

LAMA ALRAKAD

STORYTELLING FOR CHANGE: A FILMMAKING CAMPAIGN

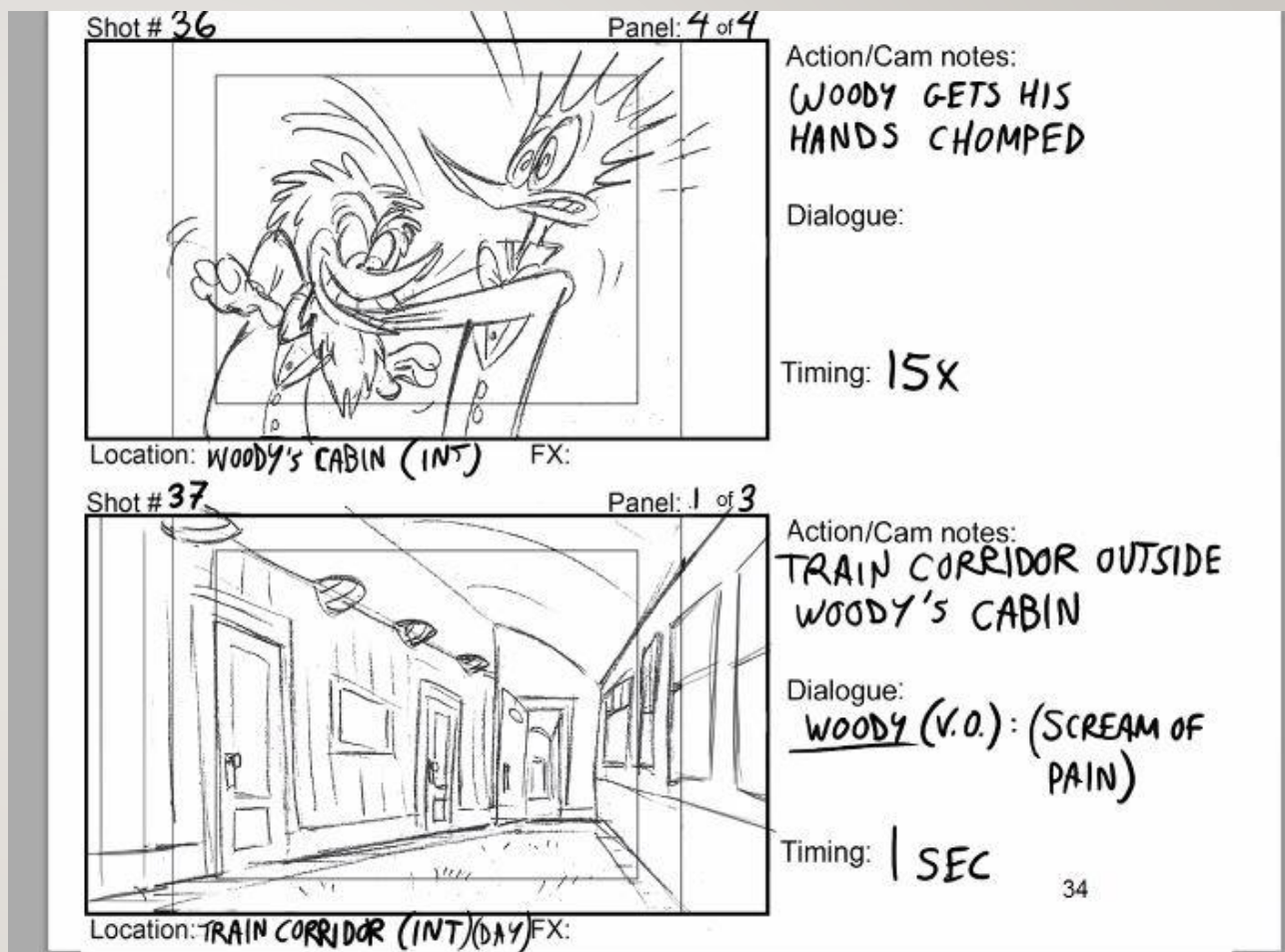
DIRECTION

FILM DIRECTING

- * Story Boarding & Project Planning
- * Types of shot
- * Rule of Third
- * The Golden Ratio _ Composition
- * Camera Moves

