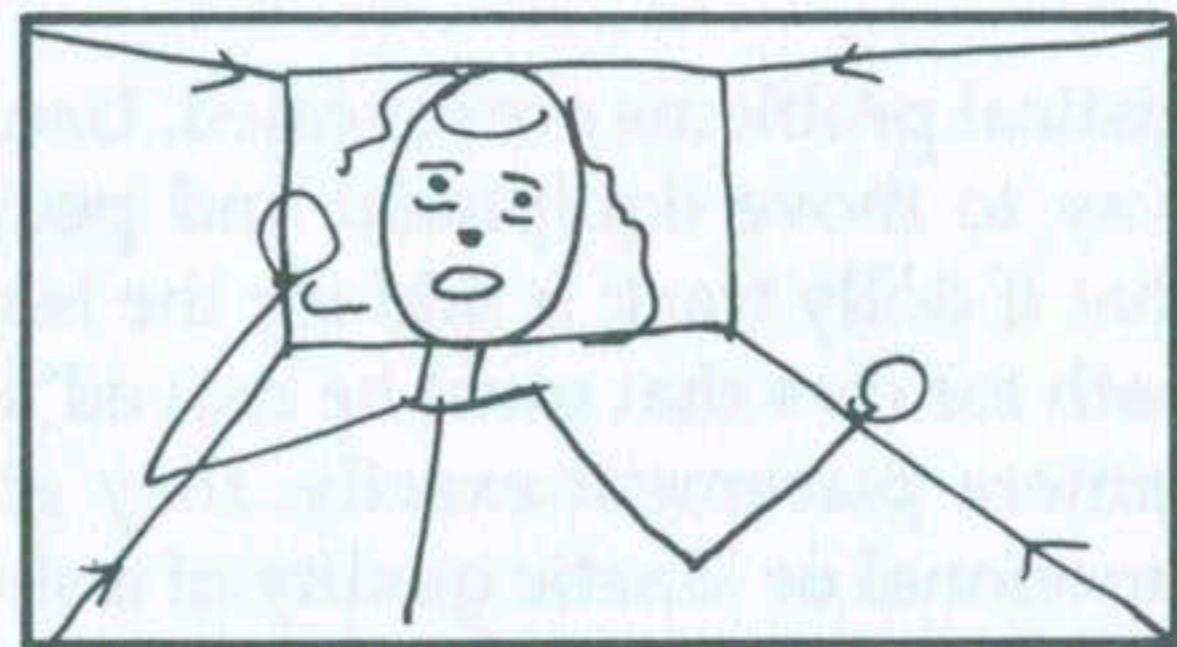
FULL SHOT



MED. SHOT



WIDE SHOT - WOMAN



MED. SHOT - DOLLY INTO
CU

Figure 3.11: Stick-figures without perspective.



walking across
street, "click clack
of shoes"



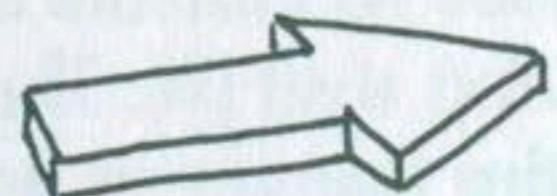
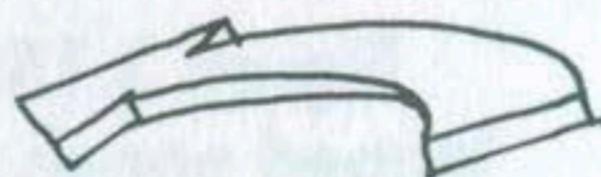
car ~~approaches~~
fast. Head turn



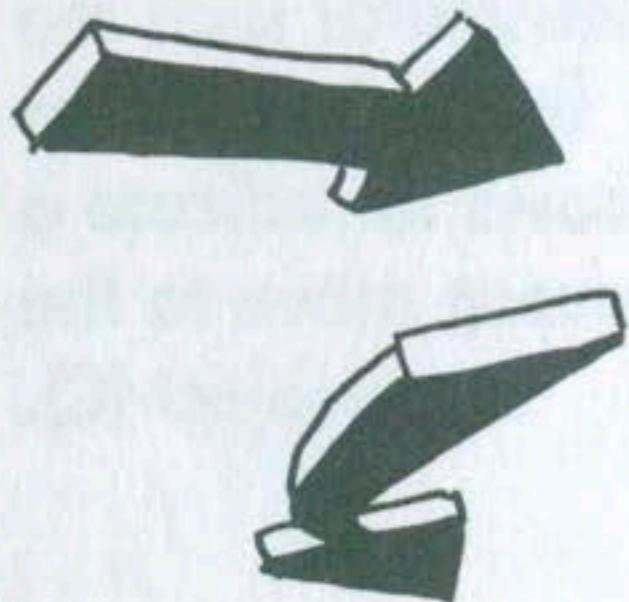
Cut to pov shot
"Beep! Beep!"



Cut back to Ch.
Face reaction. "Gasp!"
Car sound, "Beep!"



