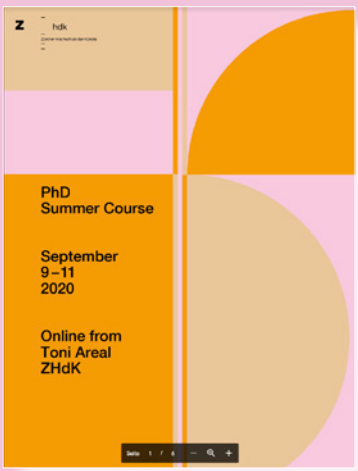
Ideaskeching

Storyboard for Scientists



PhD
Summer Course

September 9 – 11, 2020

Online from
Toni Areal, ZHdK
Zürcher Hochschule der Künste

Storyboarding as a research tool
Guest Lecture Tanja Hess

10:00 – 13:00
14:30 – 17:00

Zoom-Link according to registration (e-mail)

The sketch is the fastest way to visually note down an idea.

The sketch is the visual language of a concept. Since Leonardo, sketching has been an integral part of research, because it allows us to visually note the future, complexes, structures and information architectures, all things that are central to research.

The first step is how to draw a line so that it indicates clearly enough what is meant and yet leaves enough freedom for the viewer to clearly recognize what is sketched.

With simple 10 rules, sketching can be easily explained and can then be quickly used in communication during the research process.

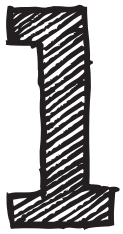
The storyboard is the visual draft of a story. From the conception of a story to the notation language for stage directions for the film, we will work on everything theoretically and apply it sketchily in practice.

This way, each research project can be sketched out in a storyboard during the course of the day and offers the possibility of a visual analysis of the research project.

This workshop provides you with ten rules for quick sketching, language of the storyboard (sketchanddraw.com).

By bringing along your own research project, to which the mediated can be applied, you will be able to perform a visual analysis and outlined story of your own research.

Sketch&Draw rules



Let the lines flutter, because...
Fluttering lines
make it possible,
to bring themselves in.

Work with bundles of lines, because...
Allow bundles of lines
Spontaneity.

Work with intersecting lines, because... Crossing lines help to visually delimit the correct line.

Work with open lines, because... Open lines give the object room to breathe.

Accentuate the line, because...
Accentuated lines guide the eye of the observer.

„sketch and draw“

Method of learning
Tanja Hess

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www.sketchanddraw.com

6

Associated lines give
the things volume.

7

Perspective
Extended lines beyond the corners em-
phasize the directions.

8

Measuring
If the proportions are to be correct, then directions
and lengths can be measured.

9

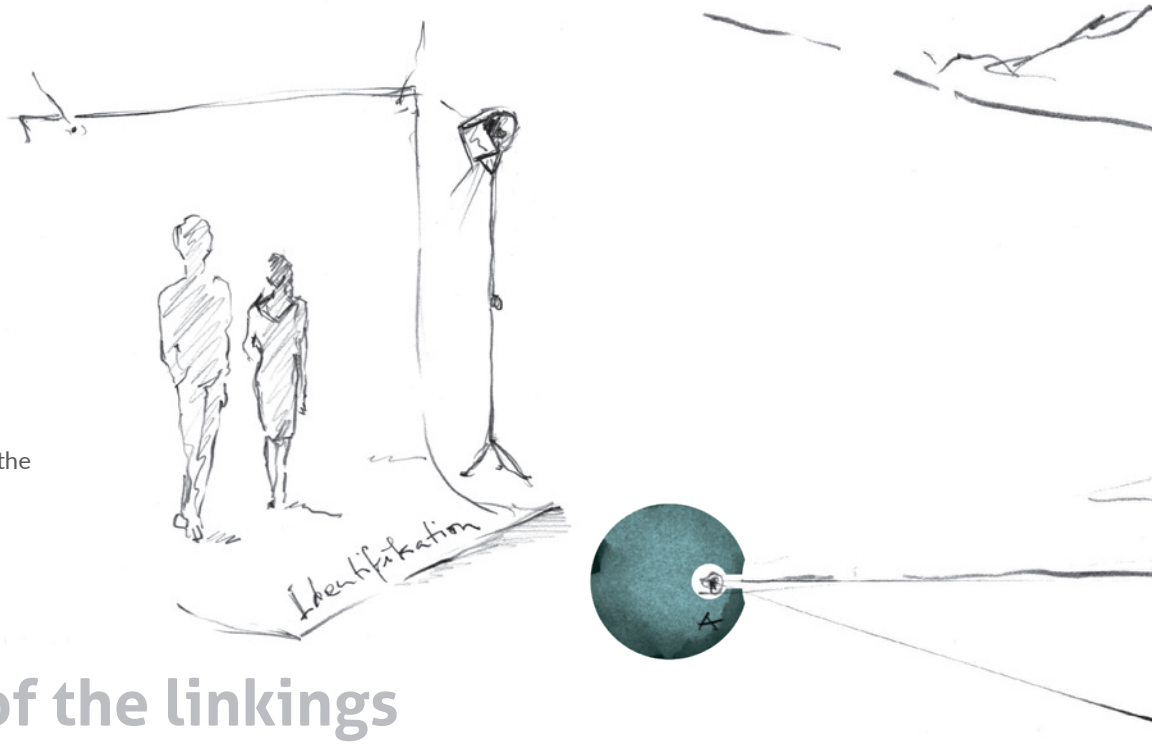
Set five darks
Light and shadow create atmosphere.

10

Set the shadow
The drop shadow lets things
seem real.

„Sketch and Draw“ is a
Method of learning to sketch,
the most essential
is limited. The didactics
is based on a few
graphic and visual
Rules that form the basis
for the presentation
of all circumstances.

1. What is the message in the story?



Check of the linkings

Ask yourself?

2. Why is what happening?

3. Can the viewer read the explanation from the story or the context?

4. Are all non-functional elements removed?

5. What development does the protagonist between beginning and end?

6. What are the expected End situations from the perspective of the beginning of history?

7. What triggers the pivot point?

8. What points of identification does the protagonist offer? In his own way, longing, dreaming, preferences ... or other goals similar to those of the spectator.

9. which function takes over the music?