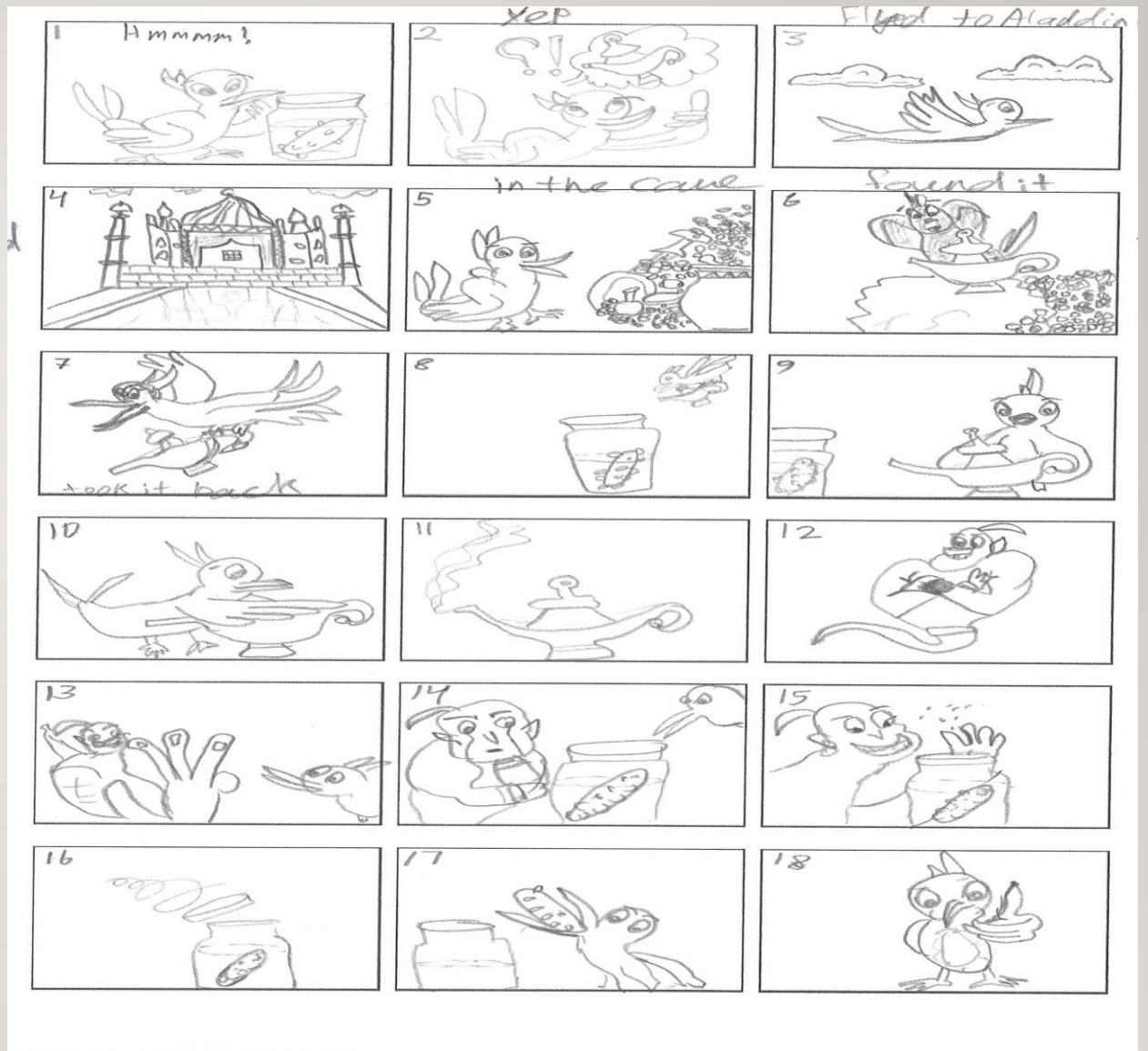
STORY BOARD & PROJECT PLANNING

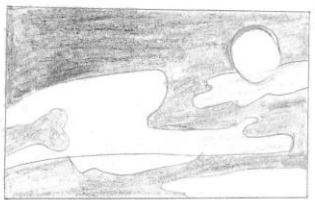
A storyboard is a graphic organiser that consists of illustrations or images displayed in sequence for the purpose of pre-visualising a motion picture, animation, motion graphic or interactive media sequence. The storyboarding process, in the form it is known today, was developed at Walt Disney Productions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



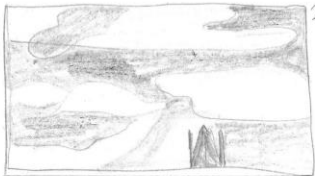
STORY BOARD & PROJECT PLANNING

A film storyboard (sometimes referred to as a shooting board), is essentially a series of frames, with drawings of the sequence of events in a film, similar to a comic book of the film or some section of the film produced beforehand. It helps film directors and cinematographers to visualize the scenes and find potential problems before they occur. Besides this, storyboards also help estimate the cost of the overall production and save time. A storyboard provides a visual layout of events as they are to be seen through the camera lens. And in the case of interactive media, it is the layout and sequence in which the user or viewer sees the content or information. In the storyboarding process, most technical details involved in crafting a film or interactive media project can be efficiently described either in a picture or in additional text.