HIGH ANGLE



LOW ANGLE

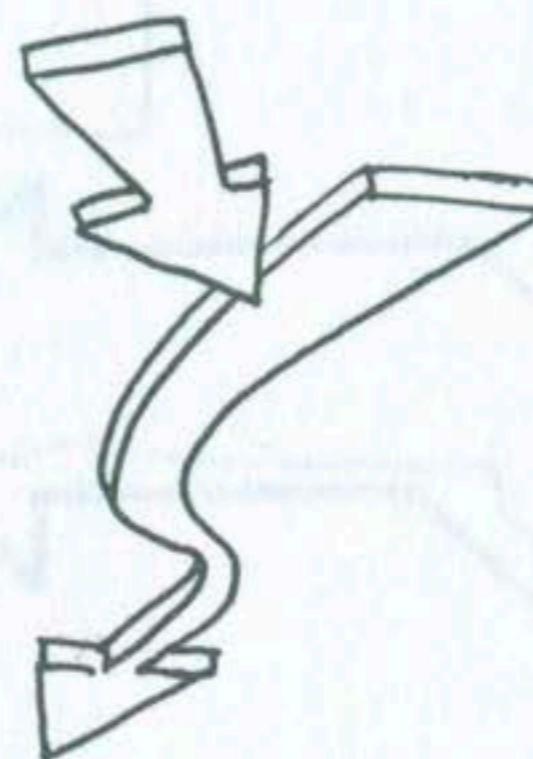
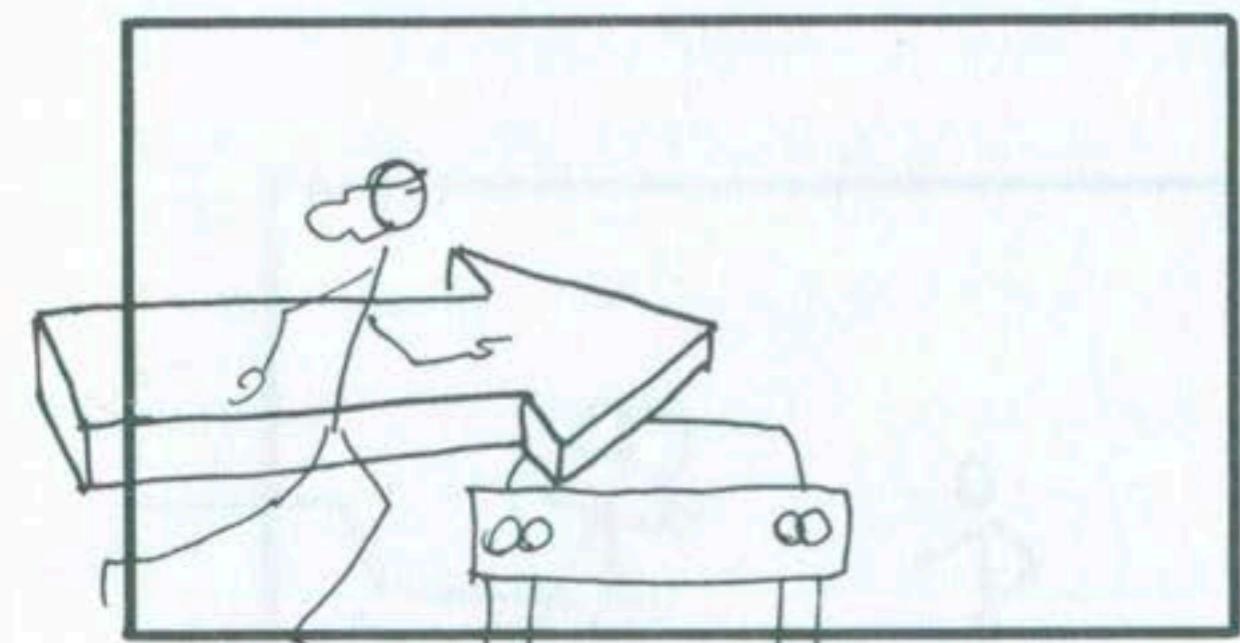
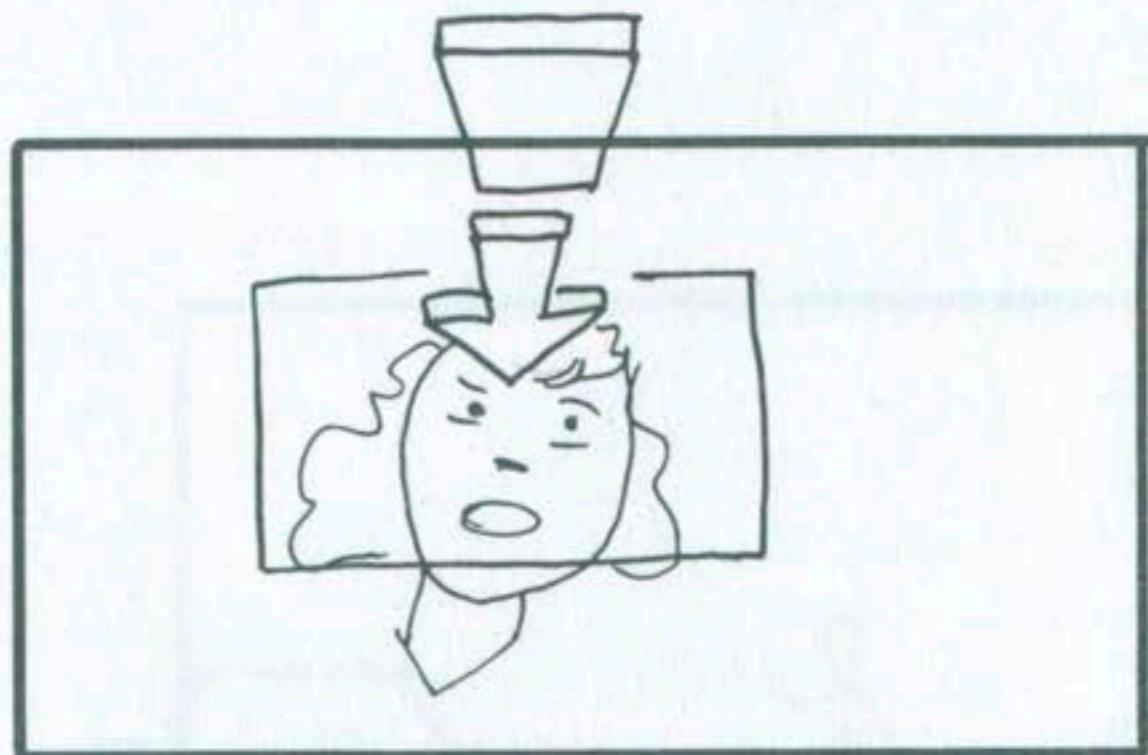


Figure 3.13: Arrows like these are an excellent way to indicate the camera angle and camera movement. With a little practice they can easily be mastered.

