**COLLEGE OF NON-CONVENTIONAL VOCATIONAL COURSES FOR WOMEN**

**(CNCVCW), CSIBER.**

**KOLHAPUR**



A PROJECT REPORT ON

**"STORYBOARD IN ANIMATION"**

SUBMITTED TO CNCVCW

AFFLIATED TO

**SHIVAJI UNIVERSITY KOLHAPUR**

IN PARTIAL FULFILLMENT OF REQUIREMENT FOR THE DEGREE OF

**BACHELORS OF MULTIMEDIA**

SUBMITTED BY

**MANASVI R. JAIN**

UNDER THE GUIDANCE OF

**MR. RAGHUNATH TOPKAR**

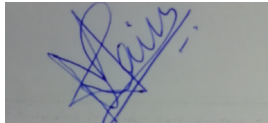ASSISTANT PROFESSOR

DEPARTMENT OF MULTIMEDIA

2020-2021

# DECLARATION

I hereby declare that, the project work entitled **"STORYBOARD IN ANIMATION"** is my original work. To the best of my knowledge and belief it contains no material previously published either written by another person or material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning. Except where due to acknowledgement has been made in the text.

Name : MISS. MANASVI RAKESHKUMAR JAIN

Roll No. : 07

Signature :

Date : 10/08/2021

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## COLLEGE OF NON-CONVENTIONAL VOCATIONAL COURSES FOR WOMEN

### (CNCVCW)
### CSIBER, KOLHAPUR.

# CERTIFICATE

This is to certify that, **MANASVI RAKESHKUMAR JAIN** Of Bachelors of Multimedia (B.M.M.) III has satisfactoryly completed the project entitled **"STORYBOARD IN ANIMATION"** in partial fulfillment of Bachelor Degree in Multimedia affiliated to Shivaji University, Kolhapur, for the academic year 2020-2021.

**Mr. Raghunath Topkar**
**(Project Guide)**

**Forwarded Through: Dr. A. R. Kulkarni**

(M.Sc., PhD, MMEI, RQP, LEAD AUDITOR (EMS))

**(Principal)**

**EXTENTIONAL EXAMINER**

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# ACKNOWLEDGEMENT

I have great pleasure in the submission of this project entitled **"STORYBOARD IN ANIMATION"** in partial fulfillment of Bachelors of Multimedia (B.M.M.) program.

While submitting this project report, I take this opportunity to thank those directly and indirectly related to project work. Without their active co-operation and guidance, it would have been extremely difficult to complete this task in time.

As the outset, I keep in record my deep sense of gratitude towards my project guide **MR. RAGHUNATH TOPKAR** who guided me, right from initial stage of project and offered me several valuable suggestions for developing this project in a systematic and presentable manner.

I am also thankful to our Faculty Members, **Dr. A. R. Kulkarni**, Principal and **Dr. A. D. Shinde**, Secretary and Managing Trustee for their support throughout my project work.

Date : 10/08/2021

Place : CNCVCW, Kolhapur                                    **Manasvi Rakeshkumar Jain**

# ABSTRACT

The project titled **"STORYBOARD IN ANIMATION"** is all about creating my own storyboard panels.

In this project I have covered 3 stories with their storyboard panels, respectively. All the 3 stories are different and unique in their own way. All the storyboard panels are 1st hand drawn and then are scanned.

For drawing the panels I have used traditional method that is pencil and paper method. Sketching was the 1st step and after that I have done the finishing of the panels and then scanned the images. These panels are detailed and are in the way in which a true storyboard panel is designed.

# INDEX

# Introduction

# What Is Animation?

The word "animation" stems from the Latin "animātiōn", stem of "animātiō", meaning "a bestowing of life". The primary meaning of the English word is "liveliness" and has been in use much longer than the meaning of "moving image medium".

Animation is a method in which figures are manipulated to appear as moving images. In traditional animation, images are drawn or painted by hand on transparent celluloid sheets to be photographed and exhibited on film. Today, most animations are made with computer-generated imagery (CGI). Computer animation can be very detailed 3D animation, while 2D computer animation (which may have the look of traditional animation) can be used for stylistic reasons, low bandwidth, or faster real-time renderings. Other common animation methods apply a stop motion technique to two and three-dimensional objects like paper cutouts, puppets, or clay figures.

Commonly, the effect of the animation is achieved by a rapid succession of sequential images that minimally differ from each other. The illusion—as in motion pictures in general—is thought to rely on the phi phenomenon and beta movement, but the exact causes are still uncertain. Analog mechanical animation media that rely on the rapid display of sequential images include the phénakisticope, zoetrope, flip book, praxinoscope, and film. Television and video are popular electronic animation media that originally were analog and now operate digitally. For display on the computer, techniques like animated GIF and Flash animation were developed.

Animation is more pervasive than many people know. Apart from short films, feature films, television series, animated GIFs, and other media dedicated to the display of moving images, animation is also prevalent in video games, motion graphics, user interfaces, and visual effects.

The physical movement of image parts through simple mechanics—for instance moving images in magic lantern shows—can also be considered animation. The mechanical manipulation of three-dimensional puppets and objects to emulate living beings has a very long history in automata. Electronic automata were popularized by Disney as animatronics.

# History Of Animation

Paleolithic (old stone age) cave paintings animals depicted with multiple legs in superimposed positions to convey the perception of motion.



• **Zoetrope**

As the cylinder spins, one looks through the slits at the pictures. One sees a rapid succession of images, producing the illusion of motion. The earliest known zoetrope was created in China around 180 CE (may have existed in China even 300 or so years before that).

## • Phenakistoscope

A spinning disc attached vertically to a handle. A series of drawings around the disc's center. A series of equally spaced radial slits. The user spins the disc and looks through the moving slits at the disc's reflection in a mirror. Invented by a Belgian physicist Joseph Plateau in 1841.



## • Praxinoscope

Improved on the zoetrope by replacing slits with an inner circle of mirrors. Invented in France in 1877 by CharlesÉmile Reynaud. In 1889, he invented an improved version that allowed one to project the images onto a screen.

### • Flip book

The first form of animation to employ a linear sequence of images, rather than a circular set. In 1868, John Barnes Linnett patented it under the name *kineograph* ("moving picture").



### • Cinematograph

Fed the linear film through with a hand operated crank. Projected the images onto a large screen. Invented in 1895 by the Lumiere brothers. Took their "film projector" around the world, charged admission for movies. Original films were 17 meters long and lasted 50 seconds.

# What Is The Process Of Animation?

2D animation involves using two-dimensional objects and characters in a video form as an artistic medium of storytelling and delivering messages. It creates an illusion of movement using the width and height of still images in 2D space.

An animation production pipeline system involves people, hardware and software to perform tasks in sequential order to complete the animated film in a preset timeline. The production pipeline starts with an idea and ends with a final product for presentation to the world. Before starting a 2D animation project, the project manager must have a plan of action that includes the scope of the project, the budget, and the team that will complete the animation. The animation production pipeline is a little different depending on the type of animation used.

This brings us to the animation process – it is the technique or method a 2D animation company used to create unique 2D animation videos. Typically the process of creating 2D animation videos includes characters, backgrounds, and storyboards.

Professionals like designers and video animators use software like Photoshop, Adobe After Effects, and Illustrator to build animated videos for diverse industries and audiences.
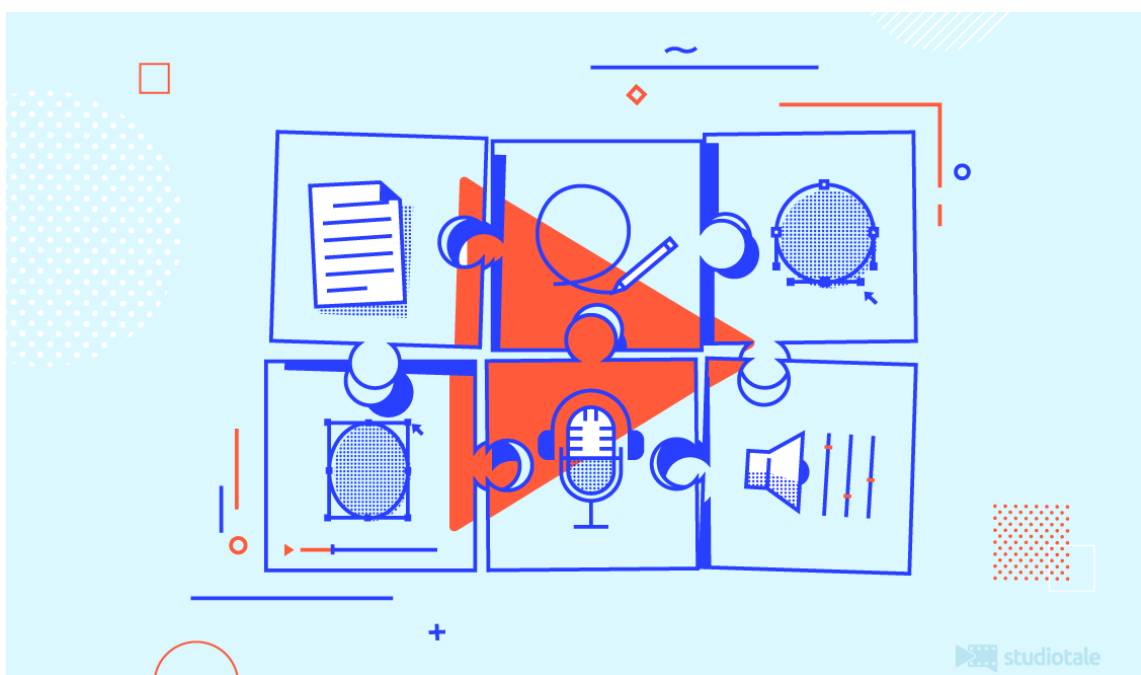
# What Are The Steps To Create Animation?

While every animation video project we work on is different, they all follow these 7 fundamental stages.

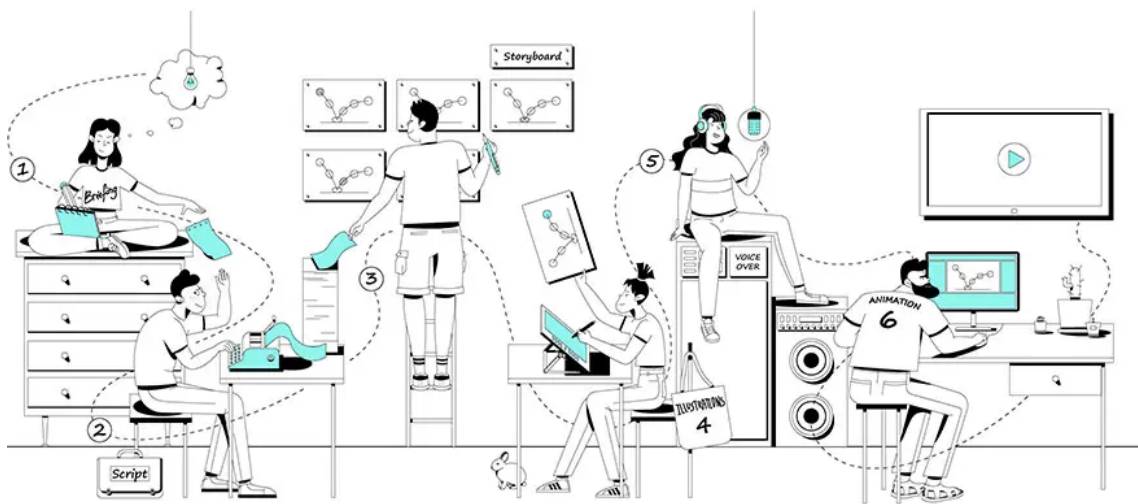Step 1: Gathering Information

Step 2: Concept & Script

Step 3: Voiceover Recording

Step 4: Storyboard

Step 5: Visual Style

Step 6: Animation

Step 7: Music & Soundtrack

## Gathering Information

At this stage, we communicate with our clients to set the right expectations for their video projects.

To do so, we send a detailed creative brief for them to fill. In short, the creative brief is a video production client questionnaire.

It encompasses details like the video's purpose, product features/benefits they want to highlight, target audience, quick elevator pitch, etc.

Later, through an online call or a personal meeting, we get a more in-depth understanding of the project.

It is in this stage of the animation process that the participation from creative directors and scriptwriters are encouraged.
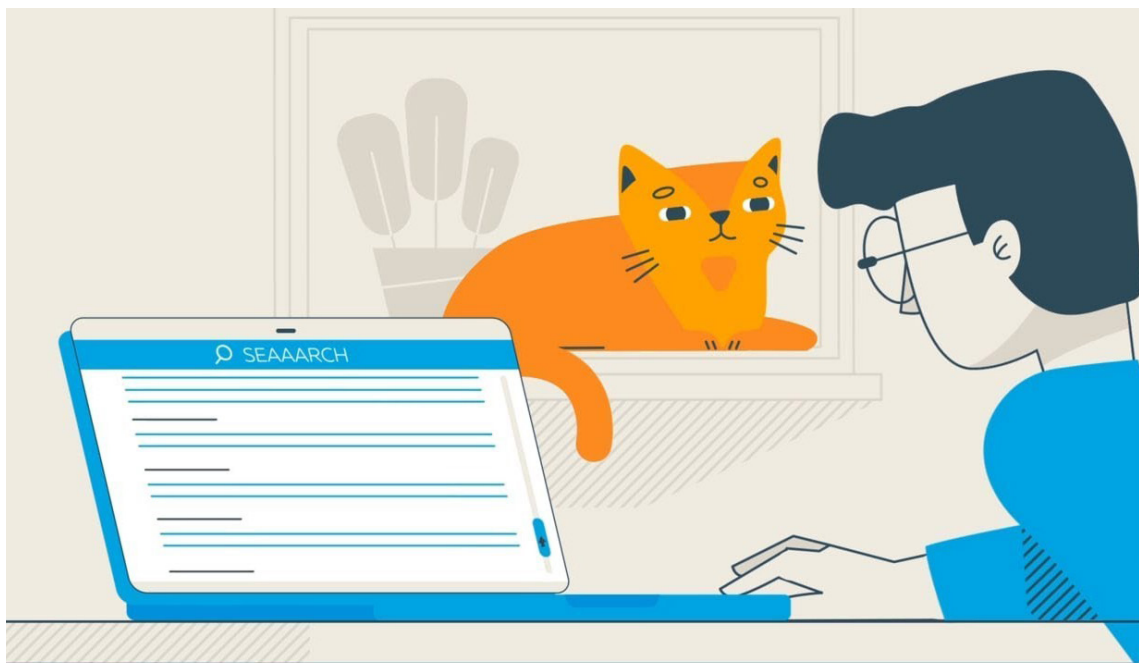
## Concept & Script

The concept and script are the backbone of any video. The idea can be either conceptual, character-driven, emotionally evoking or conversational, that best suits our client's video project.