10. What transformation will in history?

11. What is the turn / causes the turnaround?

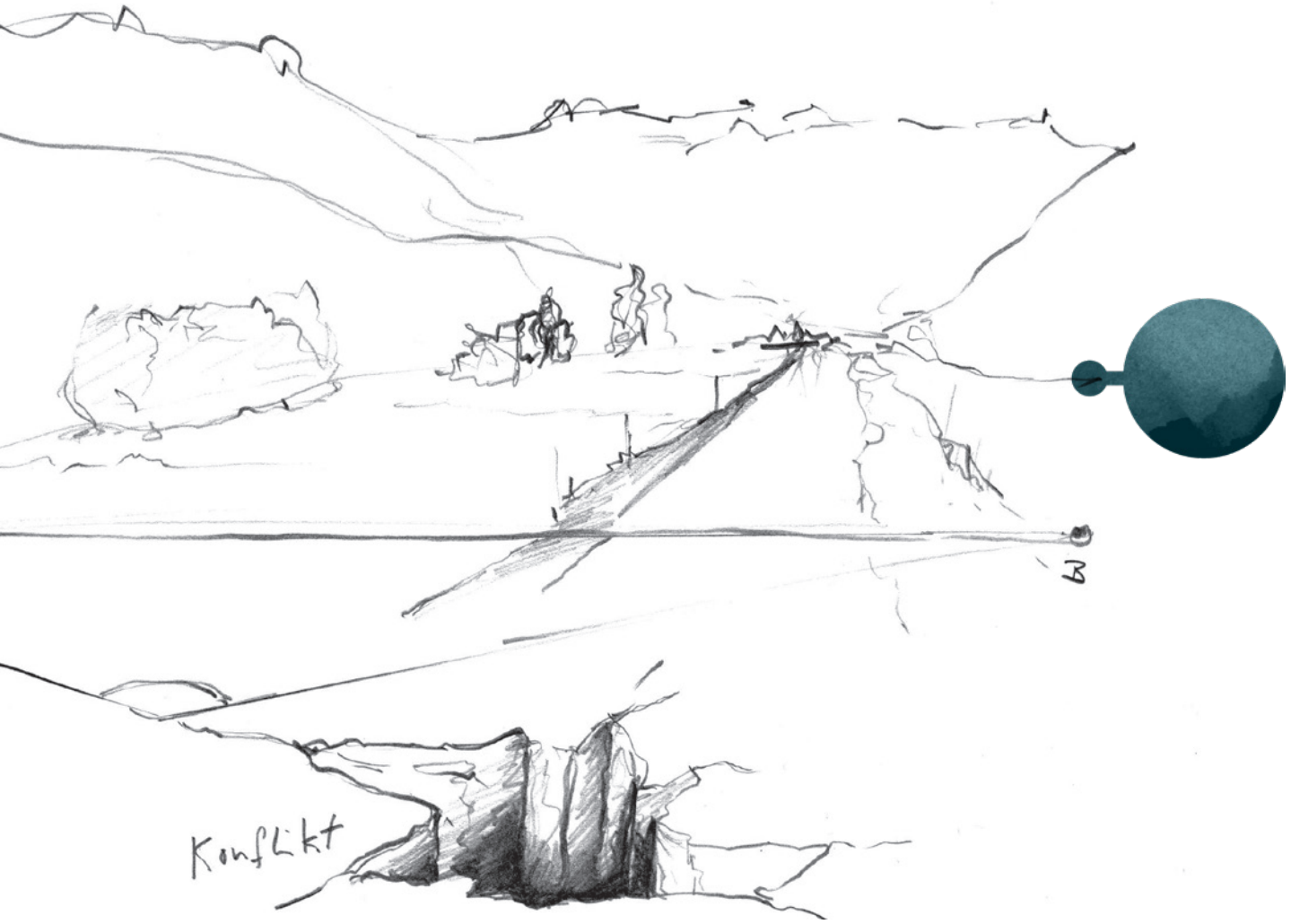
12. What conflict is there to master?

Check of the sequences

13. Why is something told and what effect does each individual event have on the transformation from the initial state to the final state?

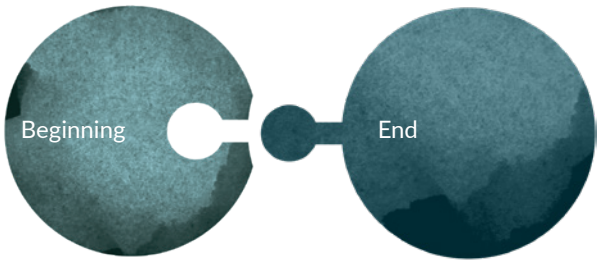
14. does the event have a function regarding of the story's appeal?

15. does the narrative fit the communication goals?



Die Botschaft erzählen, nicht erklären!

Narrating the story, not explaining it.



A Story
is then finished told, if there
is no „and then what?“
anymore.

Und dann?

The shortes abstract

We have the four questions with the character W ...

Who?
What?
Where?
When?

And the most important question in the field of research is **how**?

So try to explain your research in five sentences and add some two to four sentences about the how.

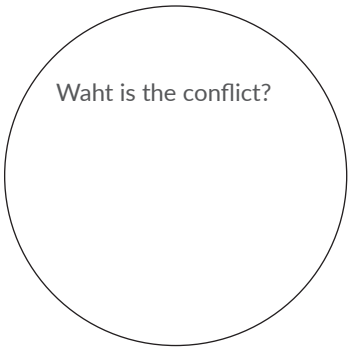
Who?

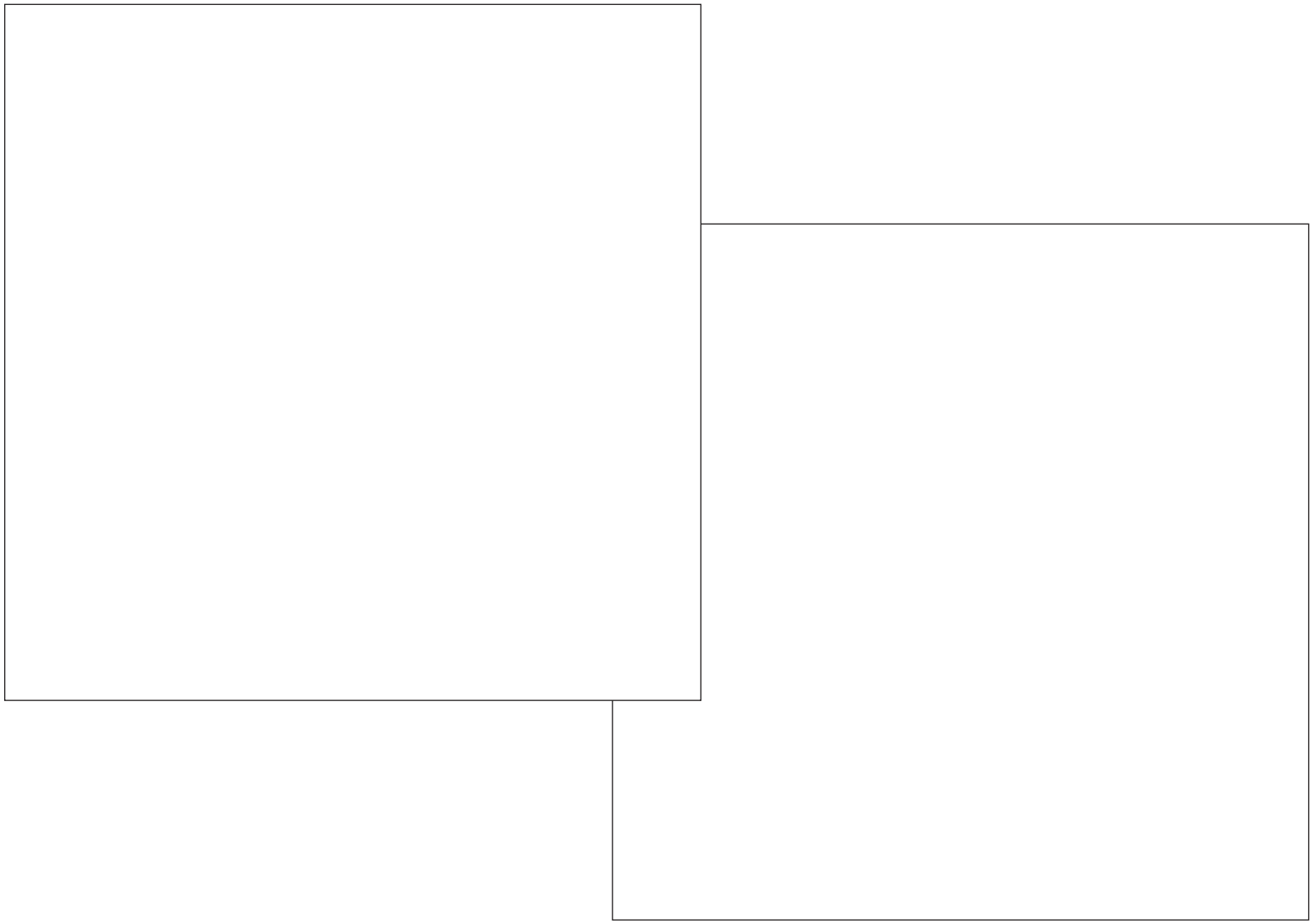
What?