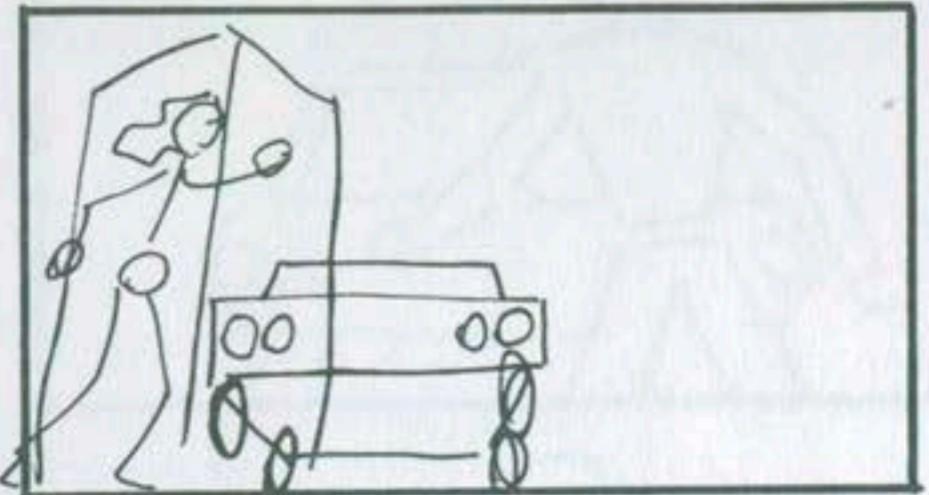


MED. HIGH ANGLE –
WIDE SHOT OF WOMAN.

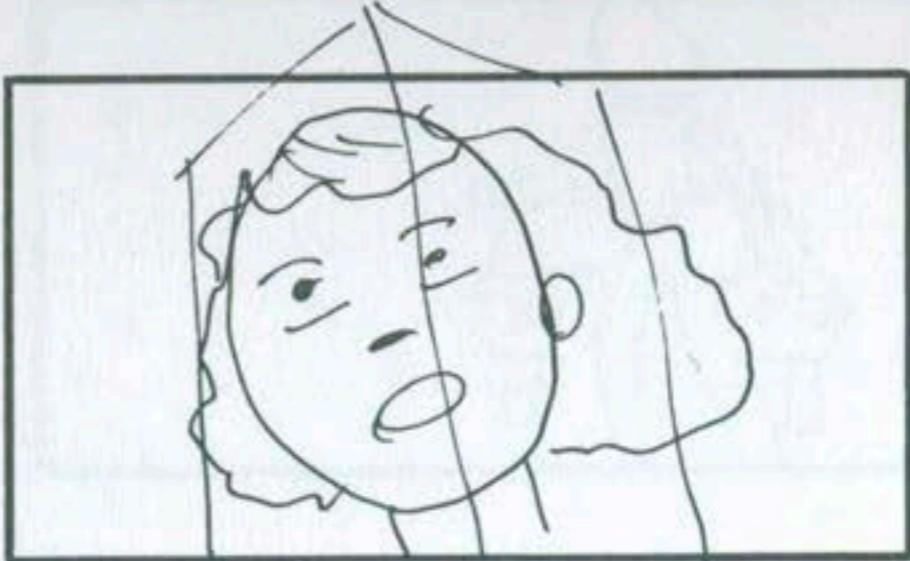


REVERSE TO M.C.U.
DOLLY INTO C.U.

Figure 3.12: Arrows can be added to indicate perspective.



WIDE LOW ANGLE.



LOW ANGLE CU - TILTED FRAME.