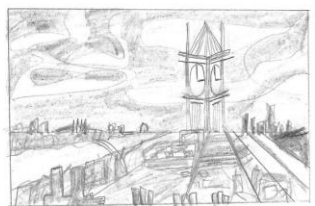




Start Pos

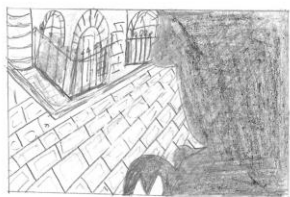


Pedestal

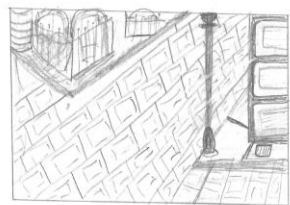


Stop Pos

Fade to black



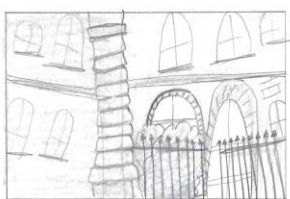
The Firs + Hanson moves from the scene



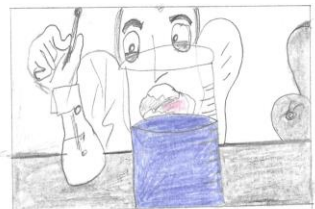
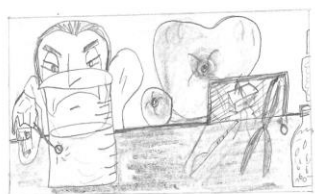
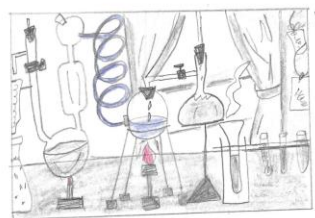
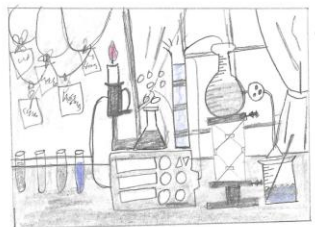
zoom out



the car
The next one in



zoom in to the window



Pan

Pan

zoom



13

14

15

16

4

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood **ARTIST:** Lama Alrakad


SHOT: 1 **PANEL:** 1

TRANSITION IN:
ACTION/CAMERA:
Long Pan

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:



LOCATION: Forest

The storyboard panel shows a black and white silhouette of a forest with various types of trees. A large, hollow arrow points from the left edge of the frame towards the center, indicating a long pan shot across the scene.

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: ¹ PANEL: ²



TRANSITION IN:

ACTION/CAMERA:

tilte down from the tree

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

LOCATION: Red Hoody house

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: 1 PANEL: 3



LOCATION: Red Hoody House

TRANSITION IN:

ACTION/CAMERA:

Tilte up from Red riding hood to the basket

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT:1 PANEL: 4



LOCATION: Red Hoody Outside the class

TRANSITION IN:

ACTION/CAMERA:

Tilte down from the tree to red hoody

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: 1 **PANEL:** 5



LOCATION: Outside red hoodhouse

TRANSITION IN:

ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: 1 **PANEL:** 6



LOCATION: Outside red hood house

TRANSITION IN:

ACTION/CAMERA:

The camera doesn't move

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: 1 **PANEL:** 7



LOCATION: Outside red hoodo house

TRANSITION IN:

ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:


TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood **ARTIST:** Lama Alrakad

SHOT: 2 **PANEL:** 1

TRANSITION IN:
ACTION/CAMERA:



DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

LOCATION: Forest 2

The storyboard panel depicts a scene from the story 'Little Red Riding Hood'. It features a large, dark tree with intricate branches and leaves, set against a dark, moody background. In the bottom-left corner, a small, stylized character of Little Red Riding Hood is visible, wearing a red hood and a red dress. The overall aesthetic is dark and atmospheric.