Where?

When?

How





The keyvisual

1. What is the message in the story?

2. Why is what happening?

3. Can the viewer read the explanation from the story or
to the context? And how?

4. Are all non-functional elements removed?

5. What development does the protagonist make between
Start and finish through?

6. What are the expected end situations
from the perspective of the beginning of history?

7. What triggers the pivot point?

8. What points of identification does the protagonist offer? In his way, longing, dreams, preferences ...

9. What is the function of music?

10. What transformation is triggered and carried out in history and how?

11. What is the turning point / causes the turning point?

12. Which conflict is to be mastered?

Check of the sequences

13. Why is something told and what effect does each one have event to the transformation from the initial to the final state?

14. Does the event have a function in terms of appearance ?

15. How does the narrative fit in with the communication goals?

Historic roots

We think in dramaturgies.
But the dramaturgies of thought usually remain as unconscious as the dramaturgy of the stories we tell ourselves.

The word dramaturgy comes from the ancient Greek verb which means to act. According to Aristotle, the action of a character leads to a result.

From the acting results happiness (=comedy) or misfortune (=tragedy).

People are therefore happy or not as a result of their actions. If the hero acts wrongly, a chain reaction begins which ends tragically.

This was revolutionary, since the fate of mankind was determined by gods that intervened in human life at that time.

The Aristotelian dramaturgy remains until the Baroque era. The kings could be portrayed as advantageously as possible in the plays.

In 1768 Gotthold Ephraim Lessing demanded the Hamburg dramaturgy with people similar to the bourgeois audience. This is the foundation of the genius movement.

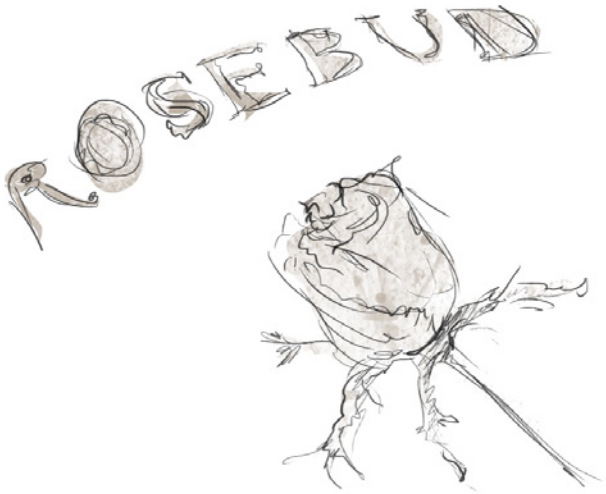
The concept of the artist was redefined with the genius idea: the artist should express his own essence. Immanuel Kant adds that true art can only be created without rules.

The artist is therefore
Genius from birth.

The premise

The premise is the statement about the subject of the film and the message of the author in which he takes sides. The premise need not be truth.

The premise summarizes in one sentence the overall plot of the film.

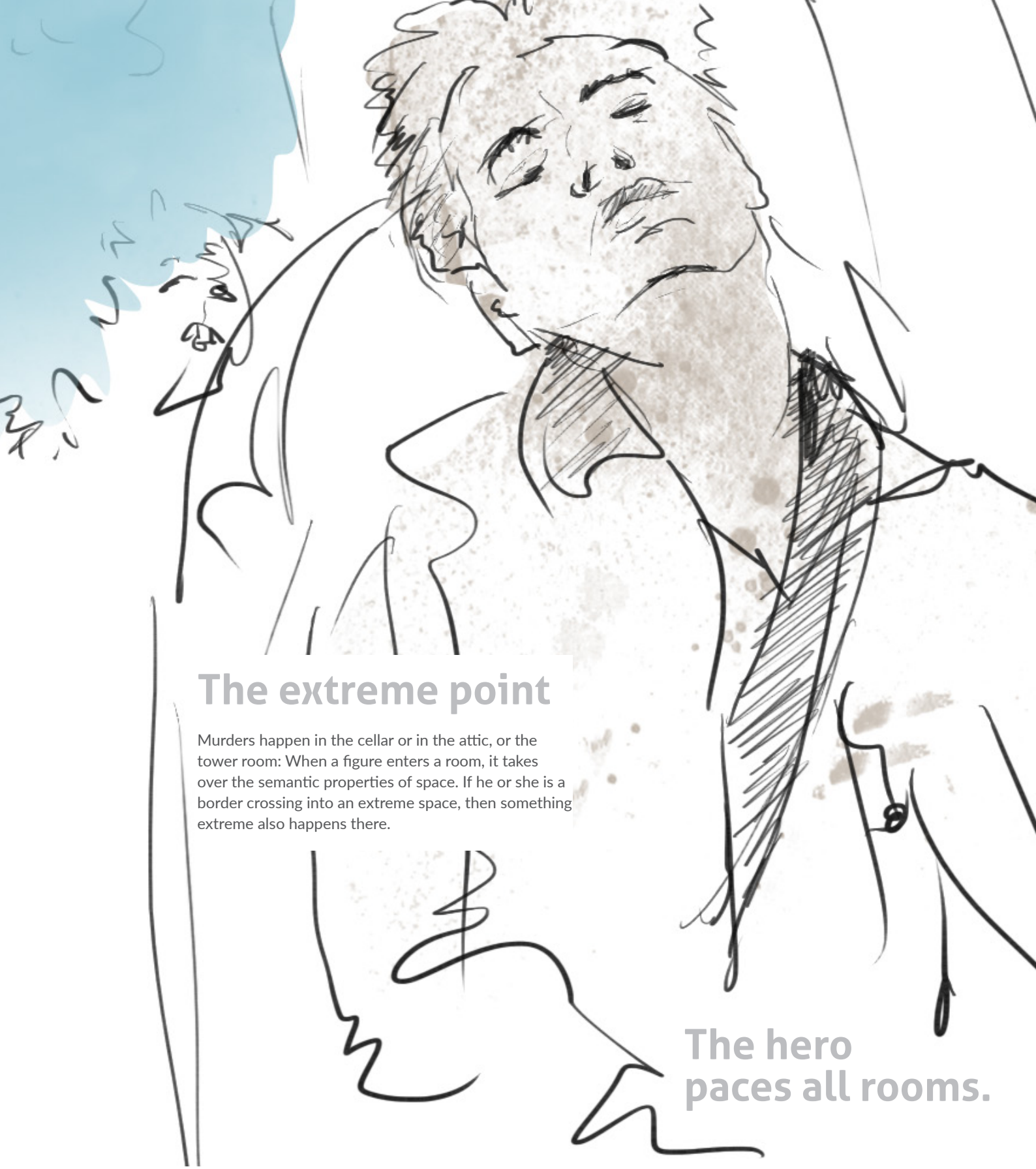


Dramaturgy is a language without words, whose rules only few know.

The threshold

Only the hero can cross a border, otherwise a border cannot be crossed in principle.
Semantic spaces contain an order. This is the organization of the world in the film, which has validity. The space in the film adheres to this abstract order.

The film begins with a border crossing, from which the plot develops: without border crossing there is no film.



The extreme point

Murders happen in the cellar or in the attic, or the tower room: When a figure enters a room, it takes over the semantic properties of space. If he or she is a border crossing into an extreme space, then something extreme also happens there.

The hero paces all rooms.

Hero's Journey

The archetype model is built on the Collective unconscious from C.G. Jung, these are seven basic types of characters that appear.

User of violence

Difficult to identify,
...there's always change.
Anima-animus principle.

Guardian of the threshold

Always step on the edge and practices his power.

Hero

Identification figure for wishes with universal character like freedom and Justice.

Mentor

Provides new knowledge and impulses.