Figure 3.16a

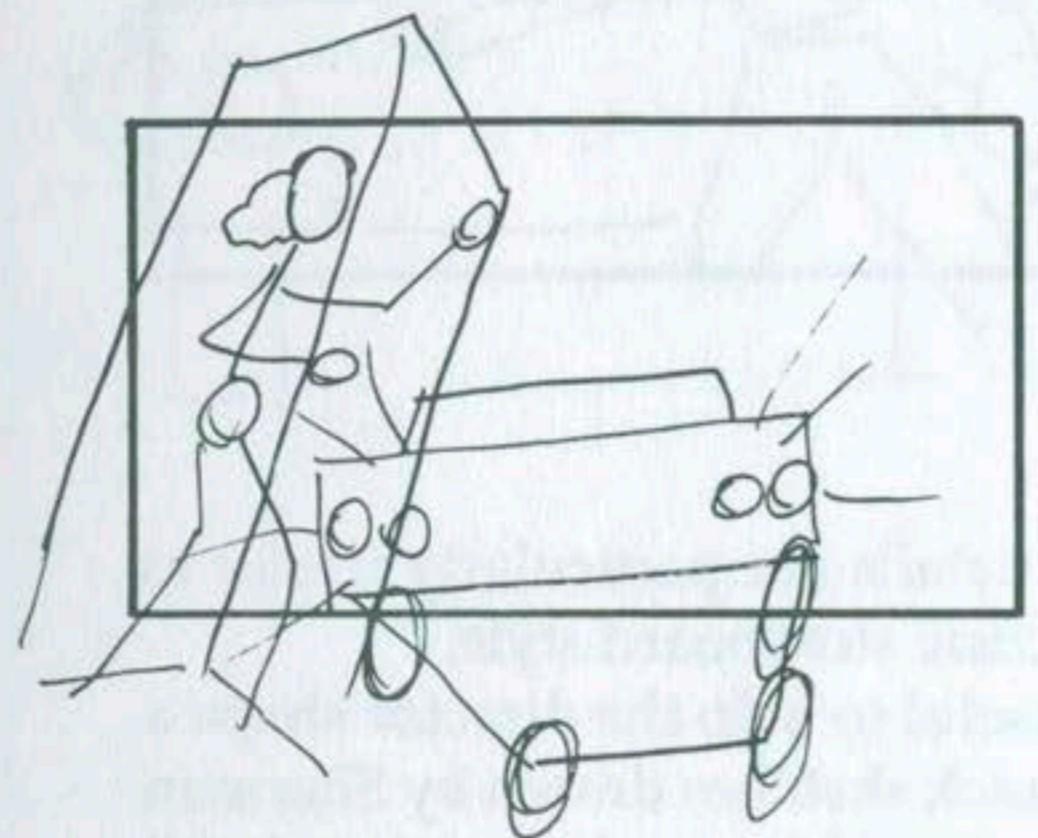
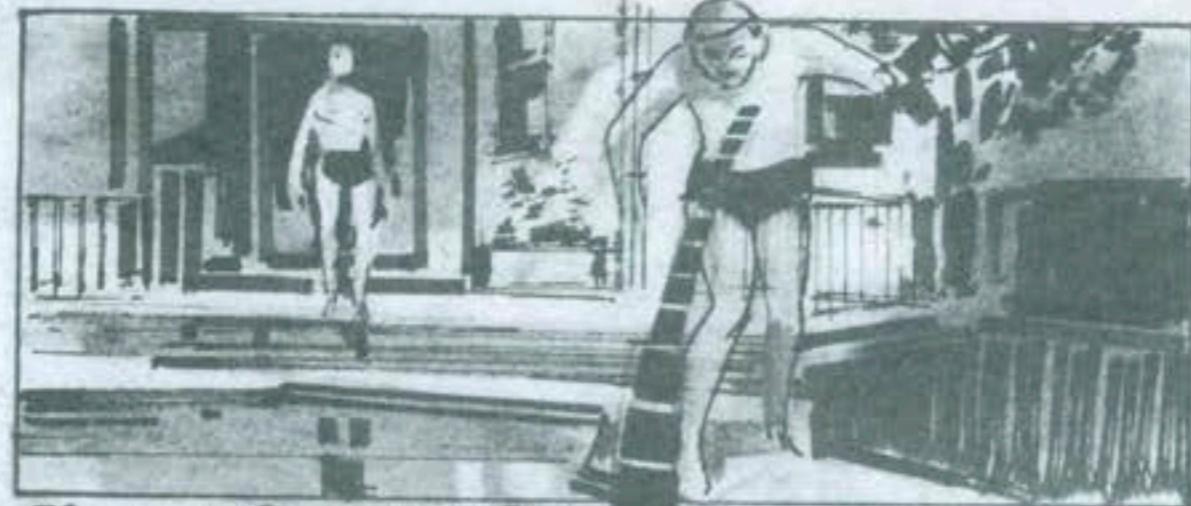


Figure 3.16b: Perspective boxes drawn over stick-figures help indicate camera angle.