This basically means creating a framework for the animated explainer video Once one has approval from the client, use the concept as a base to create an engaging script that effectively communicates the message to be delivered.

The ideal length for an animated video is 60 to 90 seconds, which amounts to an average of 150 to 225 words for the video script.
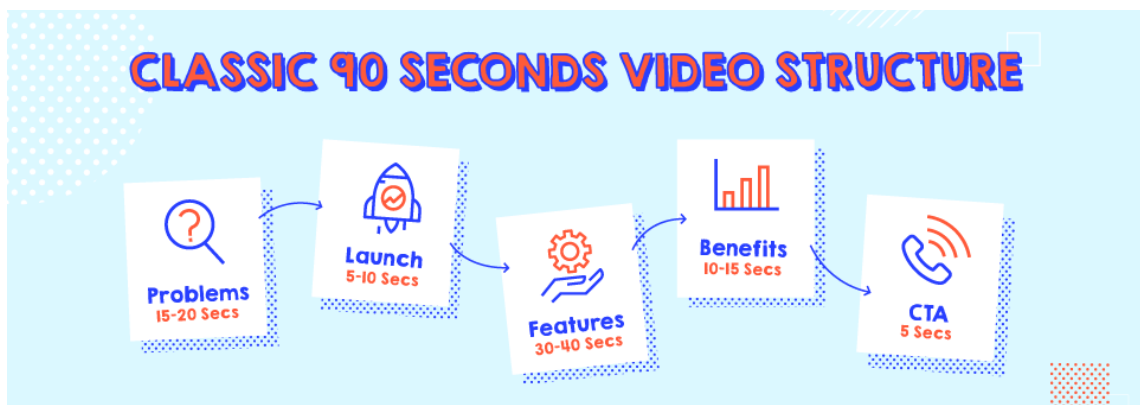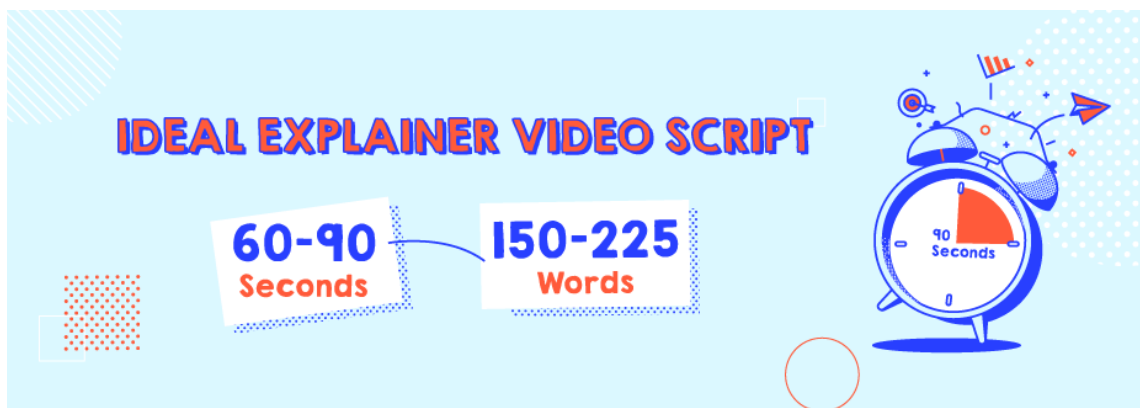
- **Script Format:**

There are two categories to which your story can belong:

*Problem-Solution Approach:*

This is when you start the script by addressing well-known problems faced by your target audience. This is then followed by the launch of your product as the solution, highlighting its features and benefits. This is a highly preferred approach.

Explainer-Video-Structure-new

*Stand-alone Story Approach:*

This is used when launching an innovative product that is entirely new and unknown to people. You can directly start the video script with the product, followed by the features and benefits.

```
INTRO THEME:
"There is something deadly, waiting in the darkness... There is something
evil, lurking in the night. Don't turn around... In the Tales of the Dim...

TALE OF "THE GROWTH"

SPRUCILE BUTTRESS is a lone woman, who wakes up one morning with a growth
bulging out of her neck. It's small at first but it bothers her greatly.
She stares at it in the mirror.

                              SPRUCILE
                       Holy Crow, what in
                      Heaven's name is that?
                     Oh my gosh, I can't go to
                    work today lookin' like this!

She panics and dials her cell phone. Offscreen, DOCTOR TUBRIL answers.

                               DOCTOR
                     Doctor Tubril speaking.

                              SPRUCILE
                   Doctor? This is Sprucile. I
                         need your help!

                               DOCTOR
                  For crying out loud, calm down woman!
                What's the problem this time? Let me guess,
                   you ate too much food and your stomach
                          has a big bump on it.

                              SPRUCILE
                    No, it's something worse doctor!

                               DOCTOR
                   Is your cheek all swollen again?
                 Remember, chew your food and gulp it down.
                        The bump 'ell go away.
```

# Voiceover Recording

That's the next stage - choosing the perfect voiceover artist. Taking the concept, script and client's brand tone into account, find the best voice from your curated list of artists. If you are entirely new to this, there are some great platforms where you can find the best voice over artists for your video. The premium options which you can go for are Voices and Voicebunny. You can reach out to Fiverr for a tight budget.

Whatever the case may be, if you wish to hit the right chord with the user, the tone and pace should be just right.

- **Pace**

It is important to give the viewers enough time to digest what you say while also assuring that they do not get too bored.

- **Tone**

If your brand is easy going and simple, your voice over artist can have a little fun while recording. On the contrary, if your product or service is serious, an authoritative and neutral tone is what you need.

A good voiceover demands to:
- Stress the right words
- Follow the correct pitch
- And, pause at the right place

# Storyboard

The next step is to connect the narrative to visuals by creating a detailed storyboard. It is nothing but hand-drawn sketches of how the script will play out scene-by-scene, describing the visuals and actions. It helps the client and the team to be in sync with how the final video will unfold. The storyboard directs the designer and animator to design scenes, transitions, and progression in the animation.
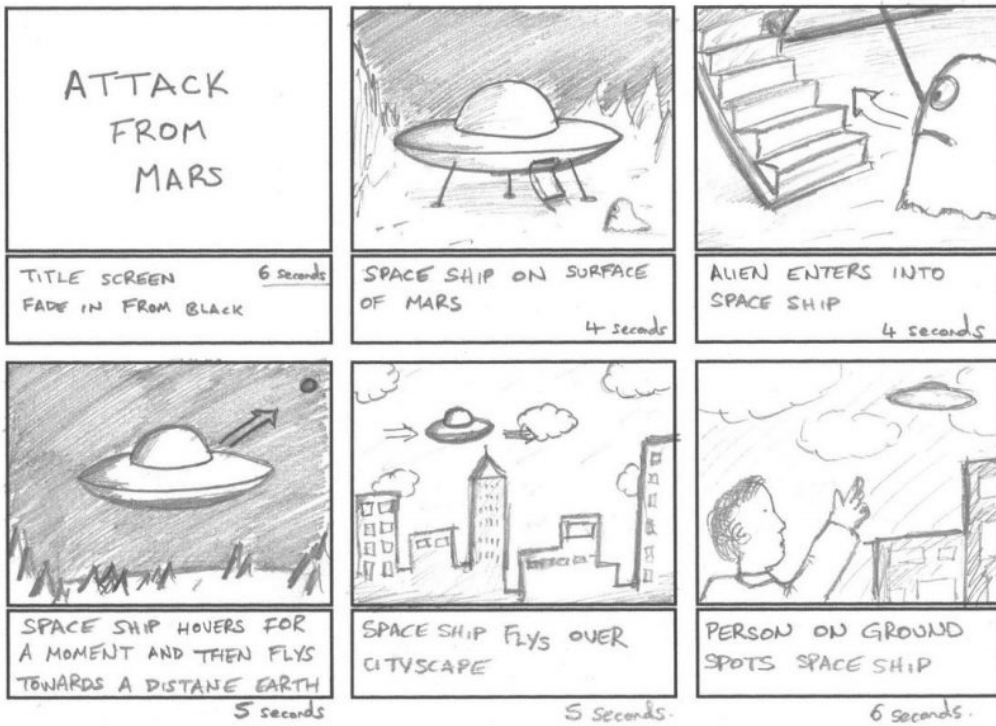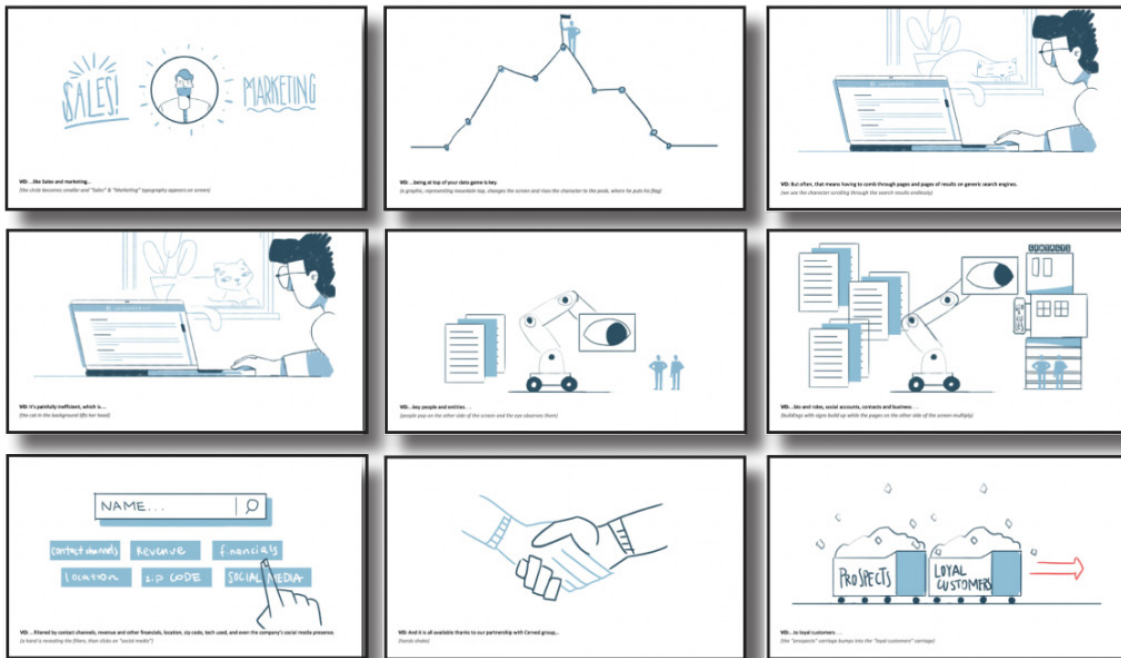
## Visual Style

In this stage of the animation process, a visual style is created based on the client's brand guidelines. You can call it a colored storyboard. These are custom, full-color images that show us how the final video will look.

They include character design, eye candy illustrations, text, background color, and icons.

Normally two to three visual styles are created options for the client to choose from. Based on the client's selection, translate the rough sketches to final, colored illustrations.

This part of the animation process is time-consuming and requires creativity.

# Animation

Now for the much-awaited stage. This is where the animated explainer video starts to take shape! Here, the animators provide the illusion of life to the created visual style.

Animation is a method in which figures are manipulated to appear as moving images. In traditional animation, images are drawn or painted by hand on transparent celluloid sheets to be photographed and exhibited on film. Today, most animations are made with computer-generated imagery (CGI).

In addition, it is perfectly timed with a good voiceover to make an engaging animated explainer video.

Animation involves a lot of time, so patience is key.

## Music & Soundtrack

Soundtrack and sound effects set the mood of the video. There are two ways one can go about this.

- If the client's budget is high, hire a music composer to create an original piece.

- Alternatively, one can choose the best licensed and royalty-free music from reliable sources such as AudioJungle, Pond5, Icons8, and Melodyloops to find the right music track.

Sound design is necessary to convey the theme of the film to the audience effectively. Sound helps to heighten our experience of a film; use sound effectively to bring life into animation. Laying the appropriate sound for the appropriate image is a work of art which needs skills and collaboration. This phase of the animation process is most noteworthy to liven up the video and give it a little more oomph.
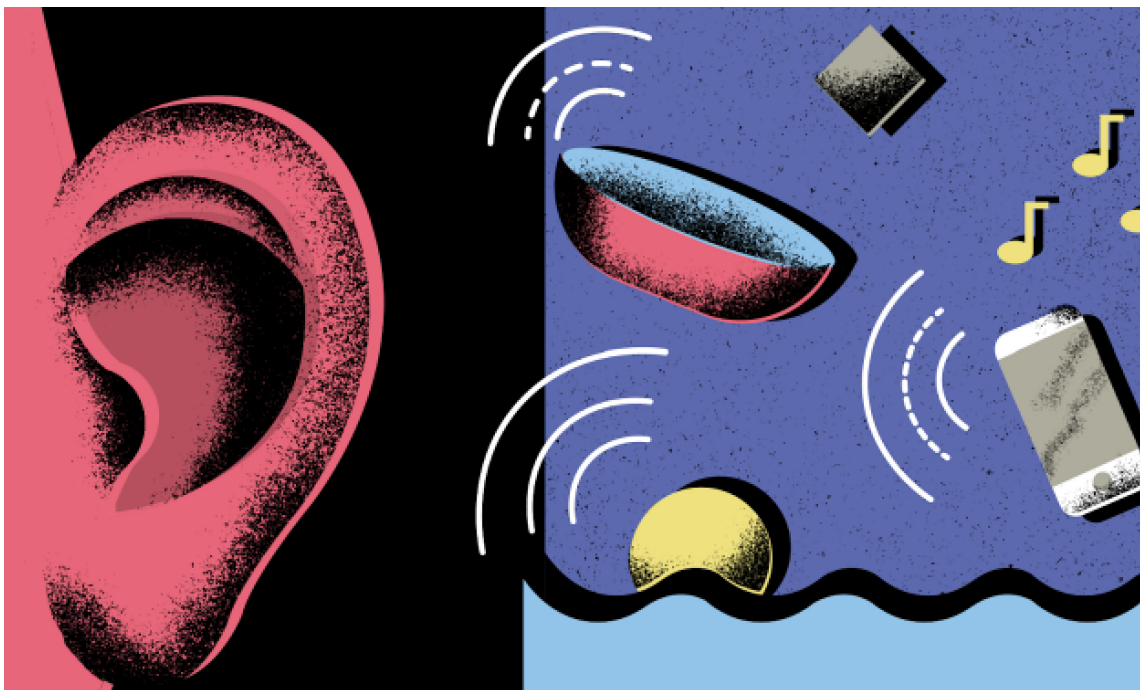
# What Is Storyboard?

A storyboard is a graphic organizer that consists of illustrations or images displayed in sequence for the purpose of pre-visualising a motion picture, animation, motion graphic or interactive media sequence. The storyboarding process, in the form it is known today, was developed at *Walt Disney Productions* during the early 1930s, after several years of similar processes being in use at Walt Disney and other animation studios.