Herold

Share some surprising news.

Trickster

Shows the desire for change and reveals the hidden.

Shadow

Negative qualities of the ego. Opponent of the hero.

Structural elements

Spaces are defined by boundaries. They represent symbolic order. They are also the level of the visual. In this respect, the level of space is fundamentally different from the level of time, for example. Only in space can the visible elements of dramaturgy appear: these are the metaphors, the images, all the visual signs contained in a text ...

Space can tell something about figures that cannot be expressed in words in this form.

With Hollywood, knowledge of dramaturgy also returns back again.

Aristotle defined the three-part division, which is still valid today.

Backstorywound

The backstorywound is an unprocessed experience from the prehistory and usually comes to bear only after half of the film. This wound shapes the protagonist and explains his behaviour or the situation he is in.

Key figure

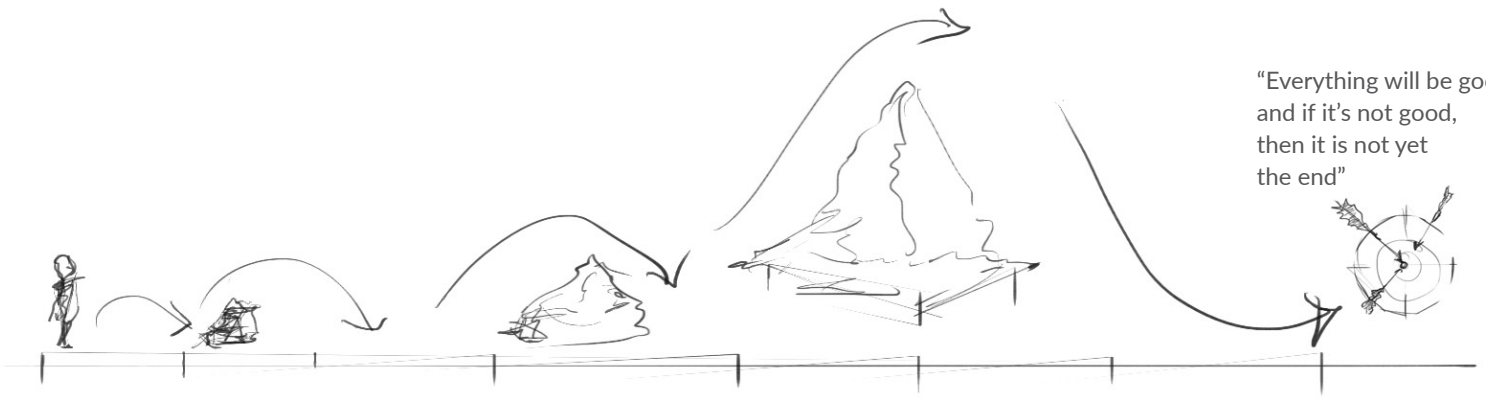
The key figure is the engine of the plot, because she wants something badly. She drives the story forward. What is decisive about her is her drive, often in a negative sense. If the key figure and the protagonist are equally strong, a conflict arises.

Twelve stations of the Hero's journey

1. familiar world
2. appeal
3. refusal
4. meeting with the mentor
5. exceeding the first threshold
6. samples, allies, enemies
7. approach to the most secret cave

outermost check =

8. crisis
9. reward
10. return trip
11. resurrection - climax
12. return with the elixir



"Everything will be good and if it's not good, then it is not yet the end"

paradigm of time

turning point min. 25 - 27

120 min.

turning point min. 85 - 90

Exposé

In it the story is briefly outlined. The plot, characters and locations are briefly described. The exposé serves as brief information abou the film project.

Treatment

Here the story is told in detail, the places of action and the people are described in detail. Filmic hints as well as exact dialogues are noted here. The film structure with sequences is determined here.

Screenplay

The literary script describes the exact course of the plot, with dialogues and descriptions of the setting. The technical screenplay divides the film into its settings with all the details of the settings sizes, camera movements, zooms, props, show acting, lighting, location and special effects. The script is constantly being adapted.

Storyboard

The storyboard is the drawn version of the script. The storyboard translates the language into pictures and is therefore the creative step in the film production.

The storyboard is a financial tool. Personnel, equipment, props, ... up to the special effects can be calculated based on the storyboard.

The storyboard is also the planning tool on set. It is used to keep the overview of complex n sequences and to plan the details. Difficult filming with crane and rails can be easily recorded visually. The script is implemented here as a sequence of images. The storyboard is also continuously adapted.

Hanger

The opposite of the conclusion.

First episode

Presents the problem.

Trick

Something is not as usual and forces action.

Action begins

The protagonist begins to act.

Second episode

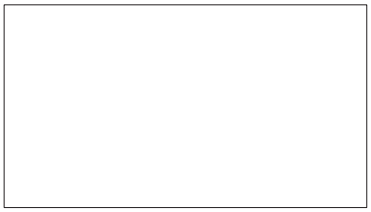
The situation escalates until the protagonist has to act.

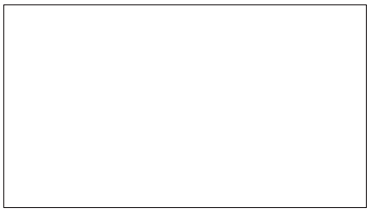
Turnaround

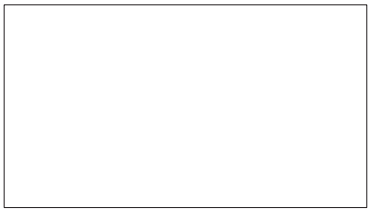
The solution for the protagonist emerges.

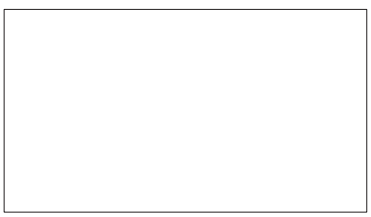
Conclusion

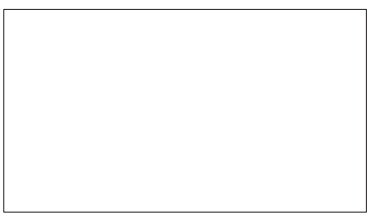
The conflict is resolved.