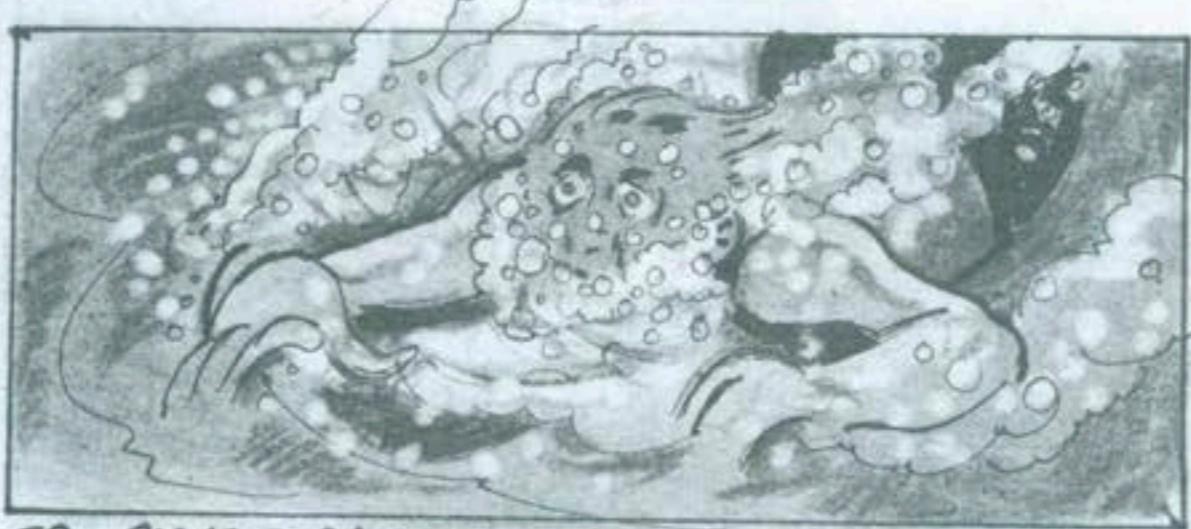
STORY DEVELOPMENT

Preliminary
Storyboards

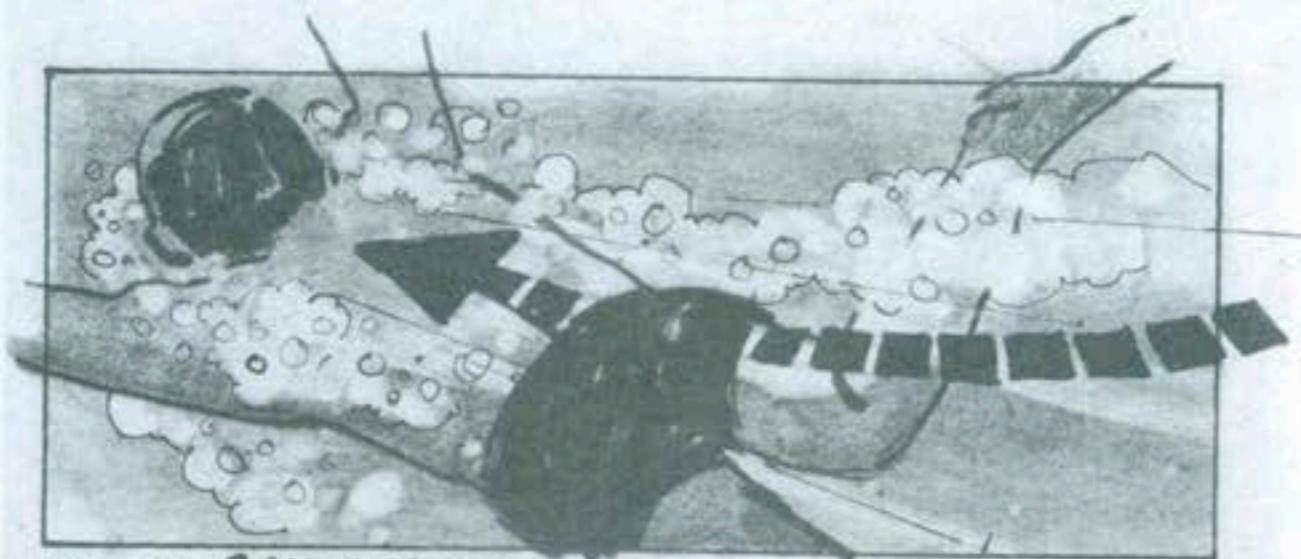
(details ++)



78 - ZOOM BACK WITH BEN.



79 - RIGHT TO CAMERA AND FAST PAN LEFT



79-1 AS BEN STARTS UP.

C-2



439 Melanie - Ooo - Hoo.

near
Bodega
School.