In animation and special effects work, the storyboarding stage may be followed by simplified mock-ups called "animatics" to give a better idea of how a scene will look and feel with motion and timing. At its simplest, an animatic is a sequence of still images (usually taken from a storyboard) displayed in sync with rough dialogue (i.e., scratch vocals) or rough soundtrack, essentially providing a simplified overview of how various visual and auditory elements will work in conjunction to one another.

This allows the animators and directors to work out any screenplay, camera positioning, shot list, and timing issues that may exist with the current storyboard. The storyboard and soundtrack are amended if necessary, and a new animatic may be created and reviewed by the production staff until the storyboard is finalized. Editing at the animatic stage can help a production avoid wasting time and resources on the animation of scenes that would otherwise be edited out of the film at a later stage. A few minutes of screen time in traditional animation usually equates to months of work for a team of traditional animators, who must painstakingly draw and paint countless frames, meaning that all that labor (and salaries already paid) will have to be written off if the final scene simply does not work in the film's final cut. In the context of computer animation, storyboarding helps minimize the construction of unnecessary scene components and models, just as it helps live-action filmmakers evaluate what portions of sets need not be constructed because they will never come into the frame.

Often storyboards are animated with simple zooms and pans to simulate camera movement (using non-linear editing software). These animations can be combined with available animatics, sound effects, and dialog to create a presentation of how a film could be shot and cut together. Some feature film DVD special features include production animatics, which may have scratch vocals or may even feature vocals from the actual cast (usually where the scene was cut after the vocal recording phase but before the animation

production phase).

Animatics are also used by advertising agencies to create inexpensive test commercials. A variation, the "rip-o-matic", is made from scenes of existing movies, television programs or commercials, to simulate the look and feel of the proposed commercial. Rip, in this sense, refers to ripping-off an original work to create a new one.

Some writers have used storyboard type drawings (albeit rather sketchy) for their scripting of comic books, often indicating staging of figures, backgrounds, and balloon placement with instructions to the artist as needed often scribbled in the margins and the dialogue or captions indicated. John Stanley and Carl Barks (when he was writing stories for the Junior Woodchuck title) are known to have used this style of scripting.

In Japanese comics, the word "name" (nēmu, pronounced [neːmɯ]) is used for rough manga storyboards.

# Storyboard Panels

# What Is A Storyboard Panel?

A panel is one specific action or moment in a storyboard. One drawing is one panel. You will find all sorts of information in a single panel. A panel is part of a shot or scene.

- **The Action**

The action is what is going on at the moment in the storyboard. The character or character poses should be clear and to-the-point. Arrows can be used to help explain what is going with the action. For example, if a character is walking in a certain direction, you might want to use an arrow to show the path.

- **Action Notes**

Action notes are extra information to explain what is taking place in the storyboard. Not every panel requires notes, but there should be enough so no one is confused by what is going on in the board. Here are some basic terms you can use in your notes to describe each panel.

| Term | Definition |
|---|---|
| Close-up (CU) | A close range of distance between the camera and the subject. |
| Dissolve | A transition between two shots, where one shot fades away and simultaneously another shot fades in. |
| Fade In/Out | A transition from black to a shot, where the image gradually becomes brighter is a fade in. A fade out is the opposite. The image gradually becomes darker until it is black. |
| Pan | A steady, sweeping movement from one point in a scene to another. |
| Zoom | Use of the camera lens to move closely towards the subject. |

- **Dialogue**

If there is dialogue, it should be included in the specified box. You can simply copy the dialogue from the script and paste it, or type the dialogue directly in the appropriate box.

- **Arrows**

Arrows are a clear way to indicate to the viewer what is going on. They can be drawn in all sizes and directions to show perspective in movement. Use them whenever you need to make your storyboard clearer.

- **Annotations**

Panel annotations as shown in this example are important. Sometimes, they are put inside arrows, sometimes like here, inside a circle. This is up to the storyboard artist. Characters entering or exiting a panel should be clearly indicated as this will make a big difference in a scene.
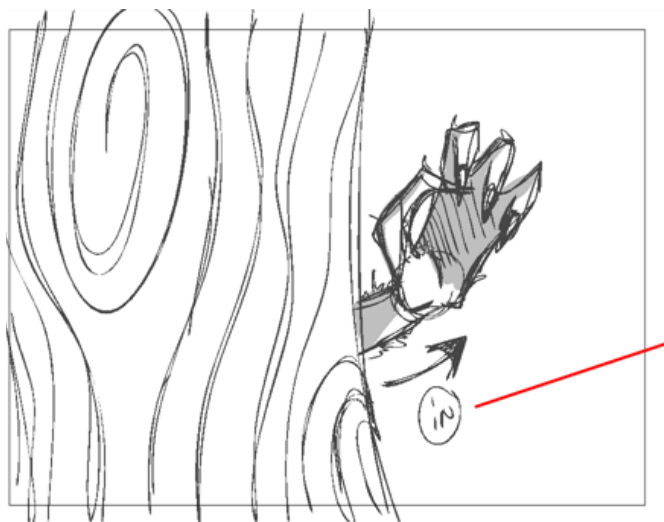


Panel annotation

# Story 1

# Story 1

Below is the story based on the life of aquatic animals. The story is about the happy life of various aquatic animals. Everybody is happy and playing around in the sea.

On one sunny day, the main character, named Jack comes out of his house. He joins the group of his friends, who were playing volleyball. Suddenly, one group of fishes comes shouting & rushing towards the volleyball ground, so Jack and his friends were watching them. Then Oscar, one of the friend of Jack asks the group that what exactly has happened that everybody is shouting & rushing. They said that the big shark is eating all the small fishes around and population is declining of the aquatic community. Jack keeps watching them and thinks that why is this happening.

Jack the fearless fish one day decides to face the big shark. He decides to visit him and make him cry for his deeds! Suddenly, Jack sees that the big shark is approaching him to eat him. Jack runs to save his life from the big shark. He plans to puzzle him through the rocks. He runs towards the rocks and makes the big shark fall in his trap. The big shark bangs harshly on the rocks and breaks his bones. Jack sees that and laughs on him and leaves him there to cry.

Jack goes back to his friends and tells Oscar and Dragya about the whole incident. They both get shocked and decide to fix this permanently. So Jack calls all the fishes around and makes a plan to kill the big shark. They plan to plant a bomb inside a remote control robot fish which will fool the big shark.

For that, they send the small robot fish in the territory of the big shark and Jack hides behind the rocks and controls the robot fish with the remote. As soon as the big shark approaches and eats the robot fish, Jack presses the button of the remote andddd Booooommmm!!!! The big shark dies into pieces!

**The End**

Sc-02                                                    Sq - B
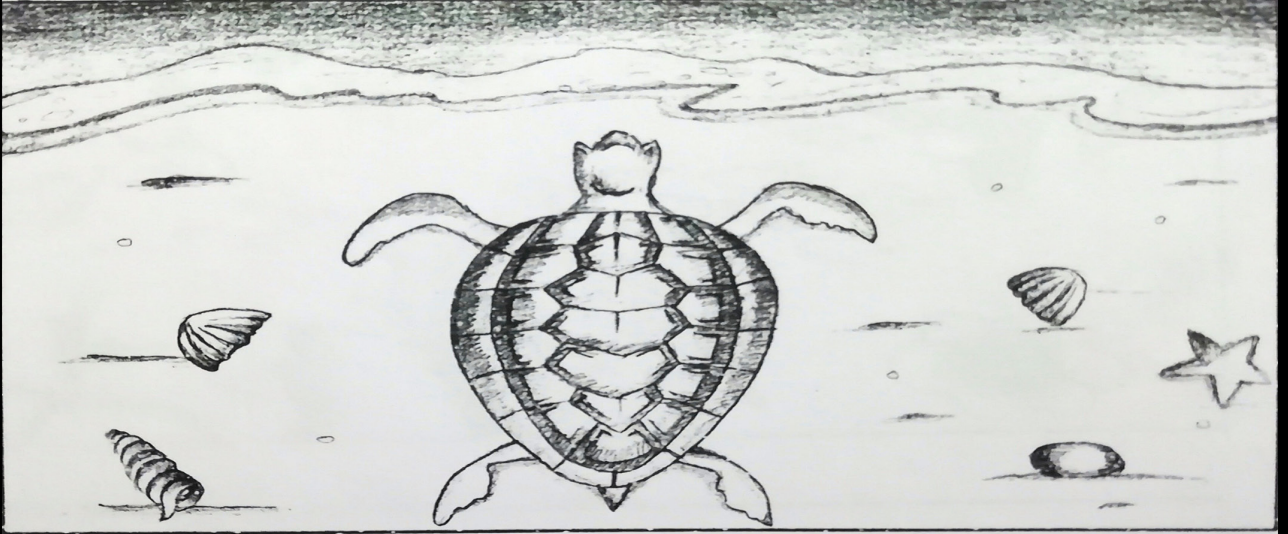
Camera Angle – Down shot

Duration –   1.06 sec              Sound – लाटेचा आवाज

Action – समुद्राच्या किनाऱ्यावरून कासव समुद्राकडे जात आहे, व लाट ये जा करत आहे.



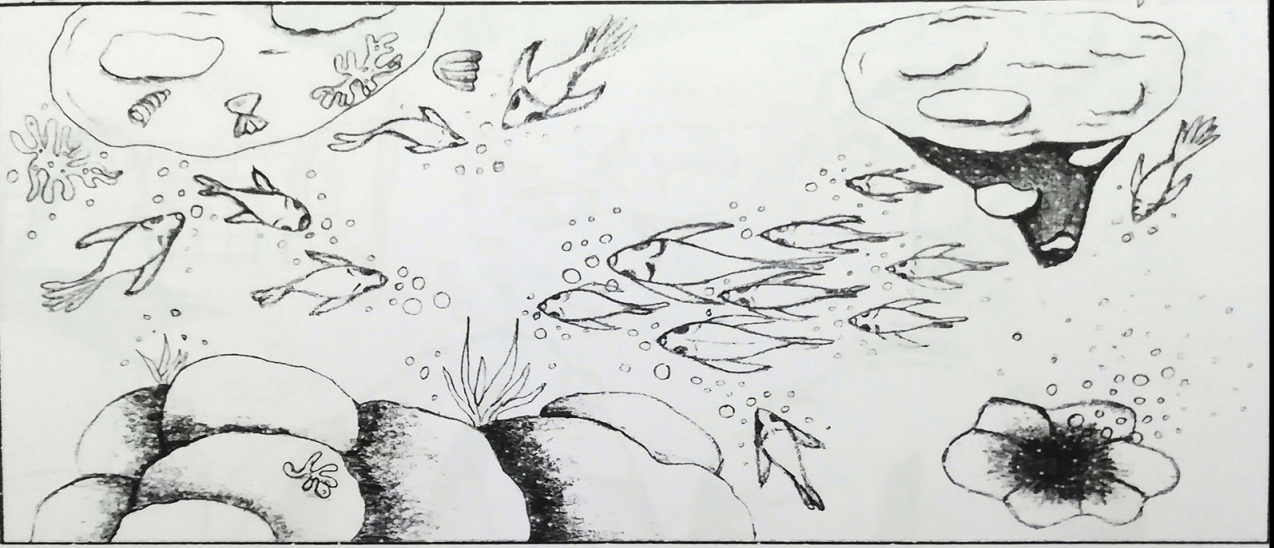Sc-02                                                    Sq - C
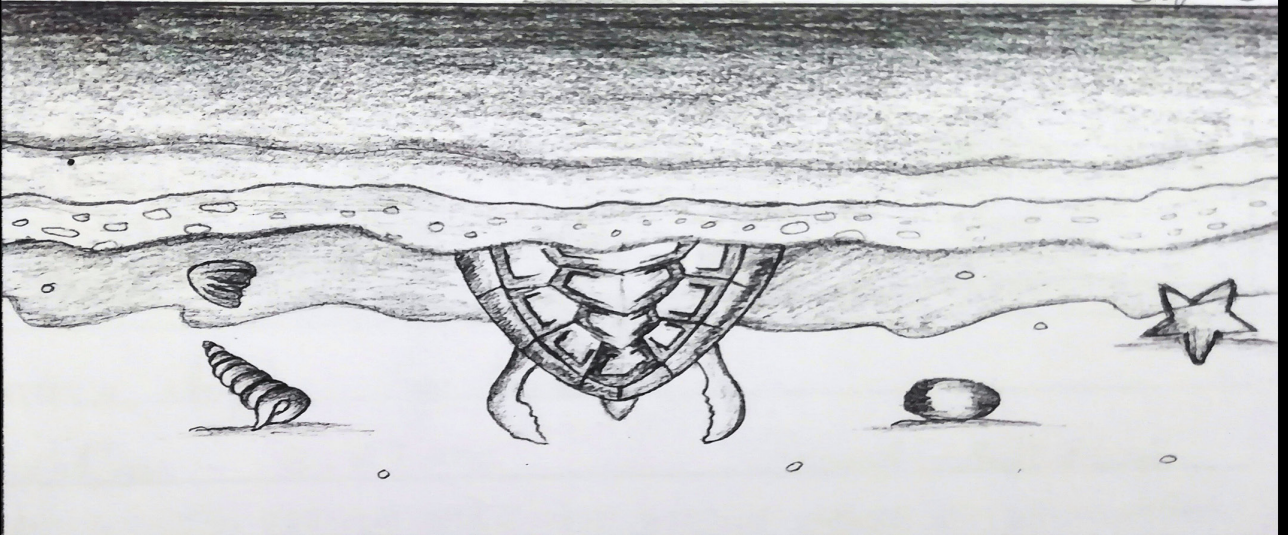
Camera Angle – Down shot

Duration – 3.24 sec              Sound – लाटेचा आवाज

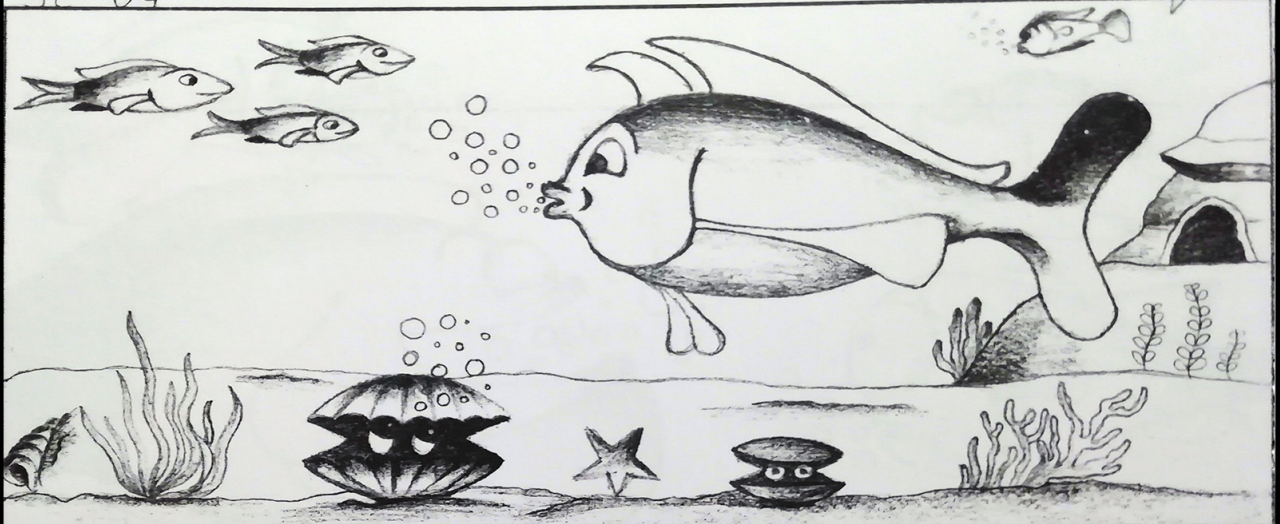Action – कासव समुद्रामध्ये जात असताना एक लाट कासवाला समुद्रामध्ये घेऊन जात आहे.