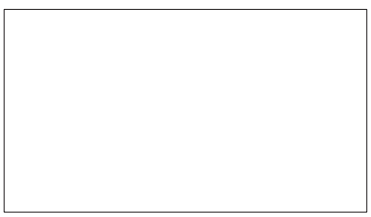


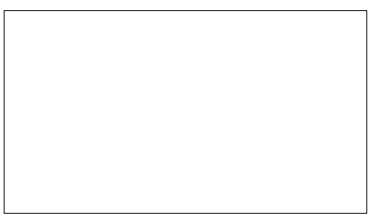


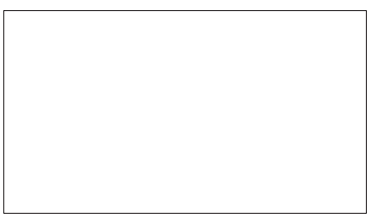


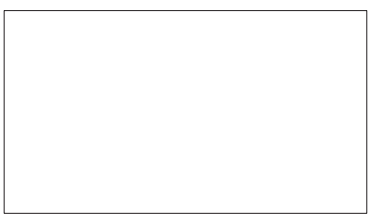


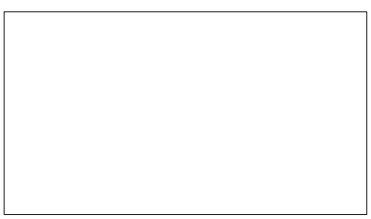


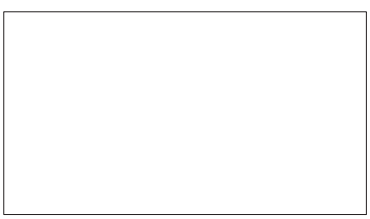


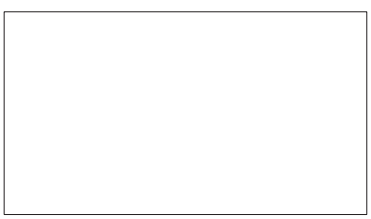


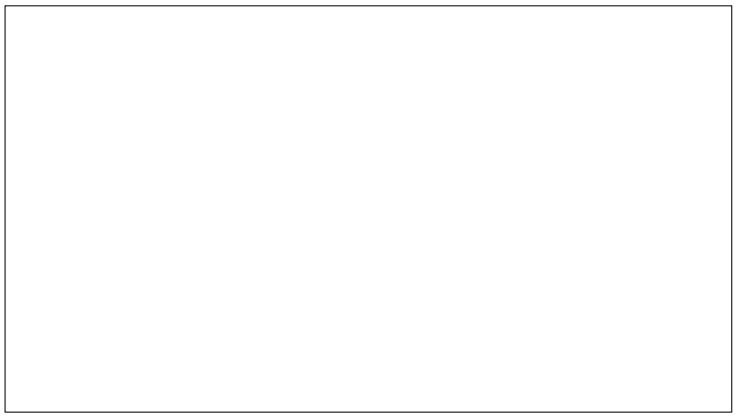


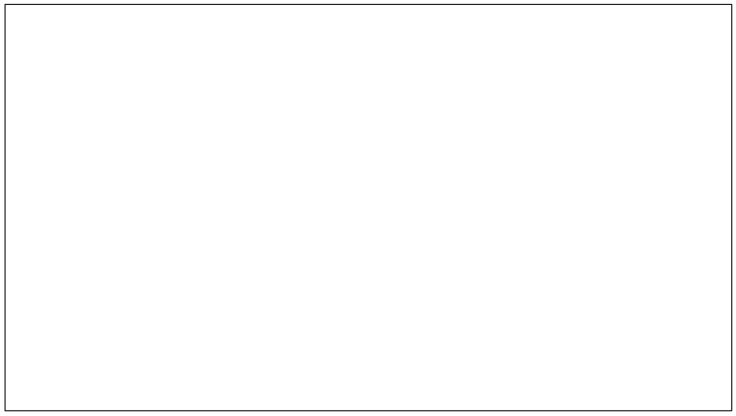


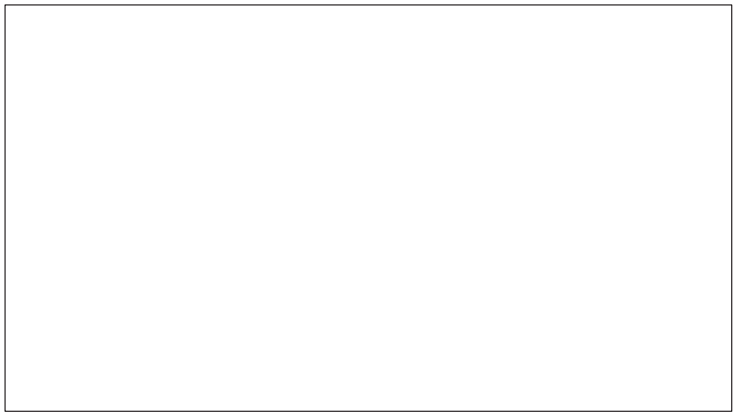


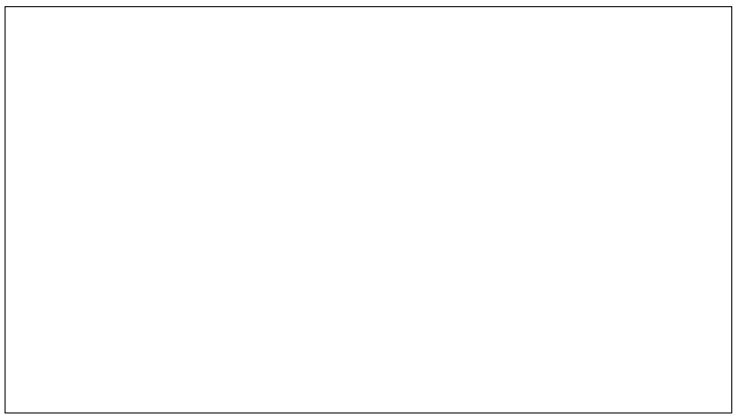






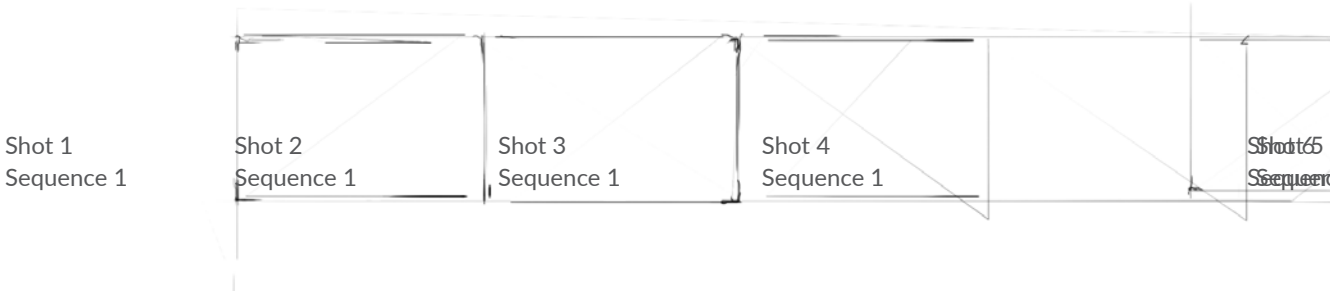






Templates

Printable on paper
Storyboard templates are still important for the idea phase and analogue production. The advantages lie in the quick overview that a „board“, i.e. the individual sheets of paper stapled to the wall, can provide.
Numerous apps are available for fast storyboarding..



Shot:

Eshot is the smallest unit of film, a recorded piece of film without interruption from the moment the camera is turned on until it is turned off. In the finished film: from cut to cut. If several variants of a shot are shot from one shot, one speaks of „take“ (shot 4, take 3).

Scene

The expression scene comes from the world of the theatre. It describes a unit of action. A scene consists of several shots. .

Sequence

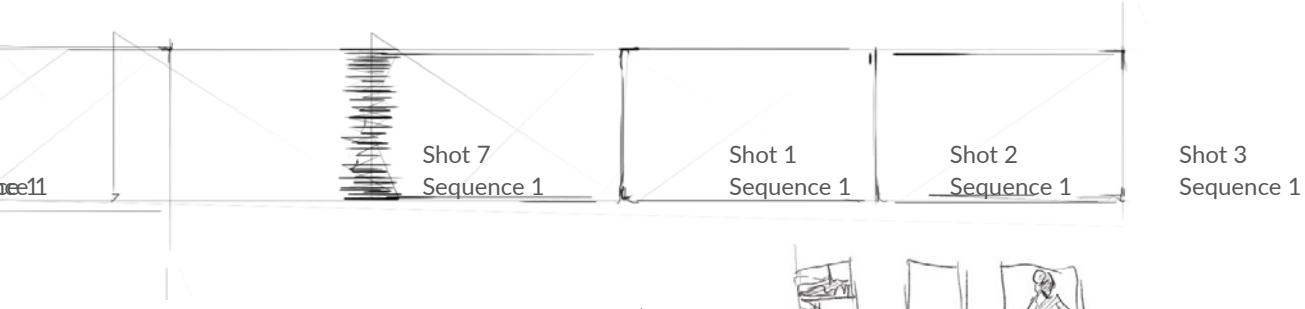
Sequence is often used synonymously with scene. The sequence consists of several shots, sometimes starting and ending with an aperture. A sequence plays at the same place and/or at the same time.