440 Children - (foreground against Sodium Screen) Bodega
Bodega school with neckline and 2 or 3 children



440A continuation of 440. - Melanie runs past camera

STORY DEVELOPMENT

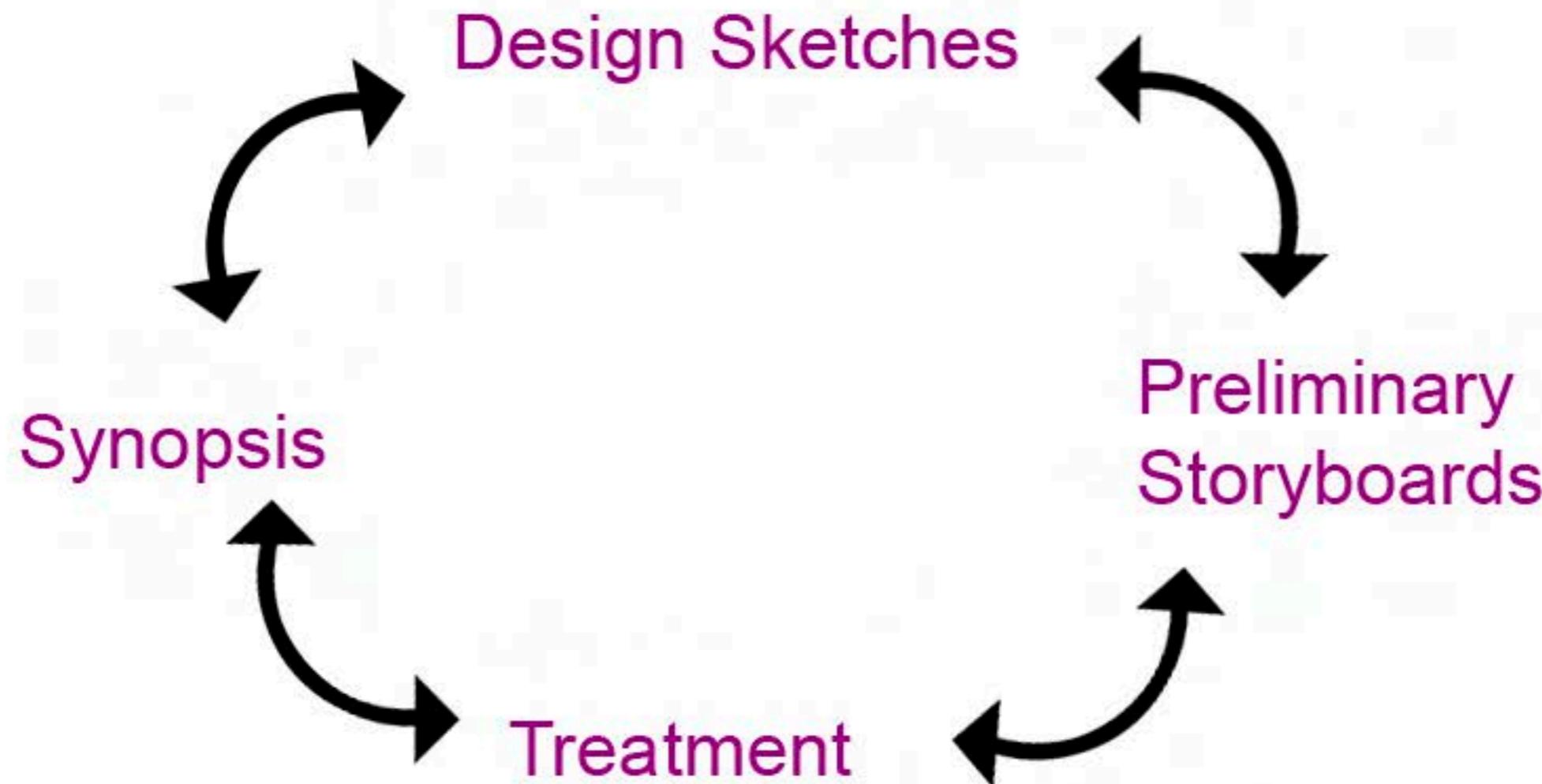
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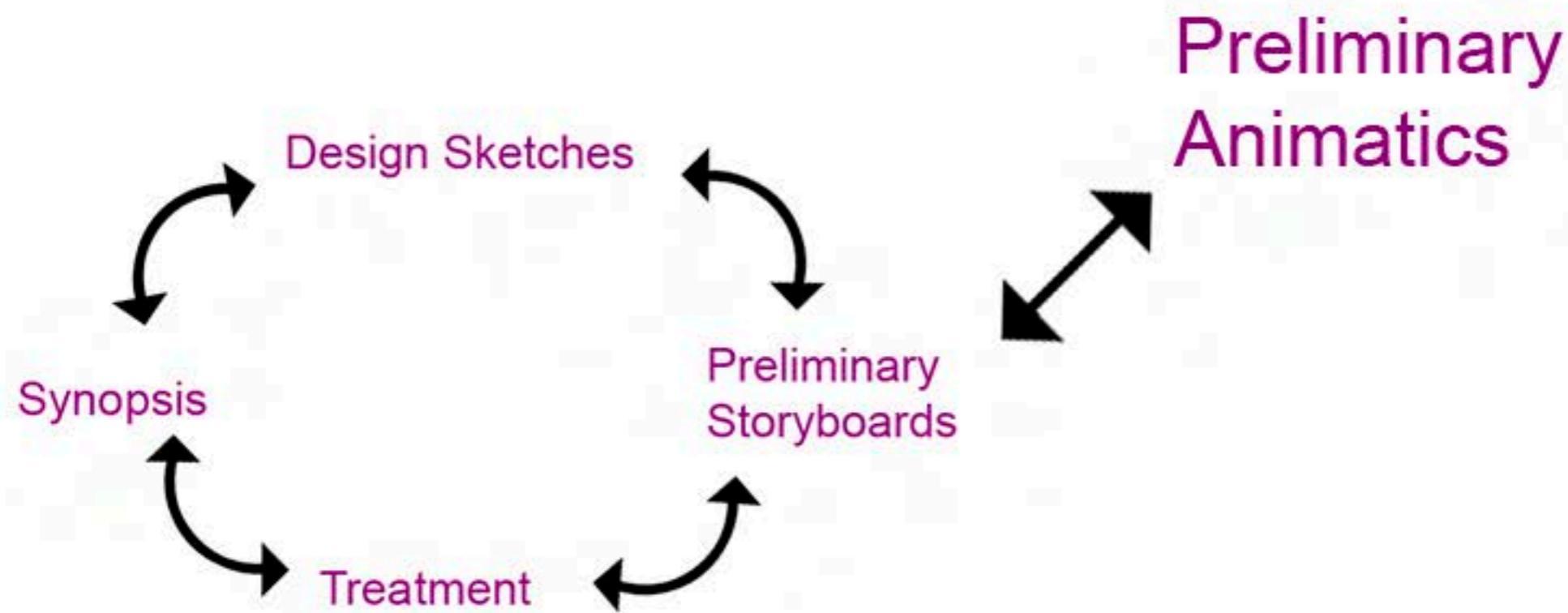
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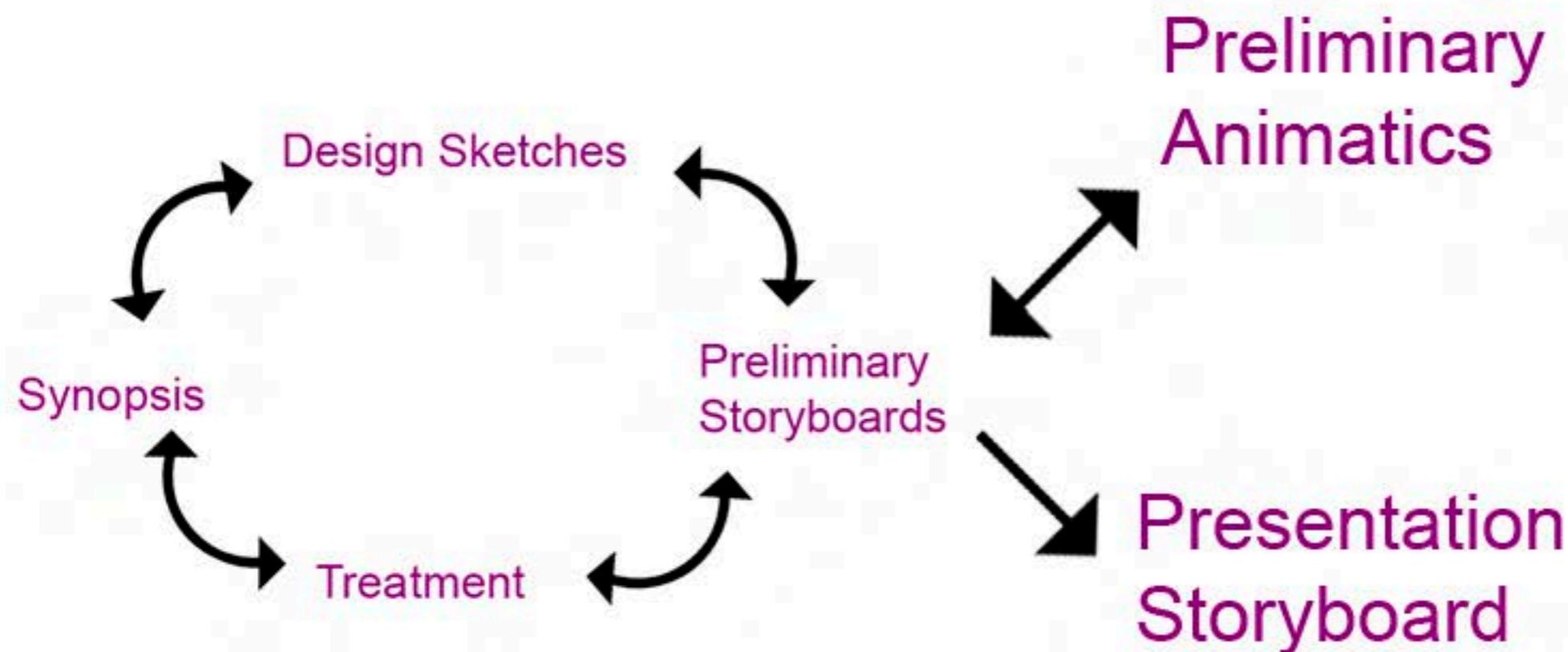
STORY DEVELOPMENT