Sc-03                                              Sq - A

Camera Angle - Down Shot

Duration - 4. 36 sec                Sound - Soft Music

Action - समुद्राच्या तळाकडे जाताना समुद्राच्या आतील दृष्य दिसत आहे.



Sc-04                                              Sq - A

Camera Angle - Eye Level

Duration - 6. 87 sec                Sound - Soft Music

Action - जॅक धरातून बाहेर येत आहे व त्याच्या मागून माश्यांचा कळप जात आहे.
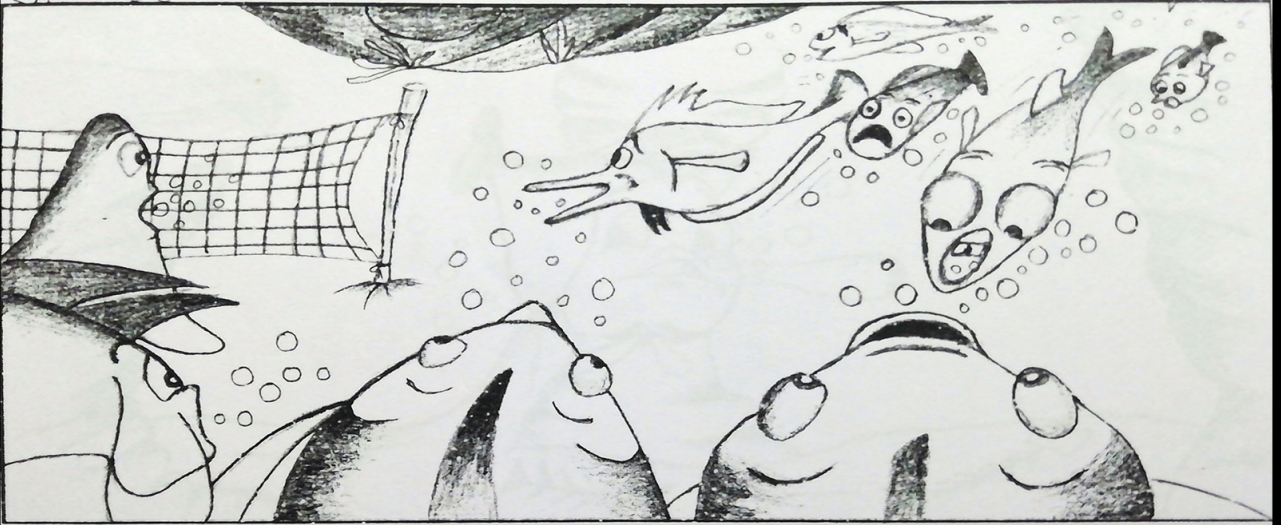
Sc - 06                                                          Sq - A

Camera Angle - Above the shoulder

Duration - 5.15 sec                    Sound - Horror Music

Action - व्हॉलीबॉल ग्राउंडकडे काही मासे पळत येत आहेत व
त्यांच्याकडे आश्चर्याने जॅक व इतर मासे पाहत आहेत.



Sc - 06                                                          Sq - B
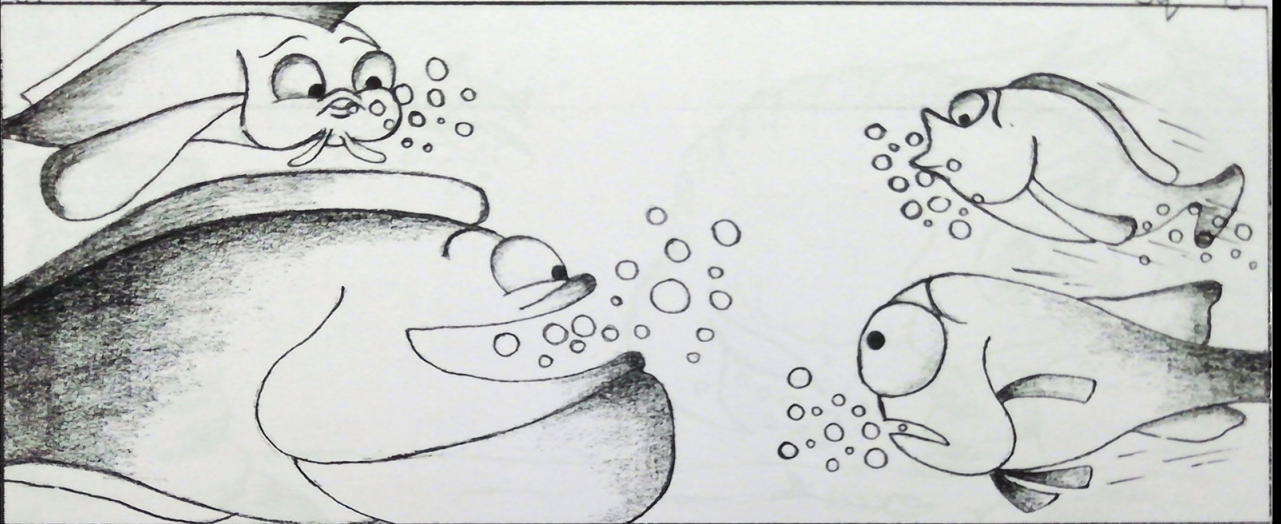
Camera Angle - Reaction Shot

Duration - 6.44 sec                    Sound - Horror Music

Action - ऑस्कर आश्चर्याने धावरून पळत येणाऱ्या माश्याशी बो
आहे. व त्याच्याबाजूला जॅक पाहत आहे.

Sc - 09                                          Sq - C
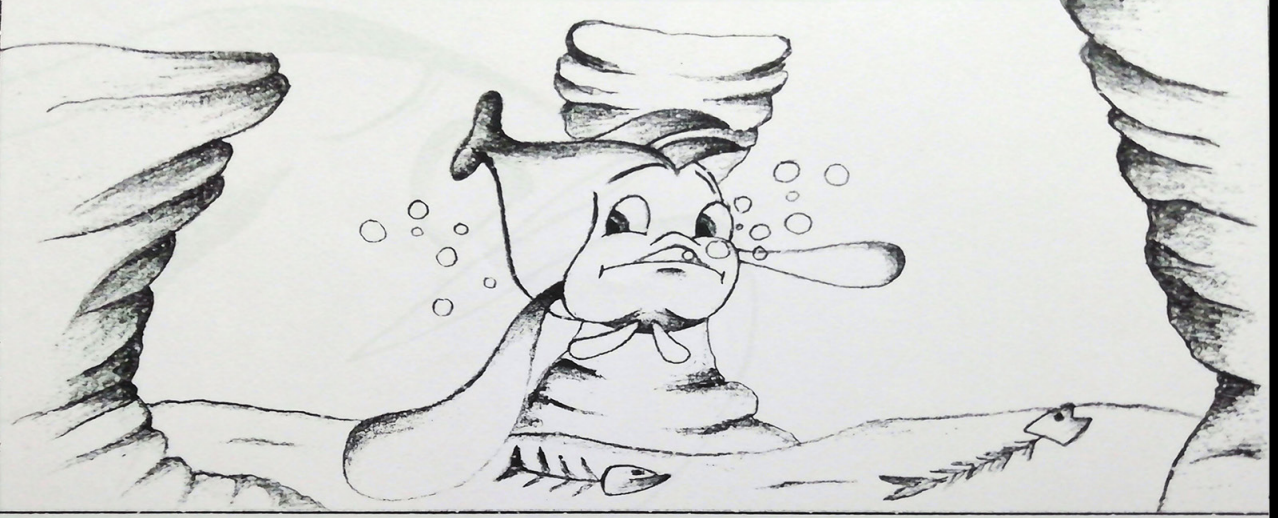
Camera Angle — Eye level

Duration — 7.045 sec          Sound — Comedy Music

Action — जॅक मोठ्या माश्याला दगडी खांबाच्यामधून चकवा देत ३



Sc - 09                                          Sq - D
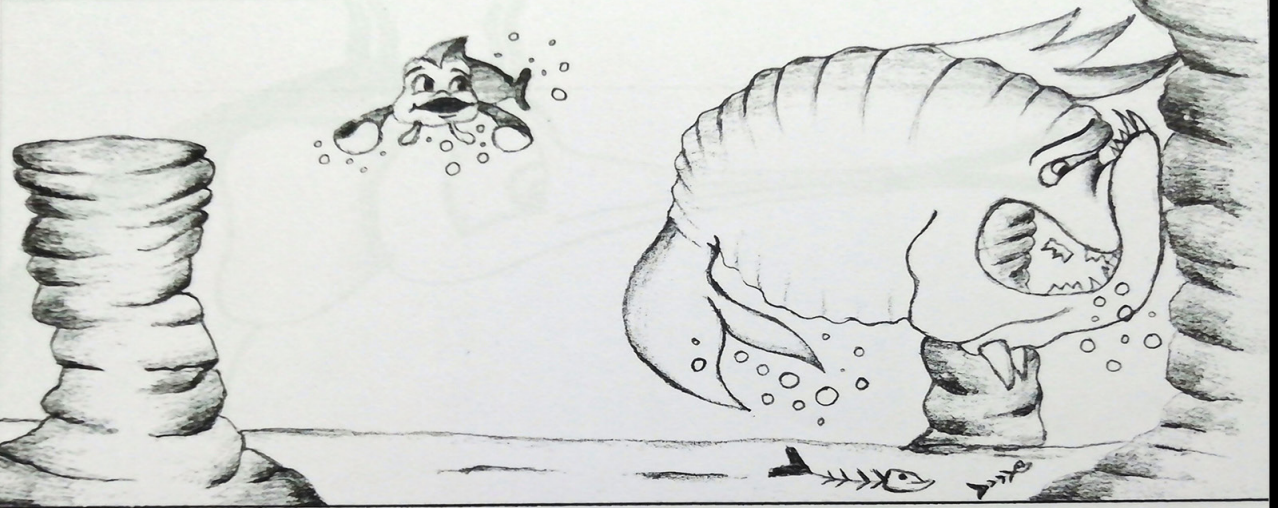
Camera Angle — Eye level

Duration — 7.045 sec          Sound — Comedy Music

Action — मोठा मासा दगडाला धडकलेला आहे, ते पाहून जॅक
हसत आहे.

Sc – 14                                                           Sq – A
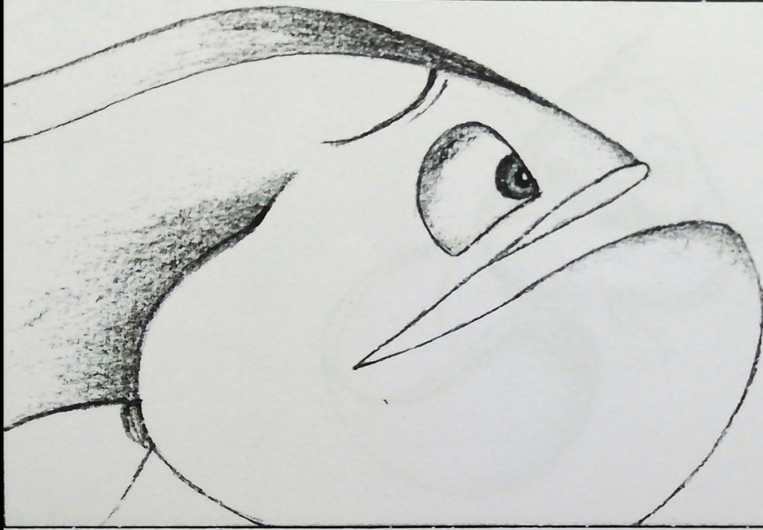
Camera Angle – Close-up

Duration – 5.01 sec                  Sound – Soft Music

Action – ऑस्कर जॅकशी बोलत आहे.



Sc – 15                                                           Sq – A
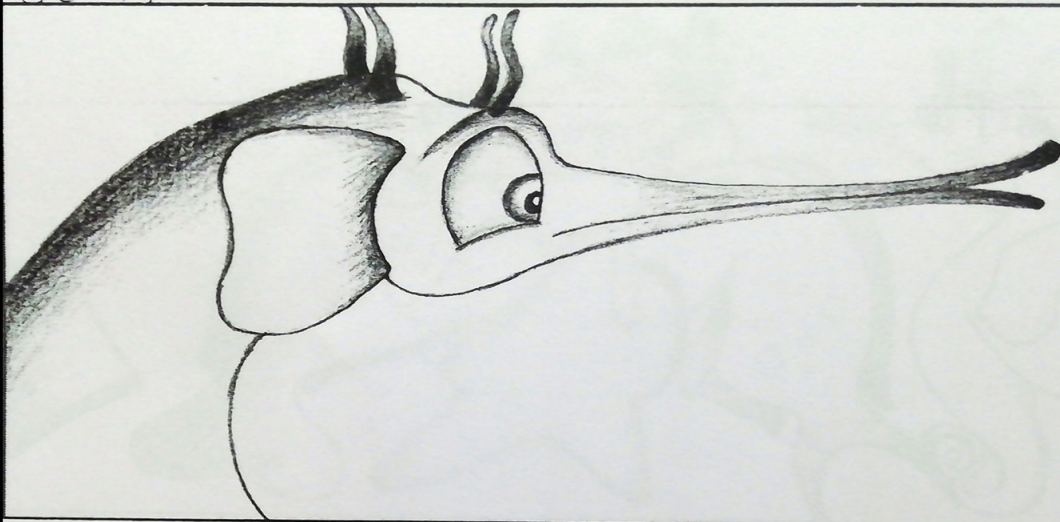
Camera Angle – Close-up

Duration – 3.90 sec                  Sound – Soft Music

Action – ईग्या जॅकशी बोलताना.