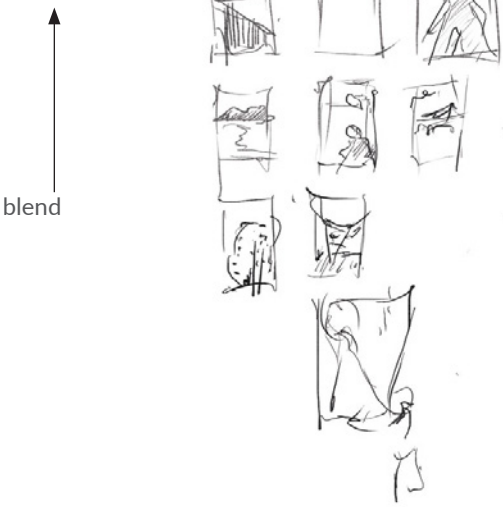
Tracking shot or zoom

If you want to draw a tracking shot or a zoom, show the beginning of the setting and draw the end of the setting as a smaller frame. If necessary, one adds some numbers.

Pan

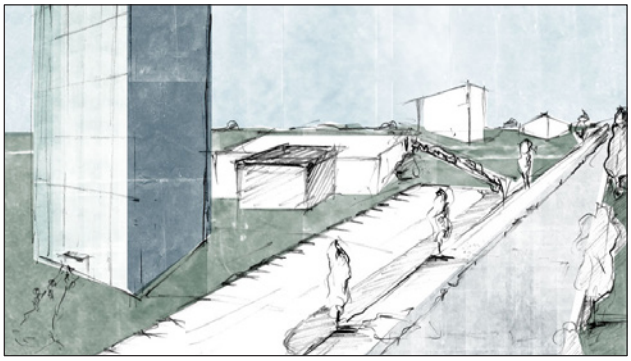
Here we start with a half long shot. Then the camera zooms in on the protagonist's head and stays on it for a moment until the viewer feels the the emotional state of the protagonist. Then the camera pans around the head. By zooming in on the detail, special importance is attached to it. Cut. A next sketch now takes over.





Framing

To know what feeling to express is key. After this you choose your framing. Because with framing you lead the feelings in the cautions way.
Starting with an establishing shots leads to a story like a hero journey. And such stories start with the sentence: «once upon a time ...»
Starting with a medium shot leads to a short story. Such stories start with happenings like a parachute landing in the middle of somewhere.



Long shot

Overall view of the place of action and overview. Used for landscapes. Not very suitable for videos due to pixelating details.
Establishing Shot: to show where the action takes place.

Full shot

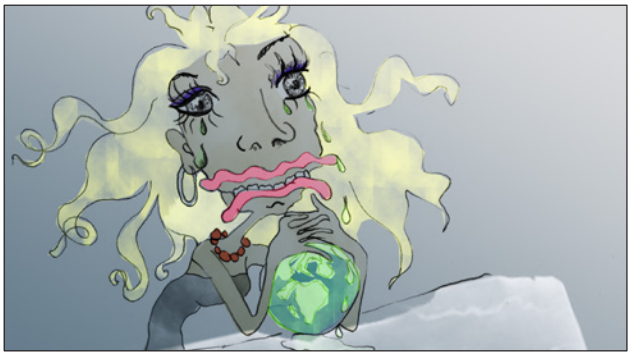
Represents the main motif in its entirety. A person with some environment.

Medium long shot

Section of the main motif is highlighted. People are approximately from the knee upwards in the picture. This is also called the American shot, as it was often used in westerns.

Medium Shot

People or similarly large objects dominate the picture. From this size on feelings can be well represented. Setting size for two people in conversation.



Medium close-up

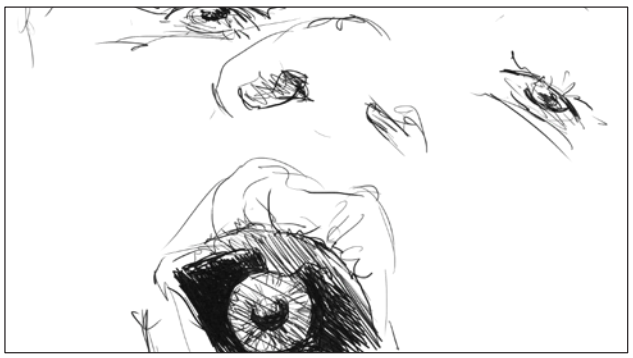
The head up to and including the chest of a person. The environment is only secondary.

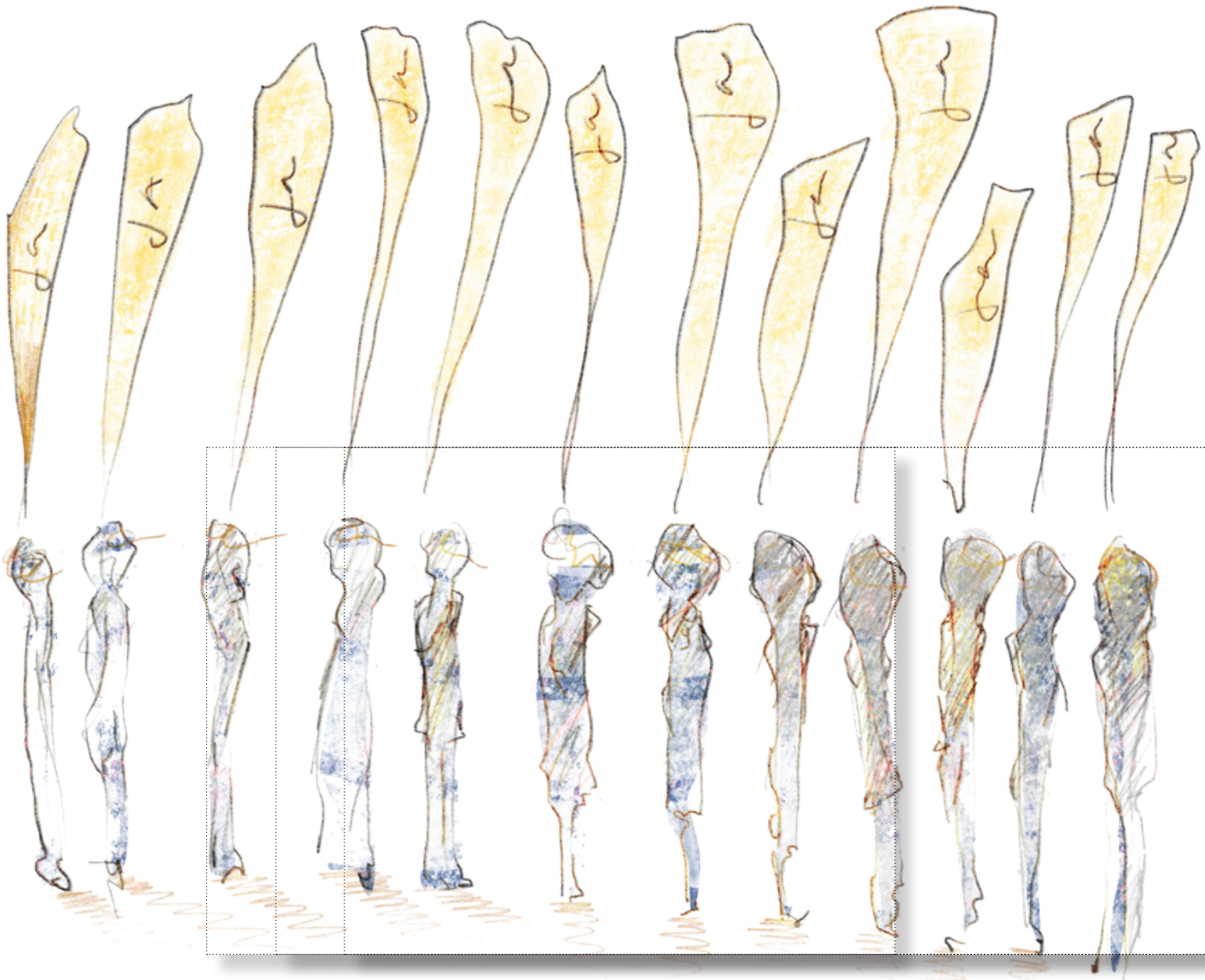
Choker

A detail or excerpt is picked out, clarified.