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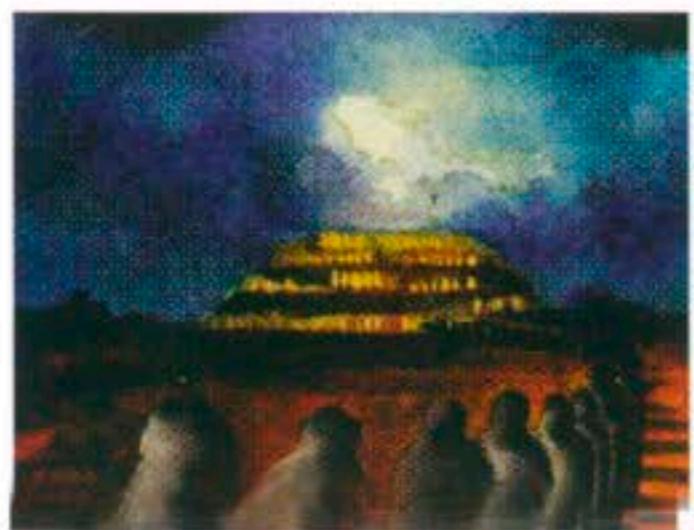




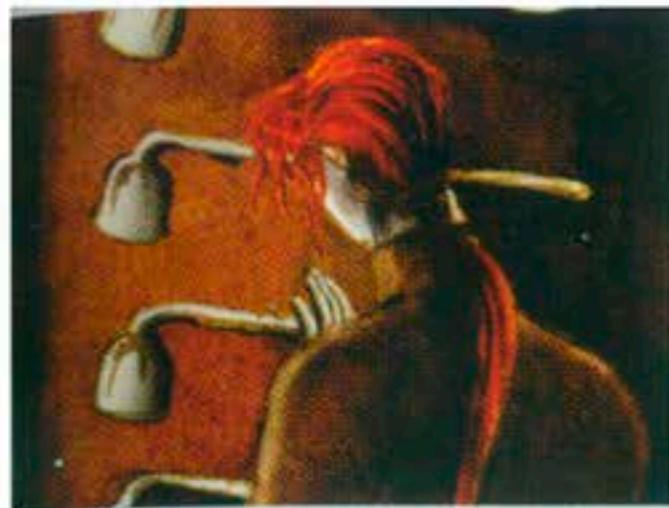
Fade from black. Silence.



Fade in distant sound of people marching. Figure turns.



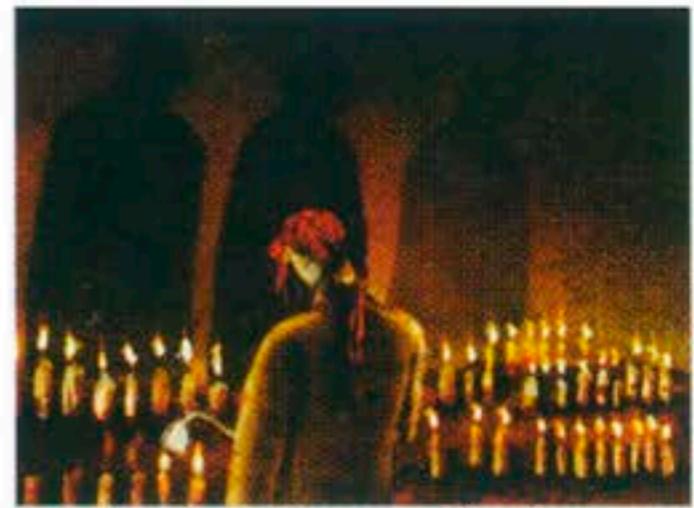
Cut to exterior long shot of building. Louder sound of footsteps. Sound of blowing wind. Soul figures marching toward building.



Cut back to interior shot. Figure reaches for candle extinguisher. Sound of footsteps closer.