Sc - 16                                        Sq - A
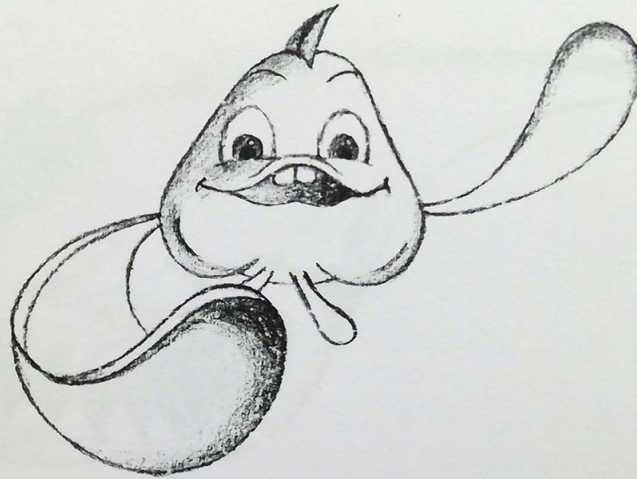
Camera Angle - Close-up

Duration - 3.34 sec                Sound - Soft Music

Action - जॅक सर्वांशी बोलत आहे.



Sc - 17                                        Sq - A
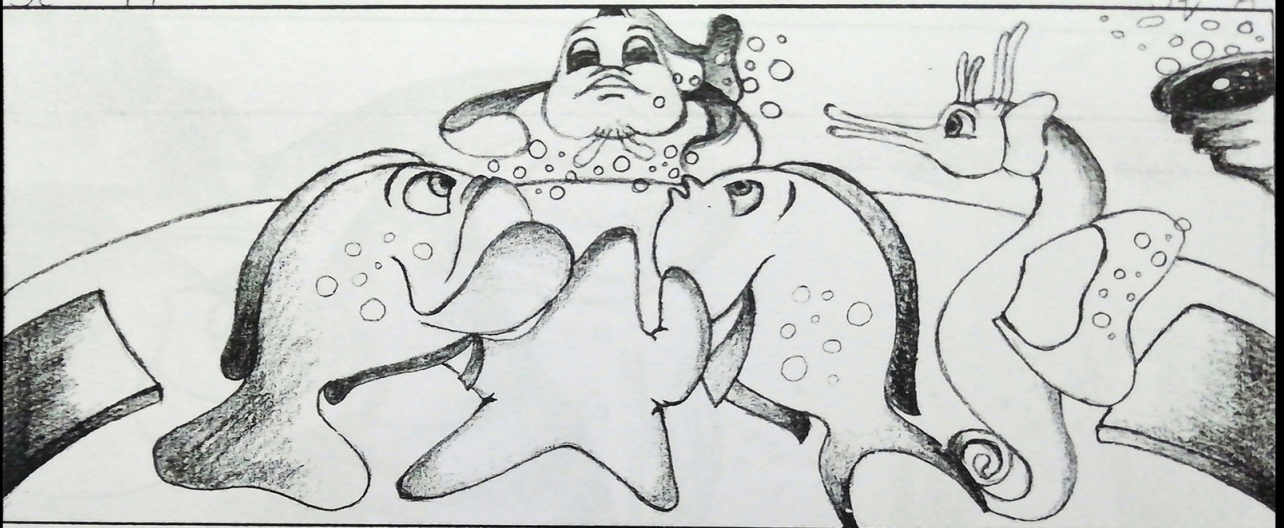
Camera Angle - Eye level

Duration - 7.52 sec                Sound - Soft Music

Action - जॅक इतर माश्यांना एकत्र बोलवत आहे.

SC - 20                                                    Sq - A
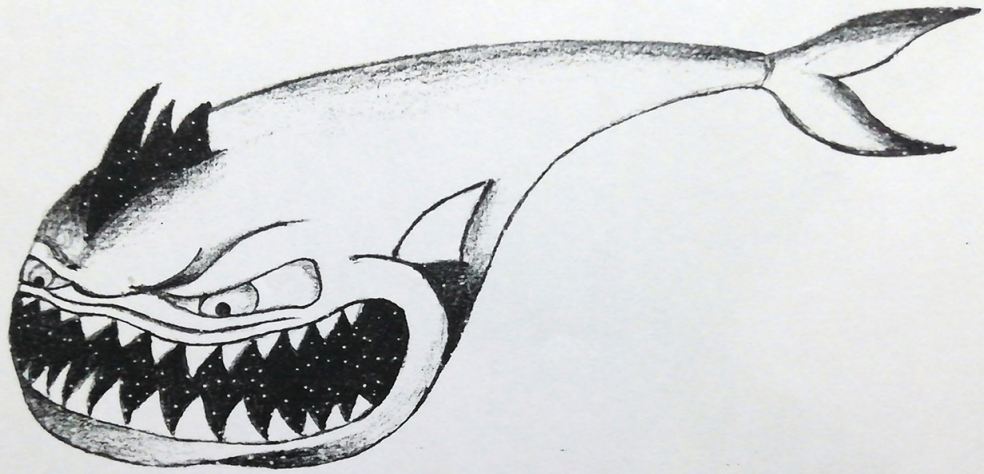
Camera Angle — Close-up

Duration — 3.29 sec                    Sound- Horror Music

Action — मोठा मासा झेपावत आहे.



SC - 21                                                    Sq - A
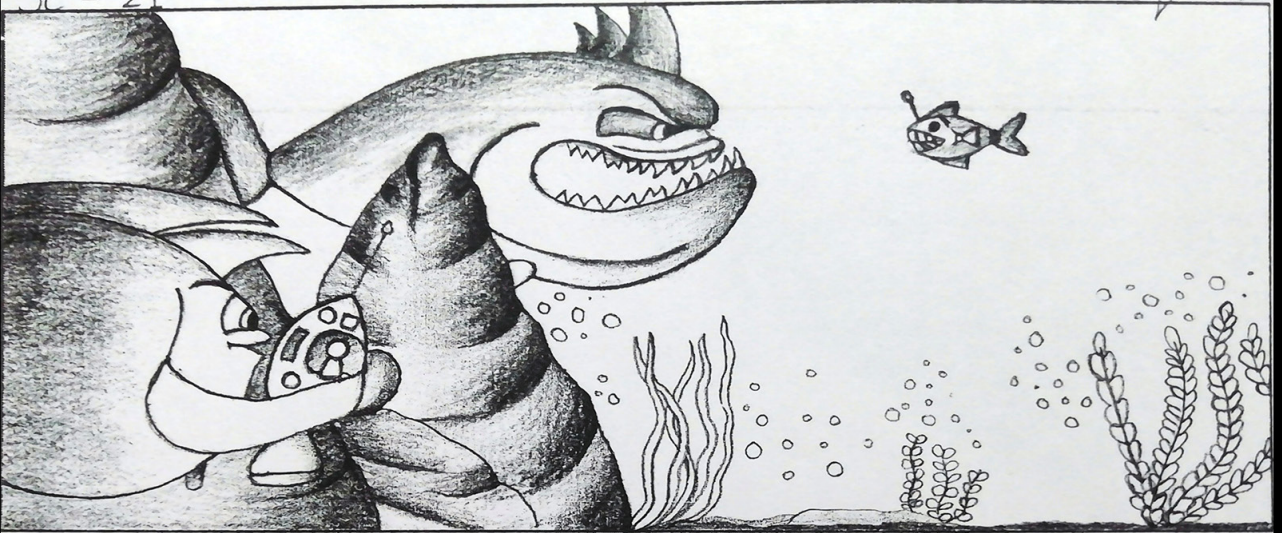
Camera Angle — Above the shoulder

Duration — 6.49 sec

Action — मोठा मासा नकली माश्याला खाण्यासाठी त्याच्याकडे जात आ
व जॅक रिमोट कन्ट्रोलने नकली मासा operate करत आहे.

# Story 2

# Story 2

This story is about a mouse, who dreams of flying high... Yes, you read it right, the mouse wanted to fly in the sky like other birds. He does many failed attempts too, to fly. Leaf in one hand and feather in other, he jumped off from a stone but fell down while cracking his bones. He just left hope that he will fly anyday. But there was a turn in his life when a parrot came in his life like a bright sunlight. This is what the below storyboard is telling.

One day a parrot fell down from sky near the small house of the mouse. He was so injured that he was unconcious. The mouse felt bad for him. So he decided to take care and do bandages of the parrot. He bought him food and water from the river. The parrot was feeling good but he still couldn't fly as the injury was severe. Several days went, the parrot was recovering and he even saw how the mouse tried everyday to fly in the sky and fail at the same time.

On one sunny day, the parrot was totally cured and fit to fly. So he gave the final call off to the mouse and flied away. The mouse was so sad. He sat on a rock and starts crying as his friend has left him alone. The parrot, while flying thinks that how the mouse use to try to fly in the sky but couldn't succeed. So he decides to return back to the mouse. When mouse sees the parrot, he gets confused. The parrot says him that sit on his back. The mouse gets confused and then understands that the parrot wants to take him to the sky. As soon as he understands that, he starts jumping with happiness.

The mouse sits on the back of the parrot and the parrot takes him away to the fly...

**The End**

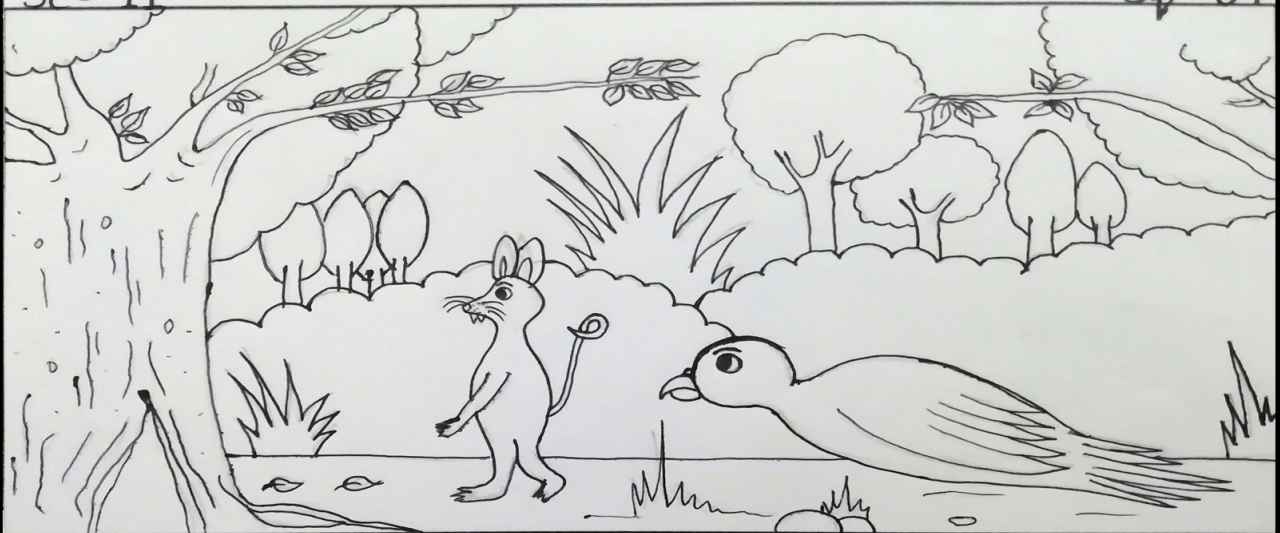Sc - 10,11                                                    Sq - 06
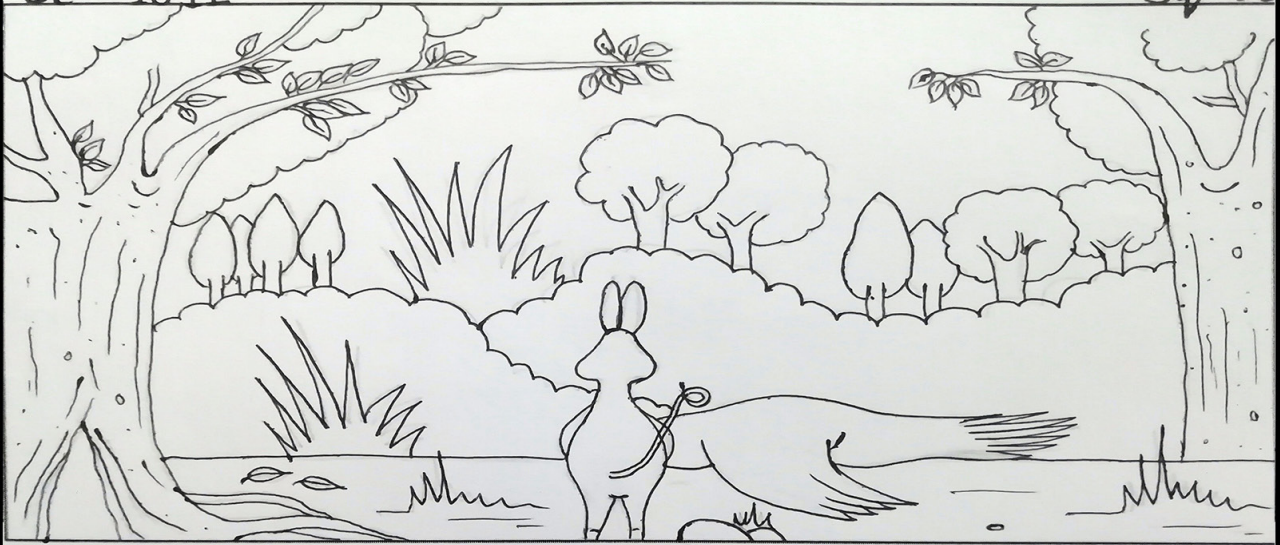
Camera Angle - Midshot, backshot

Duration - 2 sec

Action -



Sc - 11                                                        Sq - 07
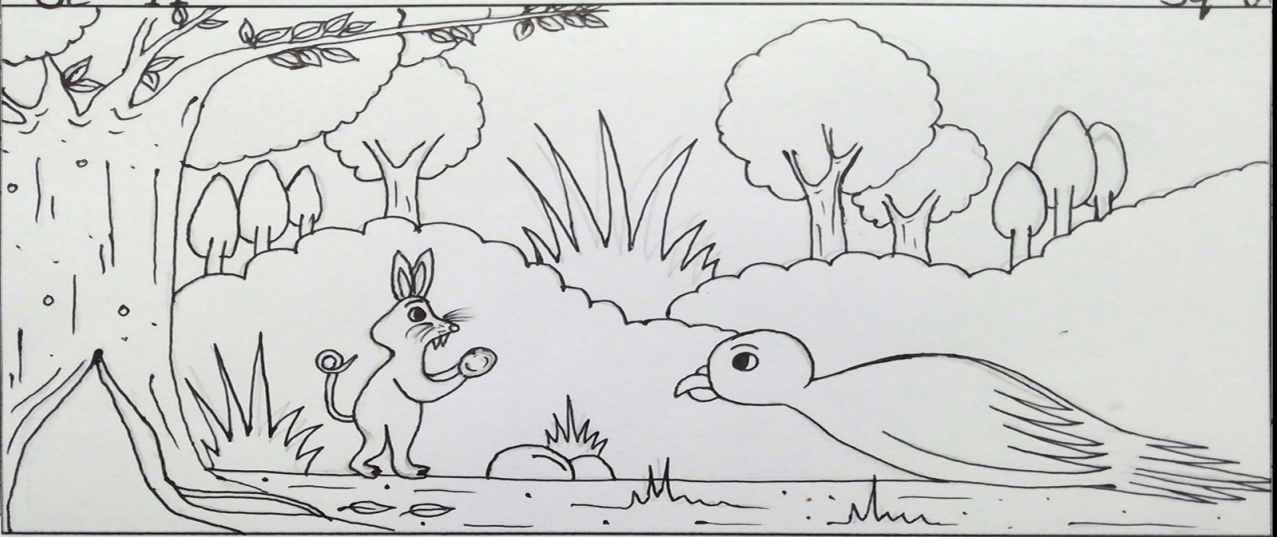
Camera Angle - Midshot