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: 2 **PANEL:** 2



LOCATION: Forest 2

TRANSITION IN:

ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: 3 PANEL: 1



LOCATION: Forest 3

TRANSITION IN:

ACTION/CAMERA:

Pan from the wolf to red hoody

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood **ARTIST:** Lama Alrakad

SHOT: 4 **PANEL:** 1



LOCATION: Forest 4

TRANSITION IN:
ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: 3 PANEL: 2



LOCATION: forest 4

TRANSITION IN:

ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

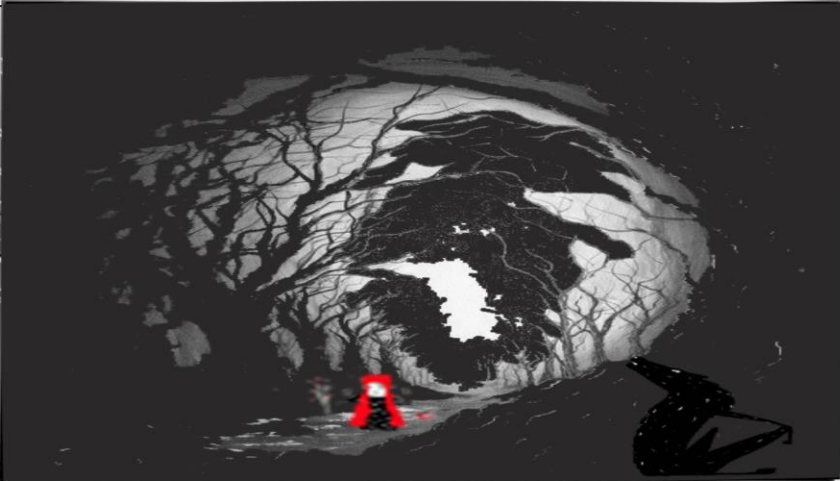
TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood **ARTIST:** Lama Alrakad

SHOT:4 **PANEL:**4

TRANSITION IN:
ACTION/CAMERA:



DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

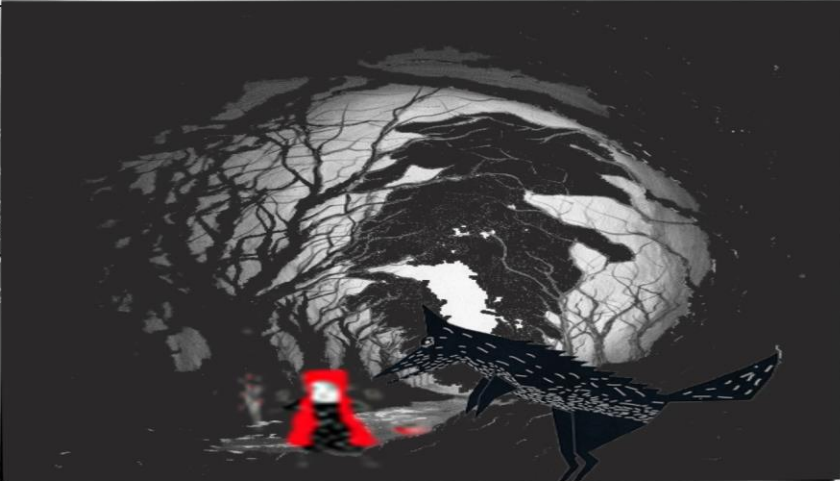
LOCATION:forest 4

The storyboard panel depicts a dark, atmospheric forest scene. A character wearing a red hooded cloak is positioned in the lower-left foreground, looking towards a bright opening at the end of a narrow, tree-lined path. The trees are silhouetted against the light coming from the opening, creating a dramatic, high-contrast scene. The overall mood is mysterious and suspenseful.

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood **ARTIST:** Lama Alrakad

SHOT: **PANEL:** **TRANSITION IN:**
ACTION/CAMERA:



DIALOGUE (&/OR SOUND CUES):

NOTES:

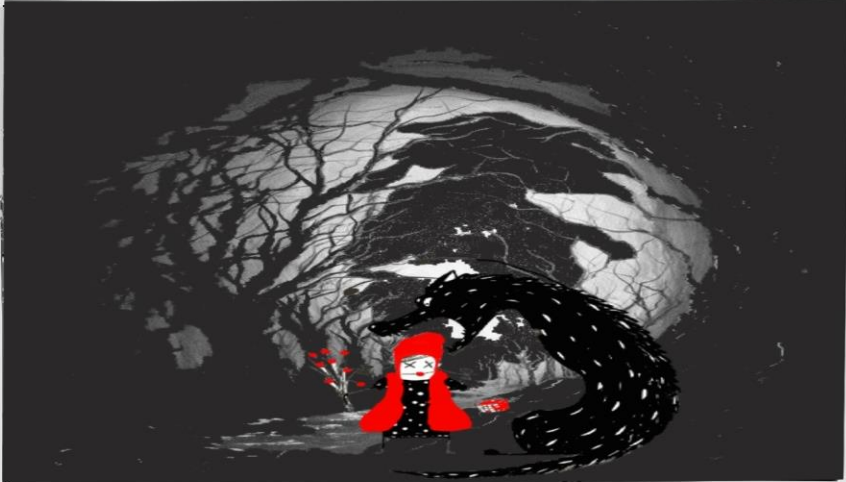
LOCATION: **TRANSITION OUT:**

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: 4 PANEL: 5



LOCATION: forest 4

TRANSITION IN:

ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

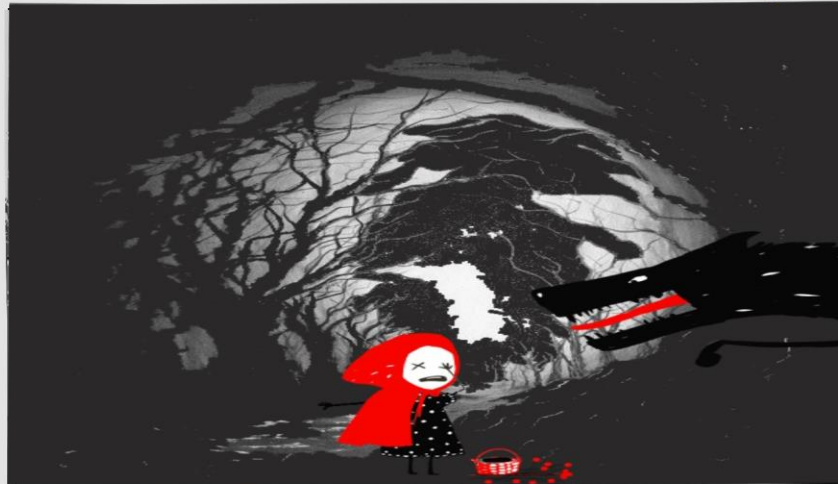
TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: 4 PANEL: 6



LOCATION: forest 4

TRANSITION IN:

ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood ARTIST: Lama Alrakad


SHOT: **4** PANEL: **7**

TRANSITION IN:
ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:



LOCATION: **forest 4**

The storyboard panel depicts a dark, atmospheric forest scene. In the center, a small figure of Little Red Riding Hood, wearing a red hood and a black dress, stands with a basket of red flowers. To the right, a large, dark, stylized wolf's head with its mouth open, showing sharp teeth and a red tongue, looms over her. The background is filled with gnarled, leafless trees and a dark, misty atmosphere.

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood ARTIST: Lama Alrakad


SHOT: 4 PANEL: 8

TRANSITION IN:
ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:



LOCATION: **Forest 4**

The storyboard panel depicts a dark, atmospheric forest scene. In the foreground, Little Red Riding Hood is shown from a side profile, wearing her iconic red hood and a black dress with white polka dots. She is walking along a path that leads into a dense, shadowy forest. The trees are tall and thin, with their branches creating a complex, web-like pattern against a lighter, misty background. The overall mood is mysterious and slightly ominous.

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood ARTIST: Lama Alrakad


SHOT: 4 PANEL: 8

TRANSITION IN:
ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:



LOCATION: **Forest 4**

The storyboard panel depicts a character with a red hood and a black dress with white polka dots, walking away from the viewer down a dark, narrow path. The path is flanked by gnarled, leafless trees, creating a tunnel-like effect. The lighting is dramatic, with a bright light source at the end of the path, casting long shadows. The character is carrying a basket on their back. The overall mood is mysterious and slightly ominous.

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood **ARTIST:** Lama Alrakad