Detail

Concentration on extreme necklines such as the eye, mouth, hand etc. Extreme magnification through macro adjustment. Perfectly suited for the representation of emotions.



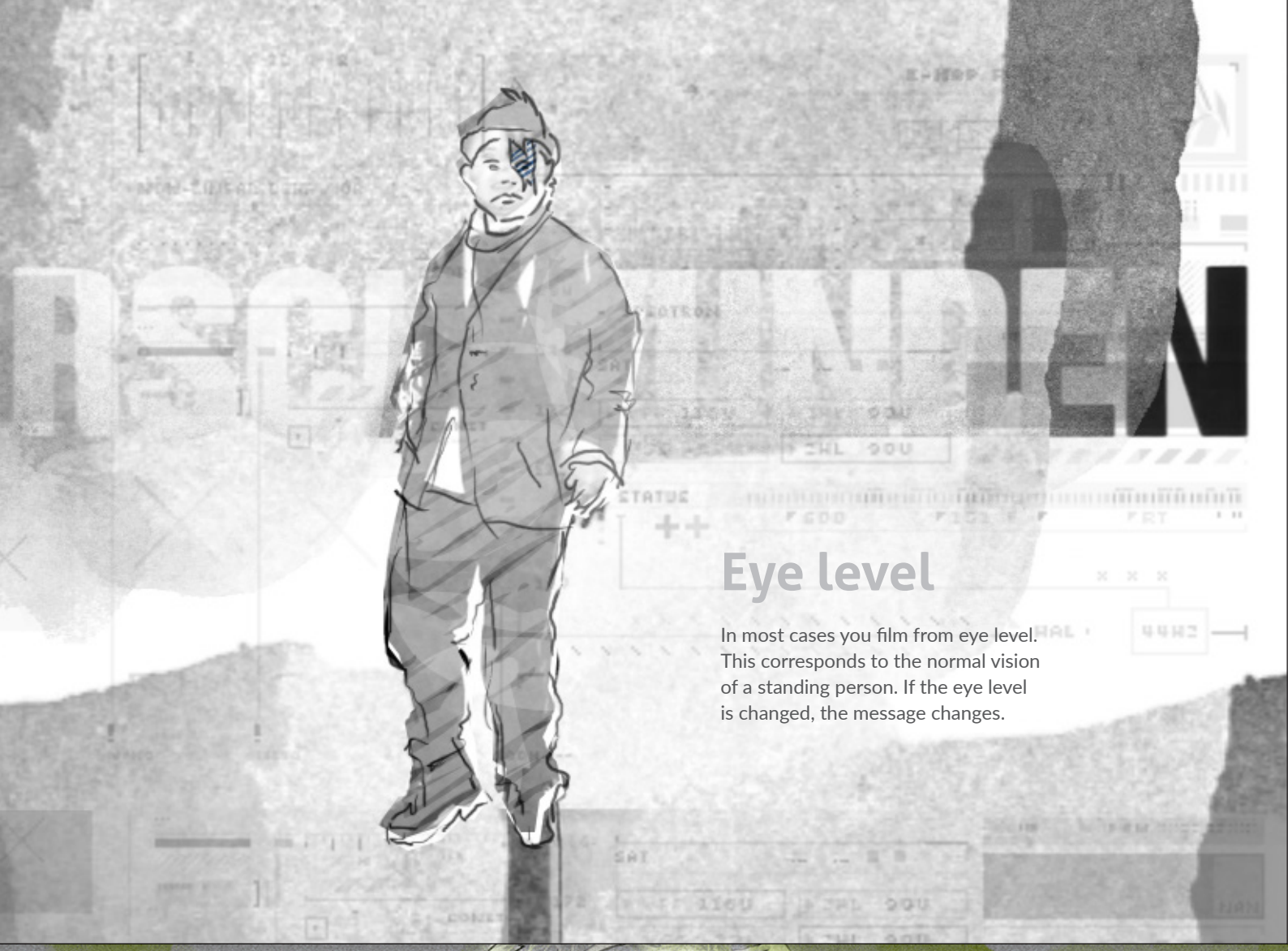


The adjustment eyelets determine how much is visible on the image. This depends on the distance between the camera lens and the object being filmed or how close you zoom in on an object.

So that everyone on the set knows what should be in the picture, we have agreed on uniform terms for the setting sizes.

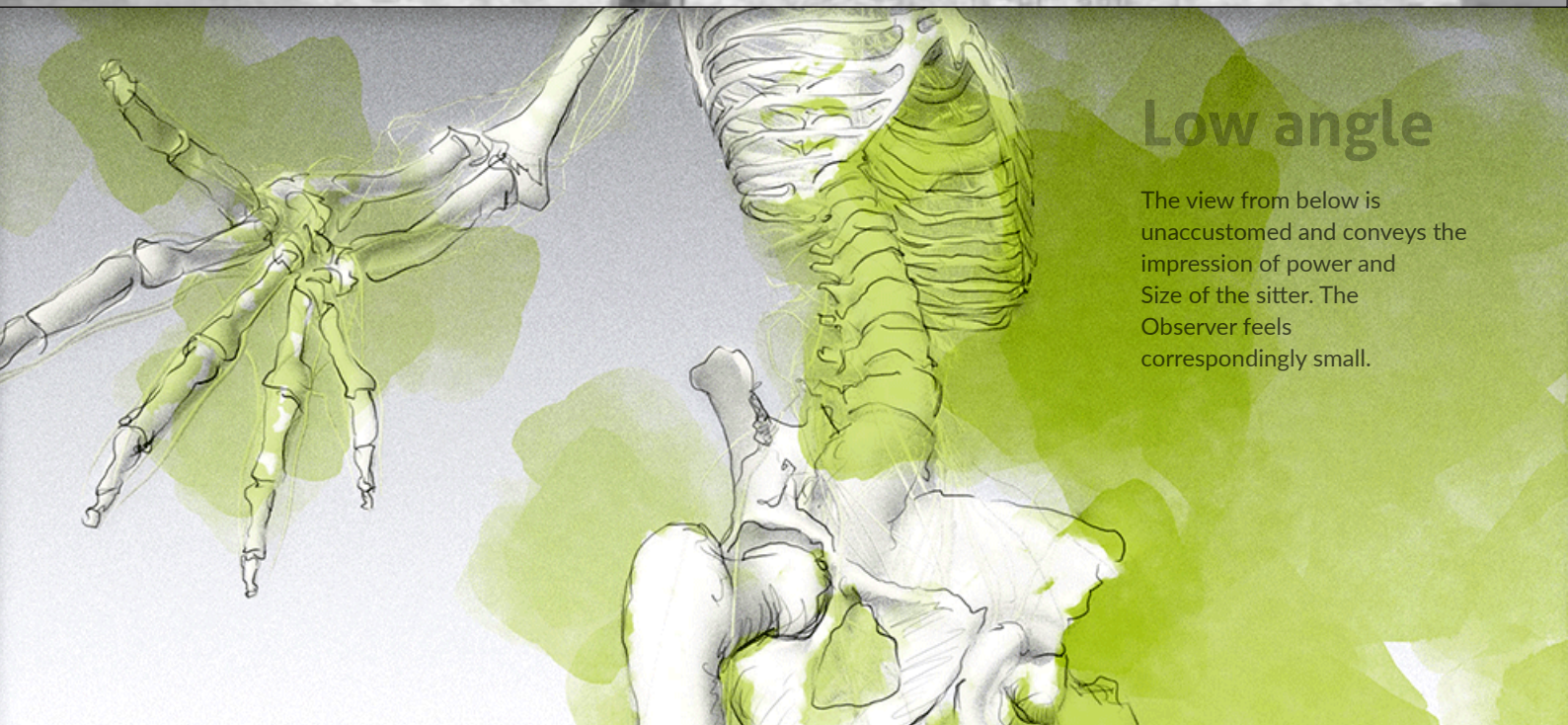
Safe margins: Before the first shot is drawn, the proportions of the film must be determined.