Duration - 2 ½ sec

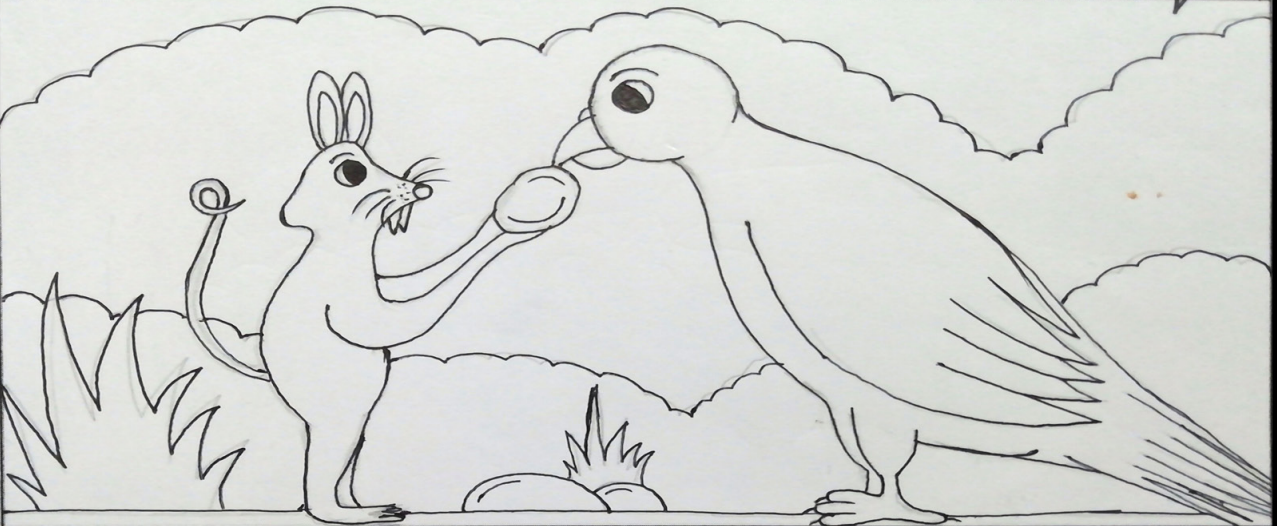Action - Mouse goes inside his home to bring food.

Sc - 11                                                     Sq - 0?

Camera Angle — Midshot

Duration — 1 ½ sec
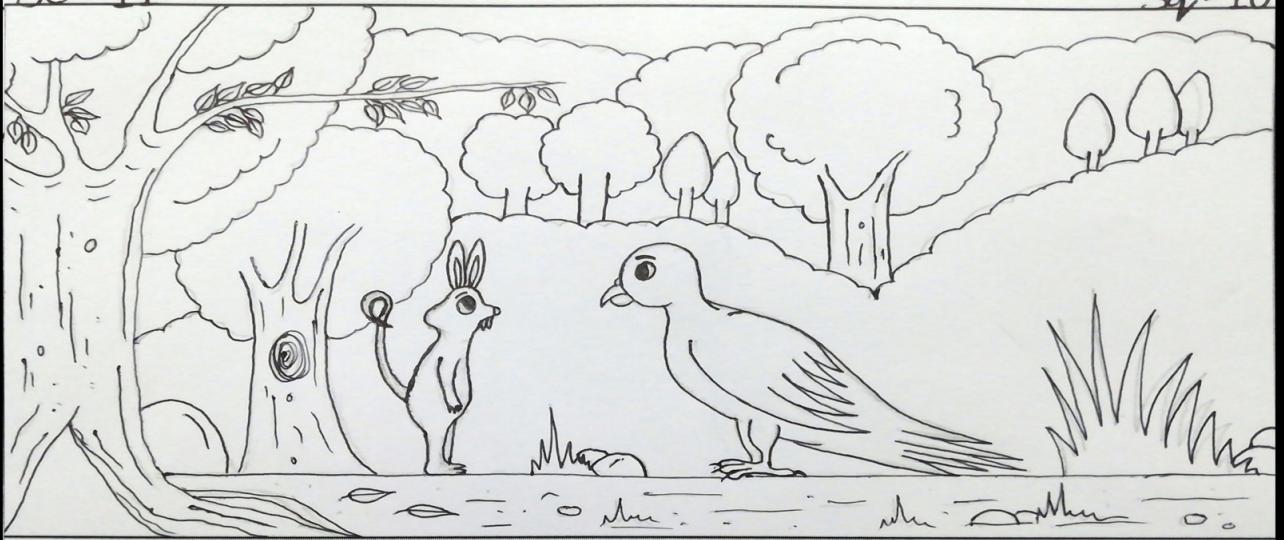
Action — Mouse brings food for parrot



Sc - 11                                                     Sq - 09

Camera Angle — Close-up

Duration — 2 sec

Action — Mouse is feeding the fruit to parrot.

Camera Angle — Longshot

Duration — 1½ sec

Action — Mouse & parrot are looking at each other.

Camera Angle — Longshot

Duration — 3 sec

Expression — Mouse is sad, Parrot is flying happily.

Sc-14                                    Sq-01

Camera Angle – Close-Up
Duration – 2.5 sec
Expression – Sad.



Sc-14                                    Sq-02

Camera Angle – Midshot, top/sky
Duration – 3 sec
Expression – Parrot is thinking about mouse.

Sc - 14                                    Sq - 03
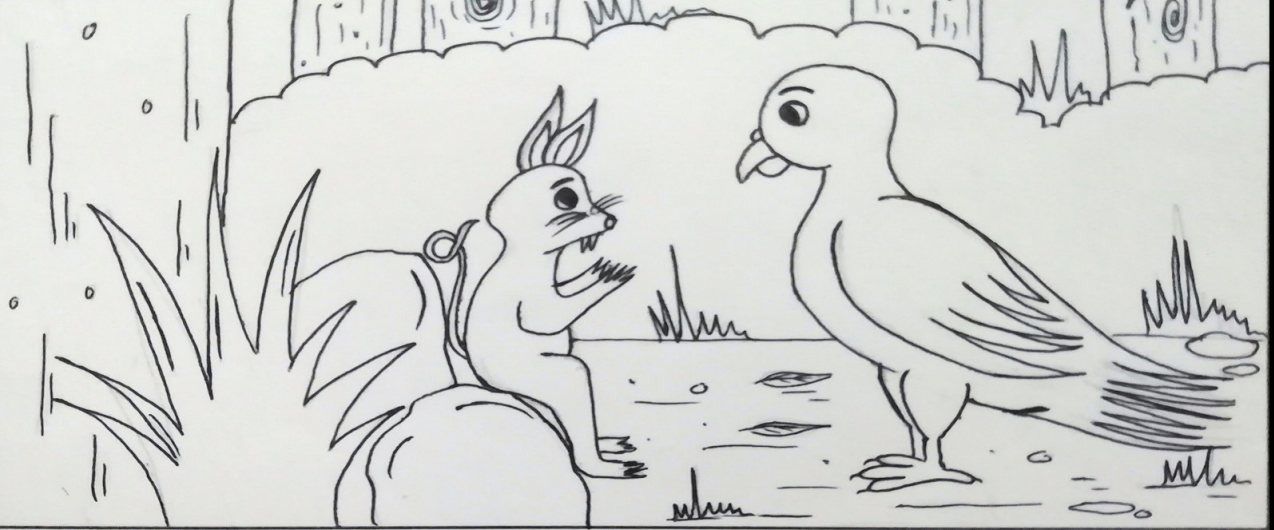
Camera Angle - Midshot

Duration - 3 sec

Expression - The Mouse is suprised by seeing at Parrot



Sc - 14                                    Sq - 04

Camera Angle - Midshot

Duration - 3 sec

Expression - Suprised.

Camera Angle — Close - Up

Duration — 2 sec

Expression — The mouse is happy
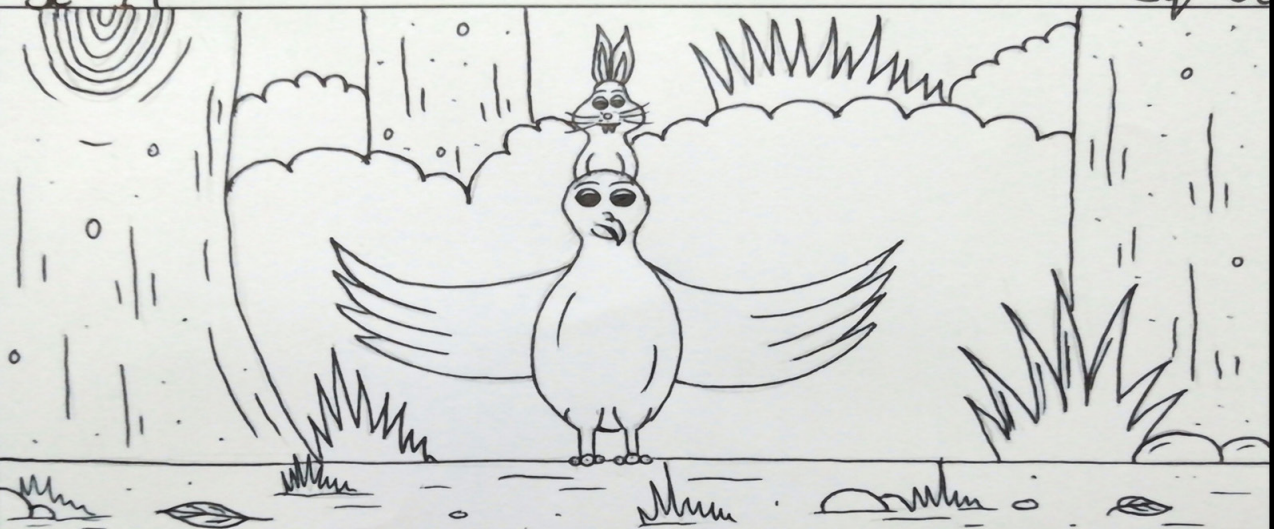
Camera Angle — front Close

Duration — 2 sec

Expression/Action — The mouse sat on parrot

Camera Angle — Top View

Duration — 2 sec

Expression/Action — The parrot is flying with mouse.

# Story 3

# Story 3

Once a little pig named Mou went to Jungle with his brother Art and Con. They went there to build a home for living peacefully in Jungle.

Mou wasn't much clever so he decided to build a hut for his living. Whereas his brothers Art and con build houses of woods and bricks respectively. Art was an Architecture and Con was Civil Engineer.

Mou bought some sticks to build his hut. Art bought a hammer to build his house of wood house and Con bought bricks to build his house of cement and bricks. All three brothers started building their houses at their own choice of places. As Mou was building a simple hut house, he built it quickly. After finishing his work, Mou saw that his brothers are still working hard to build their houses. Mou was shocked as they were doing brilliant work. But, Mou was happy with his simple hut.

Mou was about to enter his hut but he heard some noises from bushes. It was the voice of Wolf! The wolf came running towards Mou as soon as he saw him. Mou ran into his hut. The wolf came and got confused, but the wolf was intelligent and powerful. He just blew away his hut within seconds. The pig Mou was helpless, he ran and ran. He saw a shop where a shopkeepr saw him running towards shop. Shopkeeper quickly open a door for Mou and closed quickly so that wolf couldn't enter. Mou was happy and wolf became sad. The shopkeeper was chef, he quickly removed his knife and killed Mou.

And hence, now Mou was killed! The shopkeeper opens the door for wolf and ask he for what he wants. And guess for what he asked for? The head of Mou!!!
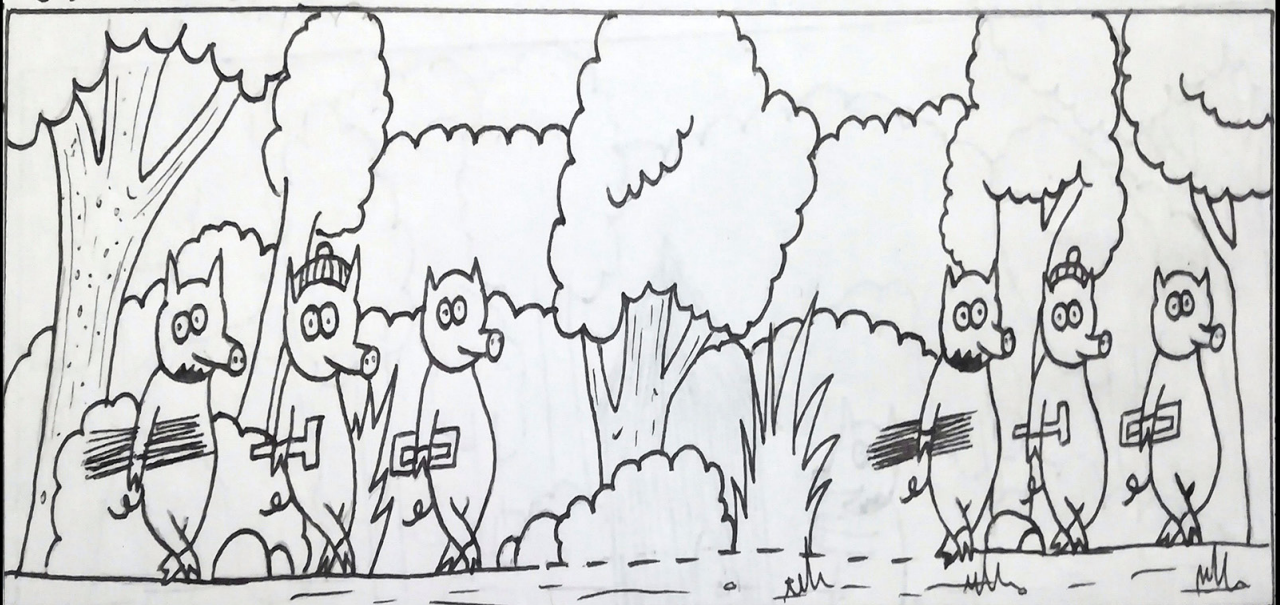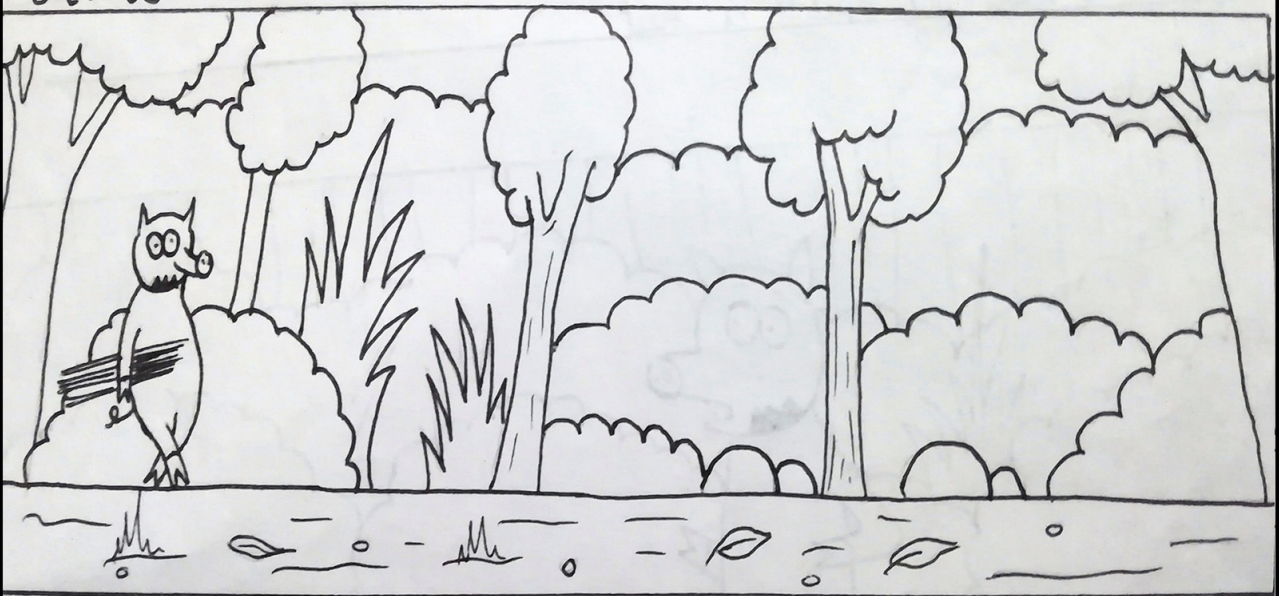