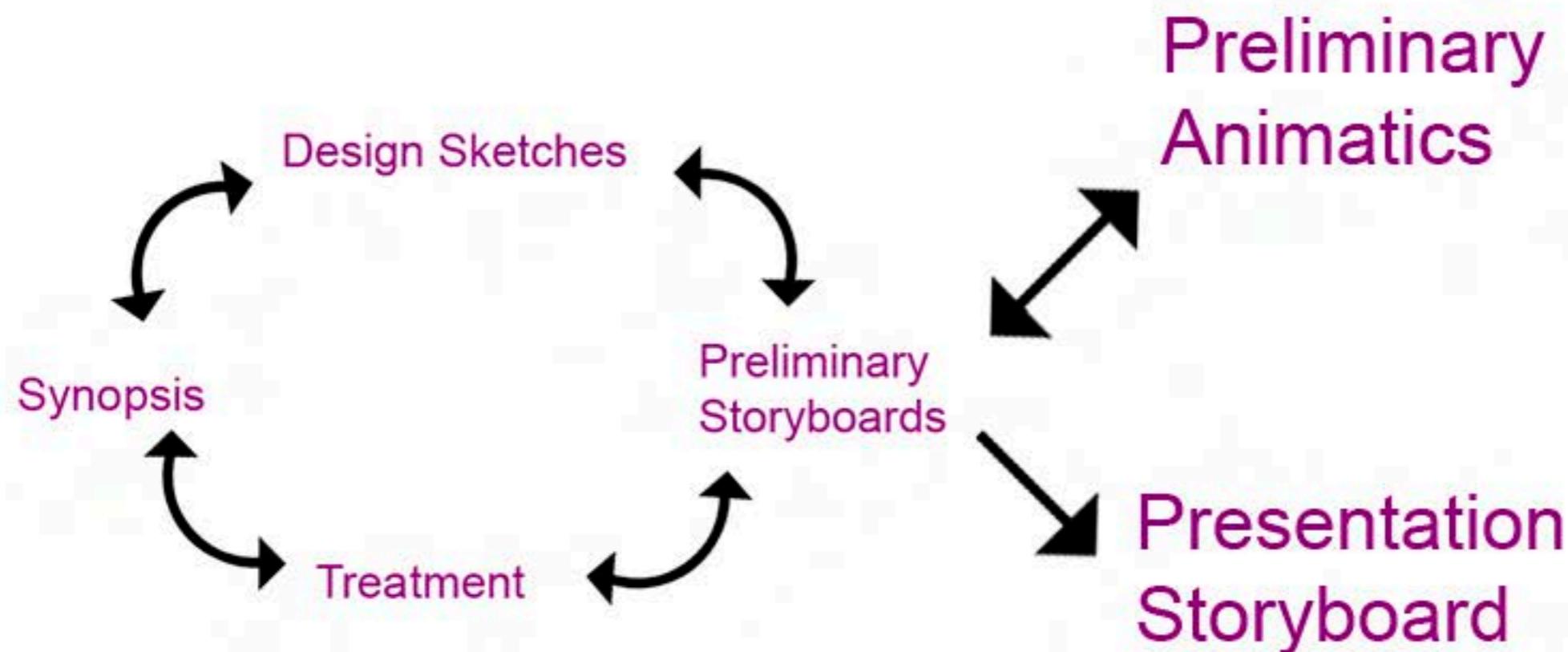


Cross-dissolve to souls marching into building. Footsteps, low moaning.

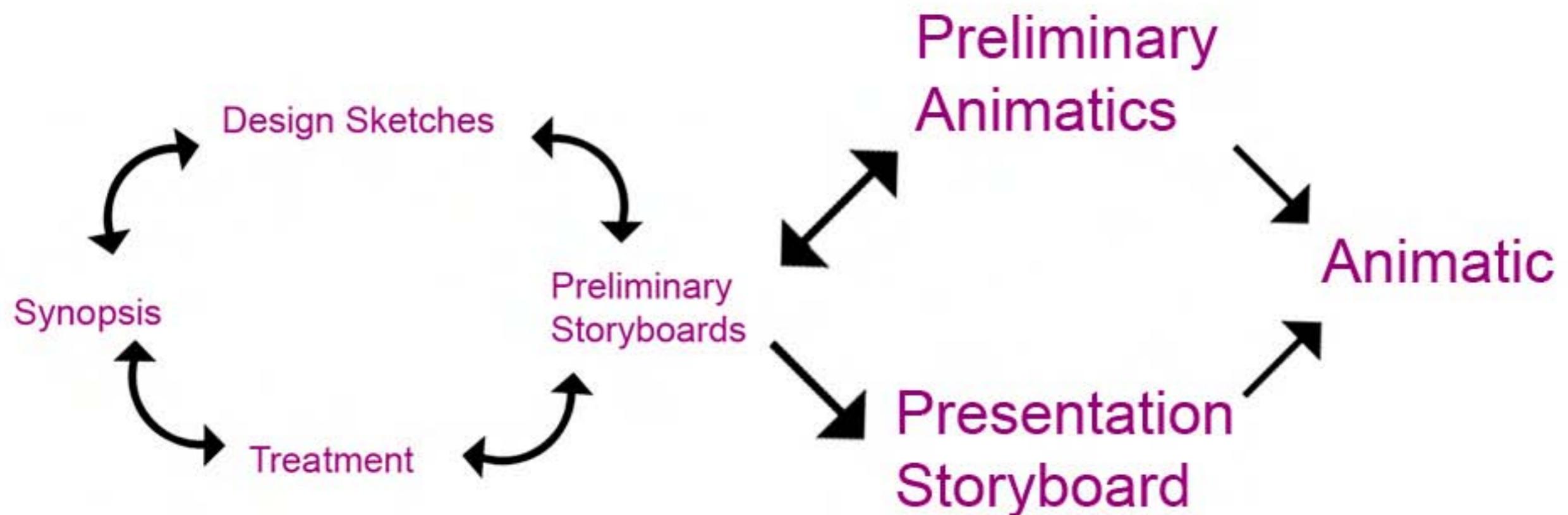


Cut back to figure. Shadows of souls pass by on wall. "Death" figure extinguishes candles one by one. As each candle goes out, one shadow disappears.

STORY DEVELOPMENT



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