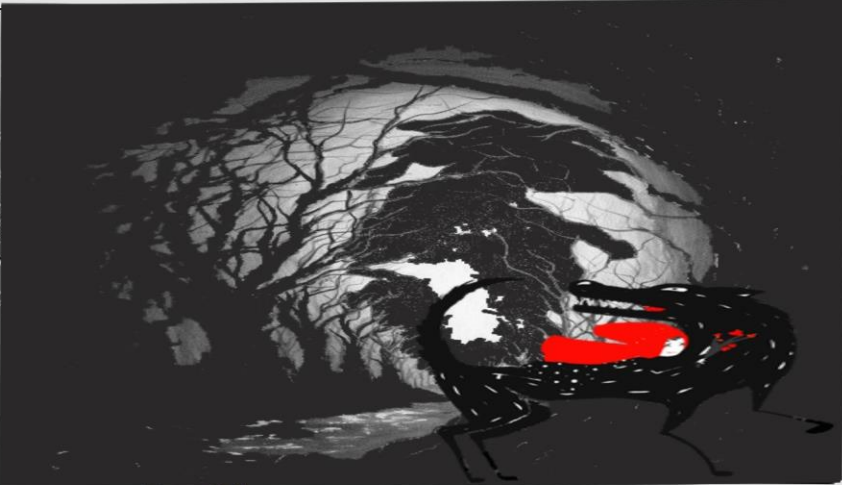
SHOT: 4 **PANEL:** _____

TRANSITION IN: _____
ACTION/CAMERA: _____

DIALOGUE (&/OR SOUND CUES): _____

NOTES: _____

TRANSITION OUT: _____



LOCATION: Forest 4

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: PANEL:



LOCATION:

TRANSITION IN:

ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

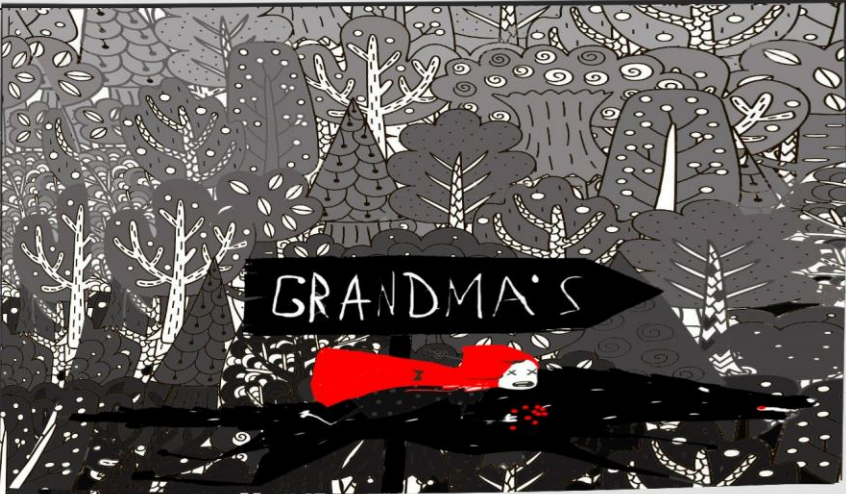
NOTES:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood ARTIST: Lama Alrakad

SHOT: _____ PANEL: _____



LOCATION: _____

TRANSITION IN:
ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: **PANEL:**



LOCATION:

TRANSITION IN:

ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:


TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood **ARTIST:** Lama Alrakad

SHOT: **PANEL:**

TRANSITION IN:
ACTION/CAMERA:



DIALOGUE (&/OR SOUND CUES):

NOTES:

LOCATION:

TRANSITION OUT:

STORY BOARD & PROJECT PLANNING

PRODUCTION: Little Red Riding hood

ARTIST: Lama Alrakad

SHOT: PANEL:



TRANSITION IN:

ACTION/CAMERA:

DIALOGUE (&/OR SOUND CUES):

NOTES:

LOCATION:

TRANSITION OUT:

TYPES OF SHOT

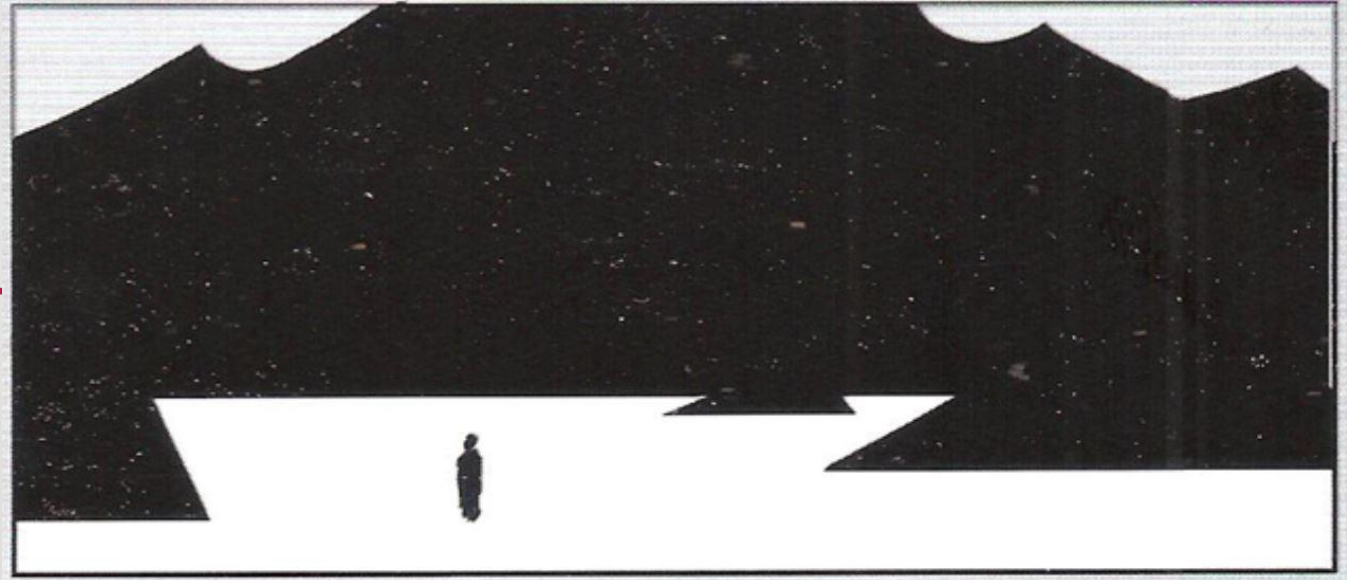
- * Long or Wide Shot
- * Medium Shot
- * Close Up
- * Extreme Close Up