**The End**

S.E. -01

Camera Angle : longshot with waves motion   Duration : 6 sec
Action : Dense forest with clouds, trees, grassland.



S.E. -02

Camera Angle : longshot                    Duration : 10 sec
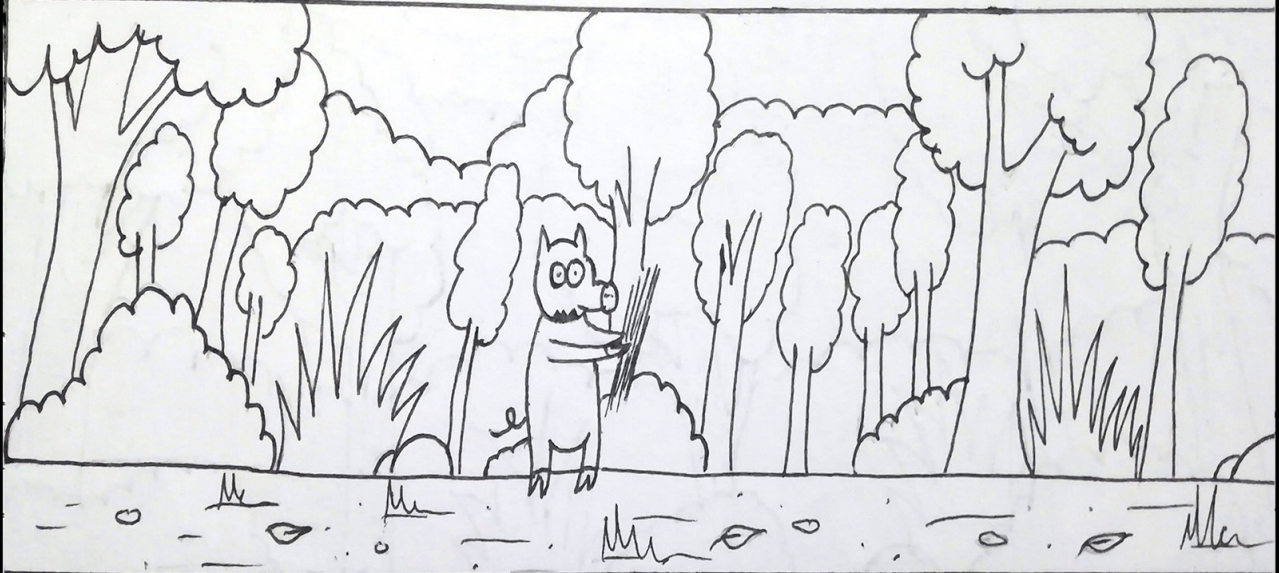Action : 3 brother pigs walking in forest with construction material

S.E. -03

Camera Angle : Longshot          Duration : 4 sec
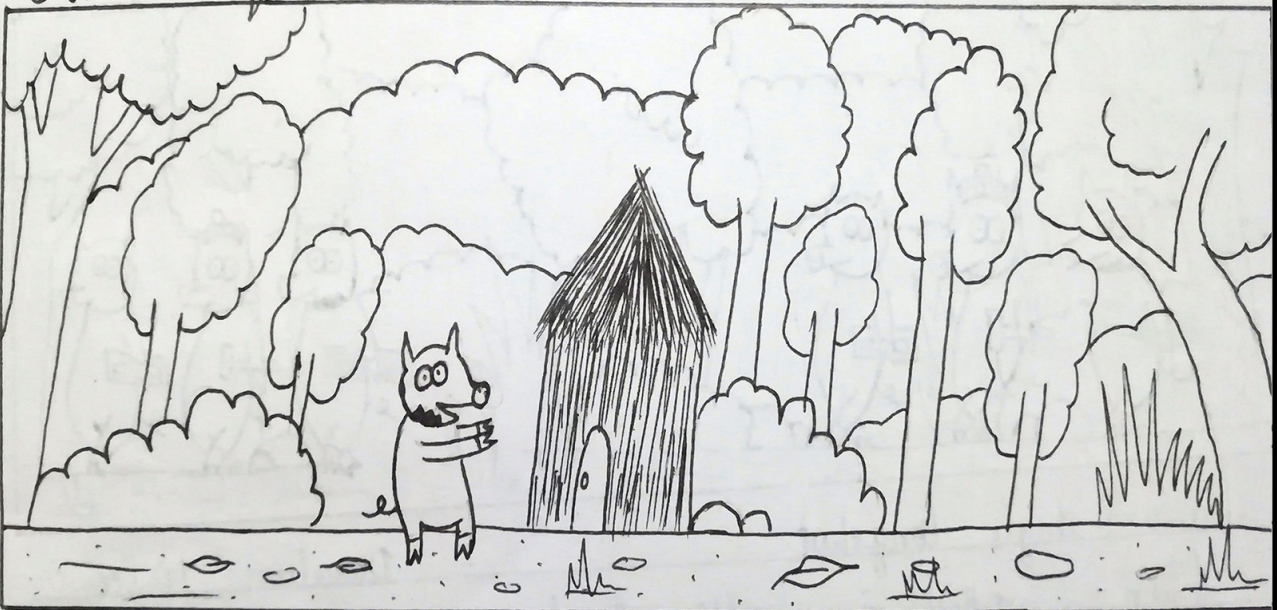
Action : Mau pig is walking in jungle



S.E.-03    Sq-01

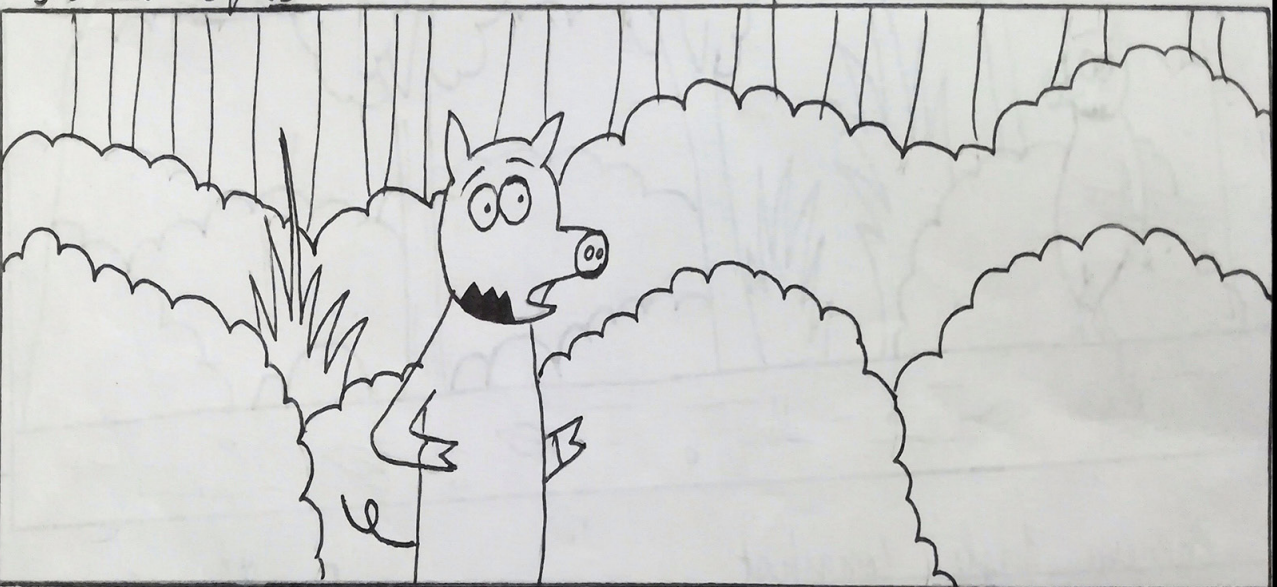Camera Angle : Longshot          Duration : 4 sec

Action : Mau pig is building a hut

S.E. - 03   Sq - 02

Camera Angle : Longshot          Duration : 2 sec

Action : Mom pig builds a hut



S.E. - 03   Sq - 03

Camera Angle : Mid-shot          Duration : 5 sec

Action : Mom pig sees his brothers & gets shocked
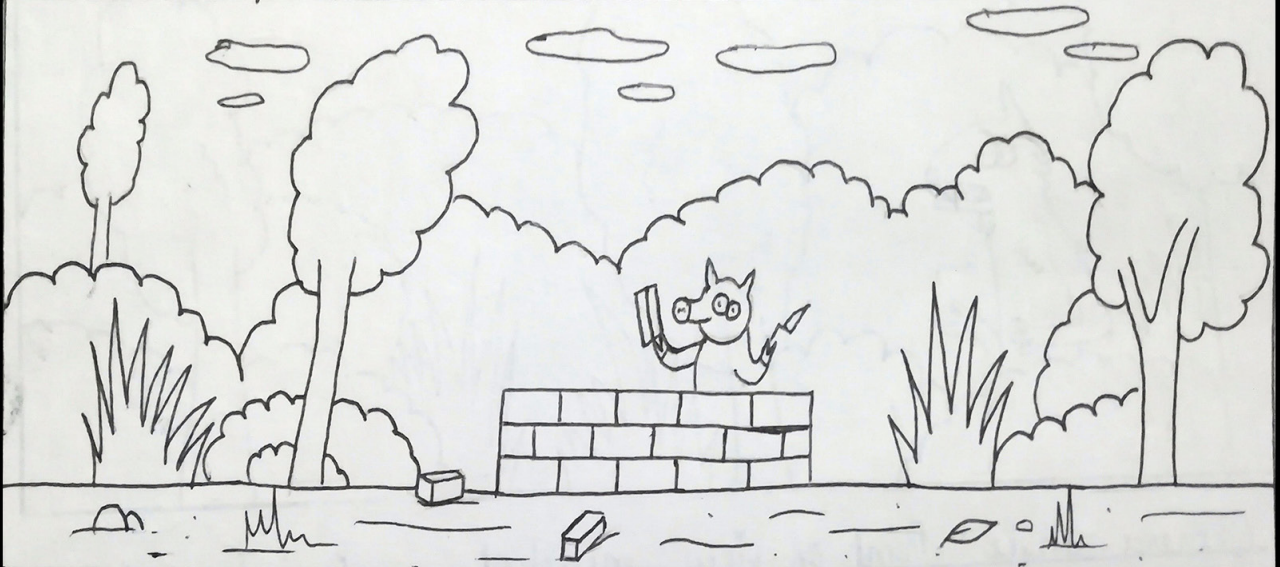
S.E.-03   Sq-04

Camera Angle: Longshot, point of view          Duration: 5 sec
Action: Art pig is constructing wooden house



S.E.-03   Sq-05

Camera Angle: Longshot, point of view     Duration: 5 sec
Action: Con pig is constructing brick house

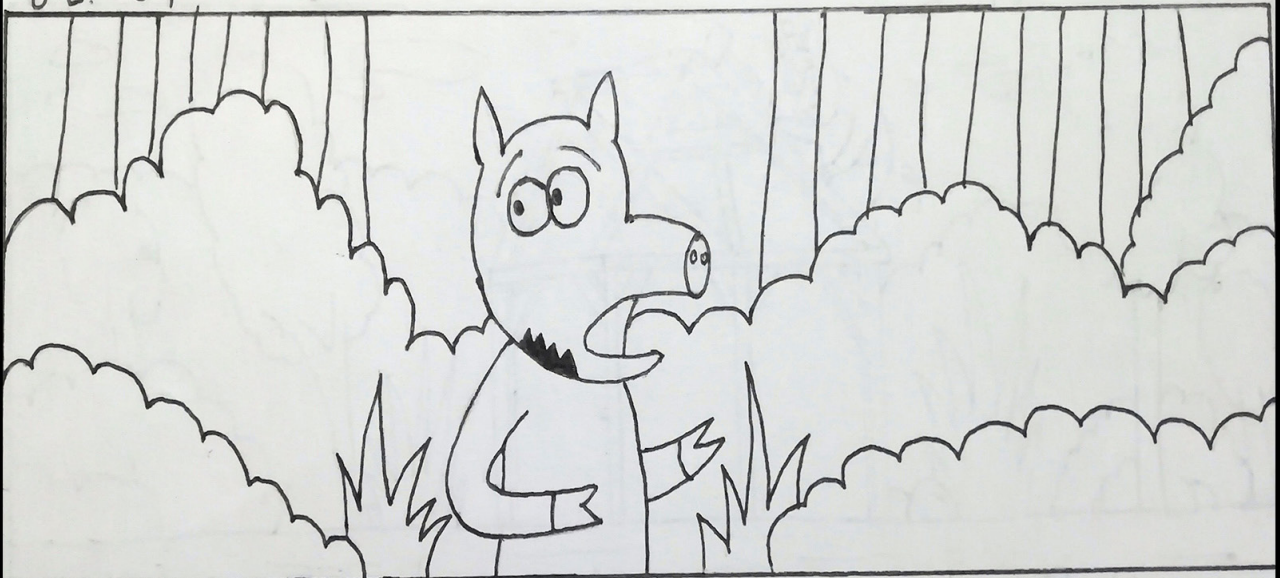S.E. -03  Sq -06

Camera Angle: Longshot                    Duration: 4 sec

Action: Mou pig is happy to seem his brothers



S.E. -04

Camera Angle: Close-up                    Duration: 3 sec

Action: Mou pig hears some noise in bushes & gets afraid.