Since movies are played on different output devices, it is helpful to consider safe margins.



Eye level

In most cases you film from eye level. This corresponds to the normal vision of a standing person. If the eye level is changed, the message changes.



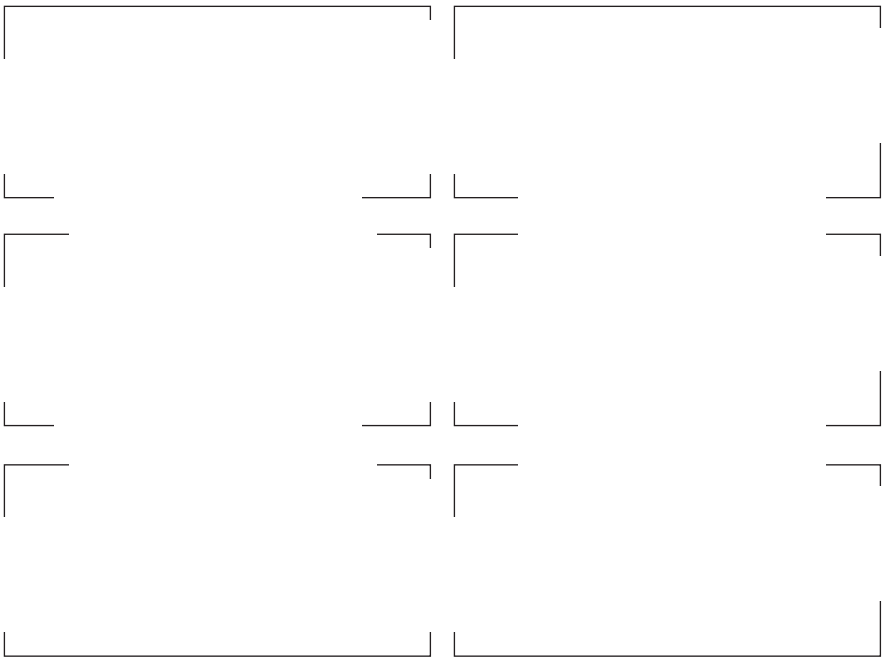
Low angle

The view from below is unaccustomed and conveys the impression of power and Size of the sitter. The Observer feels correspondingly small.

high angle

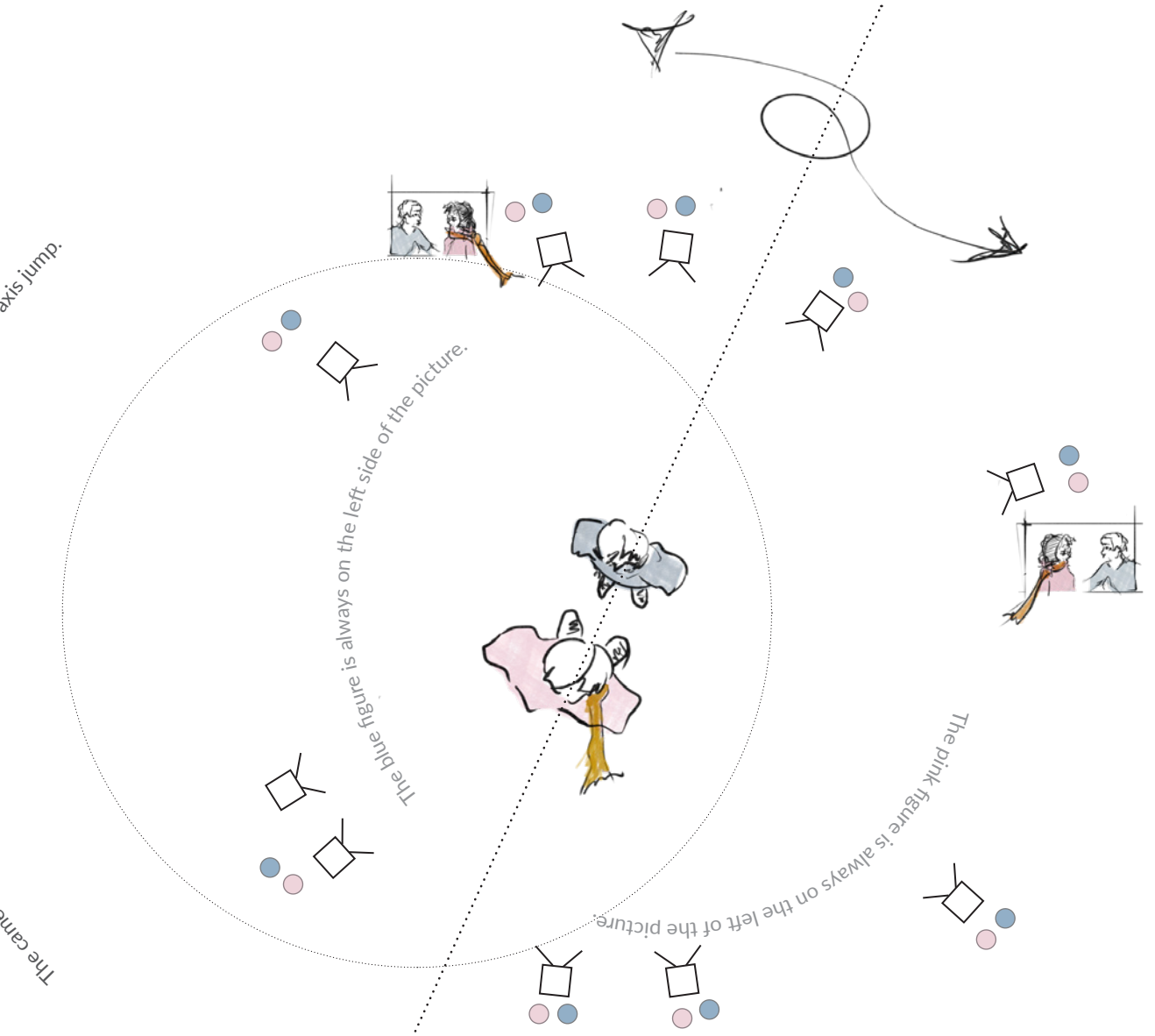
The bird's eye view gives a clear view of the scene. In connection with the (wide) long shot this perspective is used for landscapes. The world becomes manageable and the viewer feels powerful.

Set plans



ra can be at most 180 degrees around the figures without making an

Axis



The relationship axis between people or things form an imaginary line. In the film image this line represents a „left-right relationship“ between persons and objects. Each person or object has a corresponding side in the picture. This assignment makes it easy to follow the action, as it corresponds to real life,

Axis shift is the section where the ratio is reversed. A change of axis causes disorientation in the viewer, because the arrangement seems to be changed.

the last Story