TYPES OF SHOT

LONG OR WIDE SHOT

This type of shot helps establish a general sense for the scene. It allows us to show the character within his or her context or surrounding circumstances.

(Where are we? Where is the action taking place? What Types of elements will we have to interact with?)



TYPES OF SHOT

MEDIUM SHOT

This still offers a wide view, but elements that otherwise would interfere with the message of the shot are cropped out.



TYPES OF SHOT

CLOSE UP

This provides a better feel for the feature and the reaction of the character to a situation. At this point, the reaction will be more important to an audience than whatever caused it.



TYPES OF SHOT

EXTREME CLOSE UP

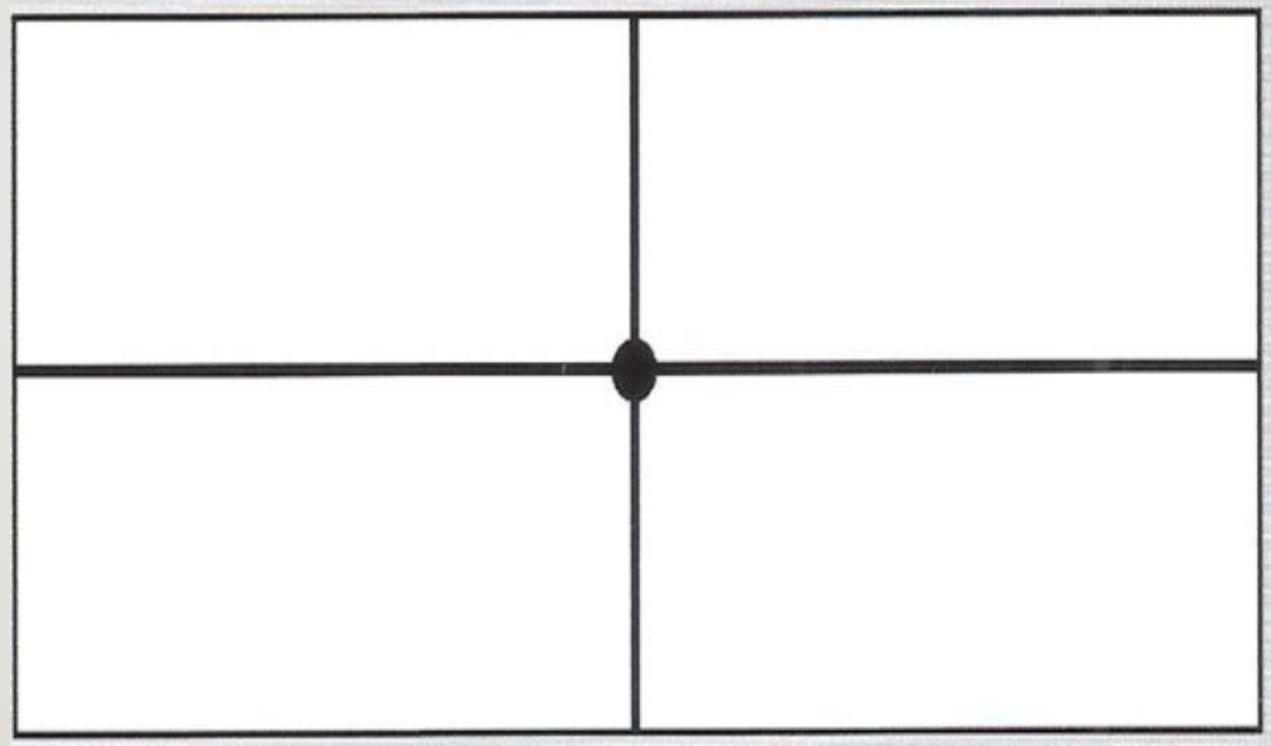
Here the audience will become with the person on screen. This is not the only way to achieve this effect, as we will always have the other options such as a use of the point of view camera.