S.E. -04   Sq -01

Camera Angle : Point of view, midshot     Duration : 4 sec

Action : Mou pig sees a wolf.
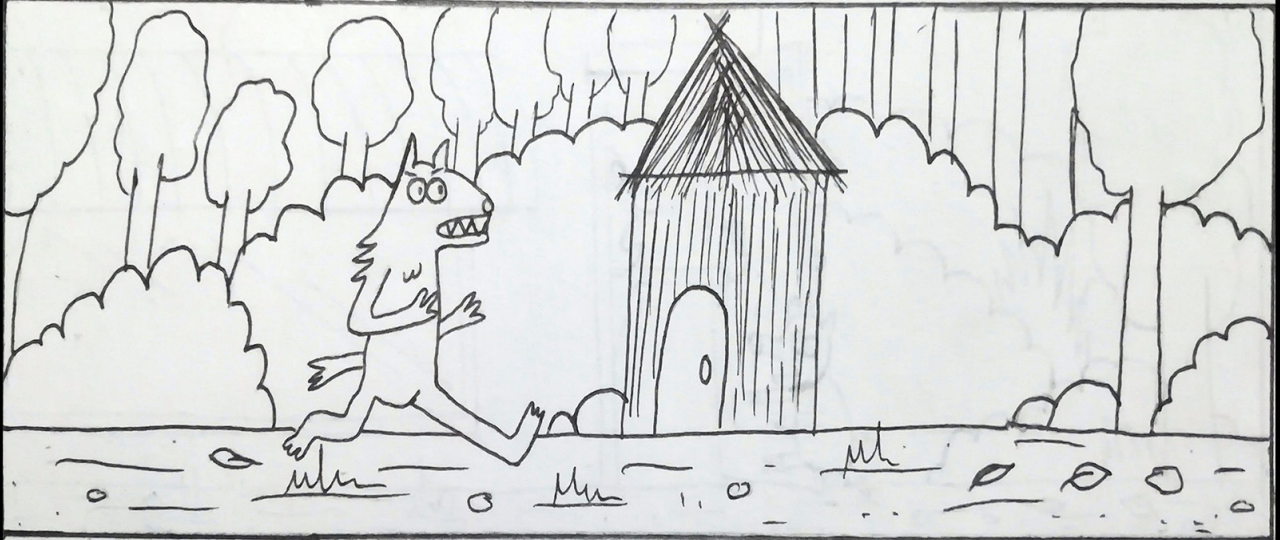


S.E. -04   Sq -02

Camera Angle : Longshot          Duration : 5 sec

Action : Mou pig runs inside his house

S.E.-05

Camera Angle: Longshot          Duration: 4sec

Action: Wolf chases & came running after Mou near his house
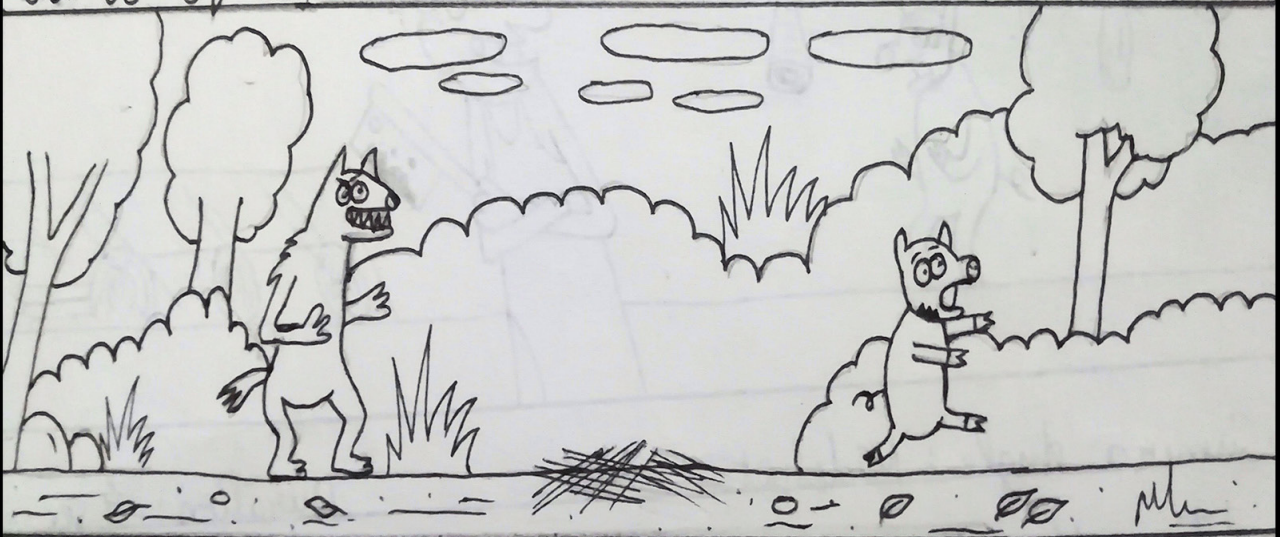


S.E.-05    Sq-01

Camera Angle: Longshot          Duration: 4sec

Action: Wolf blews up the hut of Mou pig

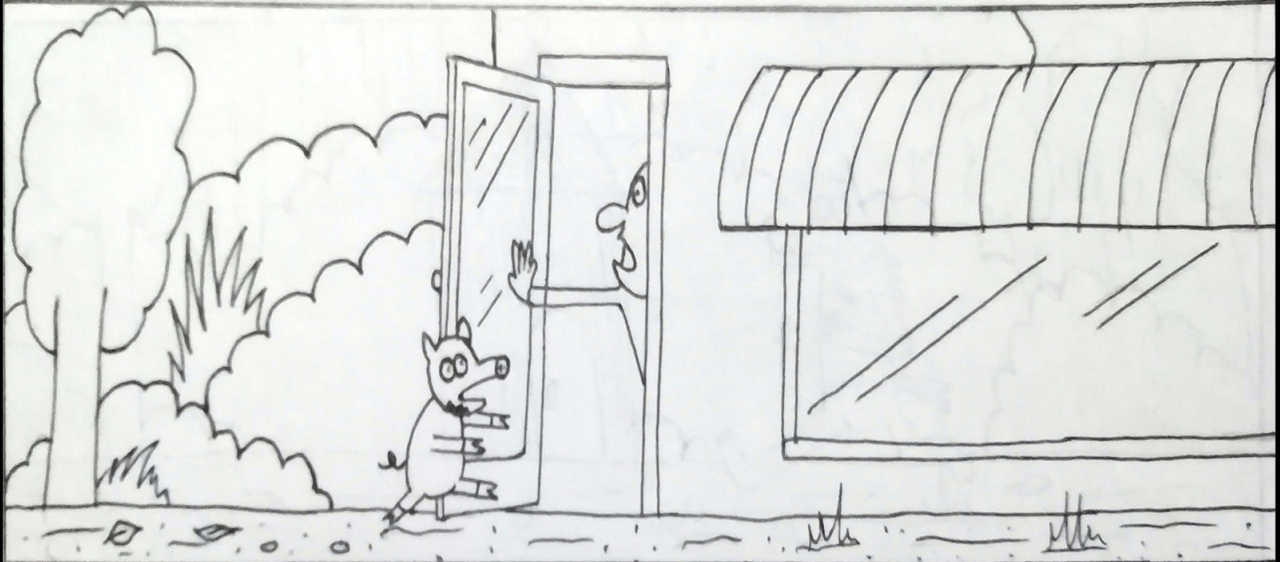S.E.-05   Sq.-02

Camera Angle : longshot                    Duration : 7 sec

Action : Mou pig starts running away from wolf.



S.E.-06

Camera Angle : longshot                    Duration : 5 sec

Action : Mou pig enters the shop of the chef.

S.E. - 06   Sq - 01

Camera Angle: Longshot                    Duration: 3 sec

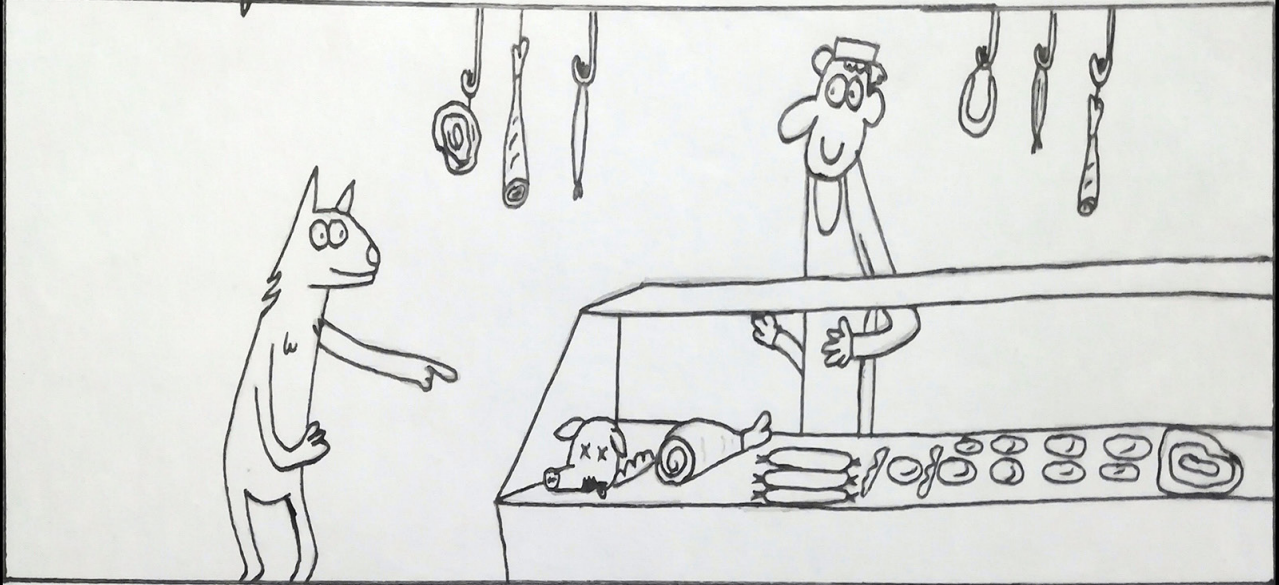Action: The wolf waits outside the shop.



S.E. - 07

Camera Angle: Midshot                    Duration: 4 sec

Action: Mou pig gets shocked as he sees that he is meat chef.

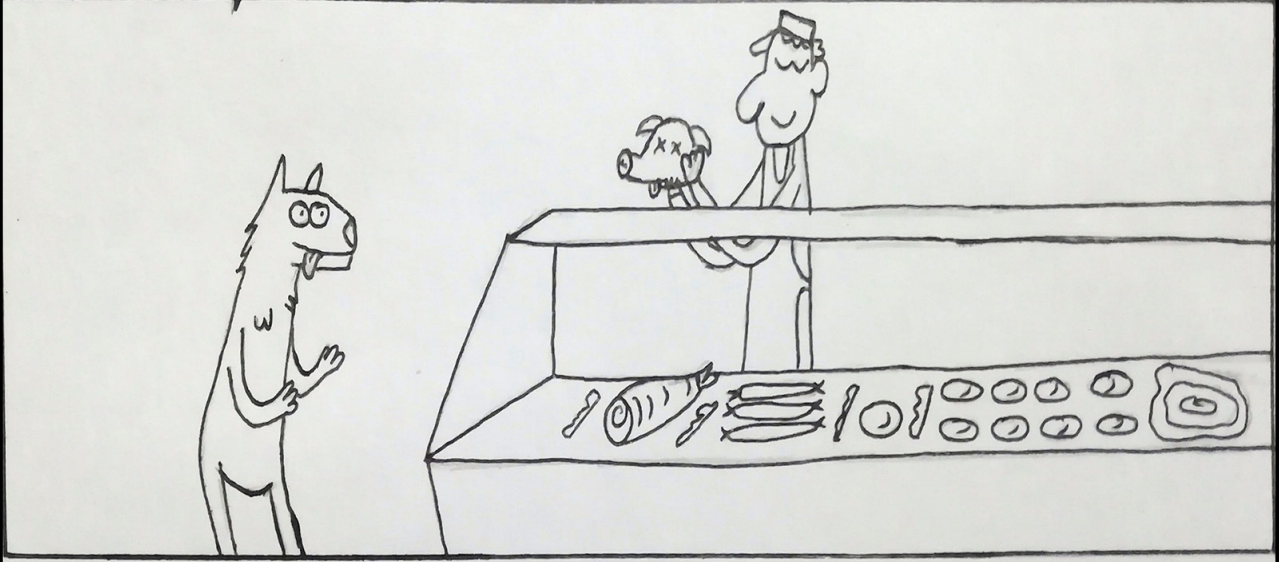S.E-07  Sq-01

Camera Angle: Midshot                    Duration: 4 sec

Action: The wolf asks for the Mou pigs head to the chef.



S.E.-07  Sq-02

Camera Angle: Midshot                    Duration: 6 sec

Action: The chef gives the head of Mou pig to wolf.

# Conclusion

# Conclusion

I have successfully completed the project on **"STORYBOARD IN ANIMATION"**. I have used traditional way to design the panels and I have drawn 3 story panels. All the three stories are written by me and the panels are drawn by me on paper.

The project, **"STORYBOARD IN ANIMATION"** is a project which has been made by taking inspiration from the little characters around me that is the kids. They always have something mysterious going in their mind and always have some stories of them to tell. These stories made me write these stories and then visualise them and finally draw them on paper.

All the panels are made in a professional way like how animation movie industries design their storyboard panels.

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# Bibliography

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3) https://dreamfarmstudios.com/blog/3d-animation-storyboard/#:~:text=A%20storyboard%20is%20essentially%20a,scenes%20to%20tell%20the%20story

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5) https://motioncue.com/what-are-the-steps-involved-in-creating-an-animated-film/

6) https://buzzflick.com/animation-process/

7) https://www.cubstudio.com/animation-process

**My Online Storyboard Showreel link:**
https://www.youtube.com/watch?v=tTRpLZrzsuA&t=17s