RULE OF THIRD - COMPOSITION

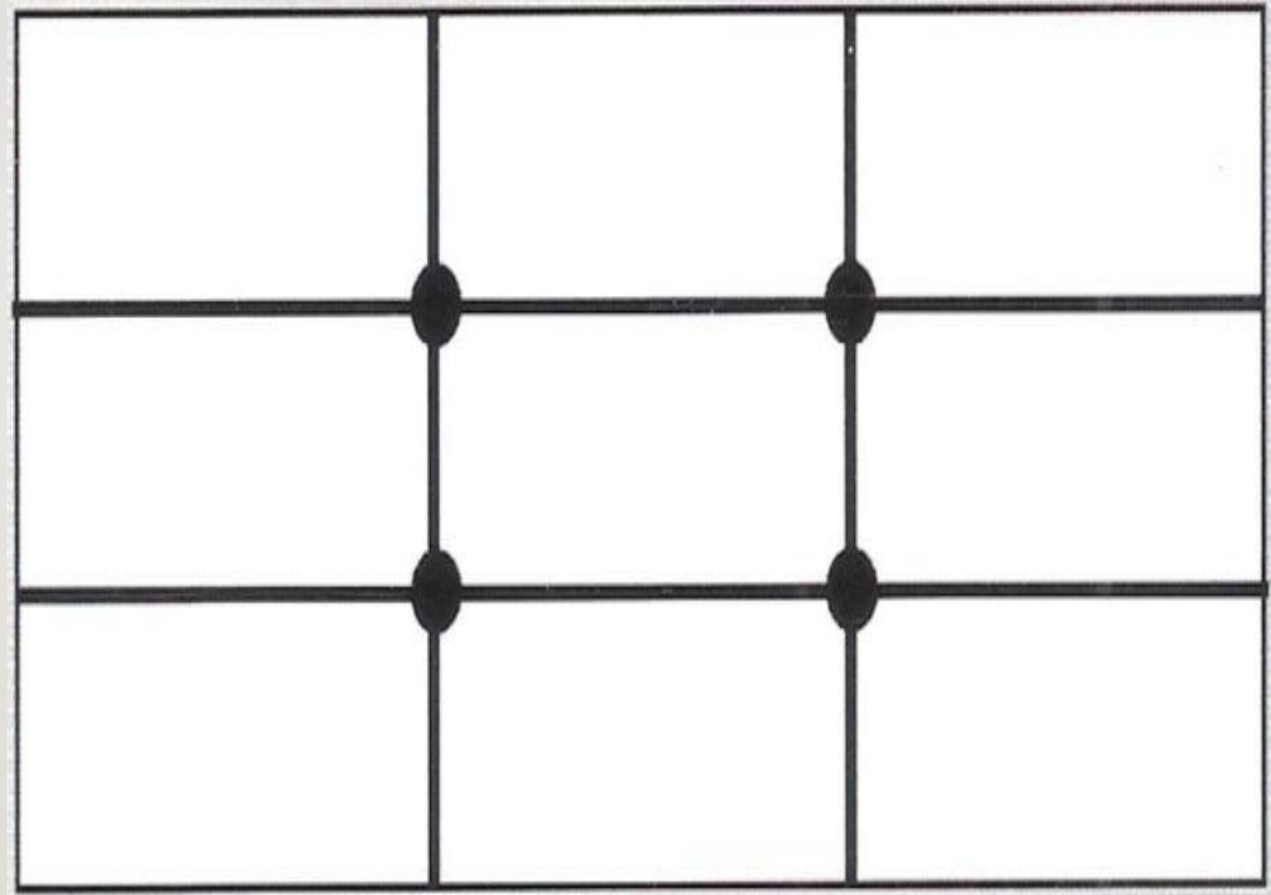
Drawing a perfectly symmetrical composition will do the job for and epic or otherwise special moment, but when used regularly the audience will just feel too self conscious and convenient, missing any natural feel to it.

Compositions are normally better based on off-centre feel while at the same time preventing us from going too close to the sides of the frame, falling again into a strange and uncomfortable look.



RULE OF THIRD - COMPOSITION

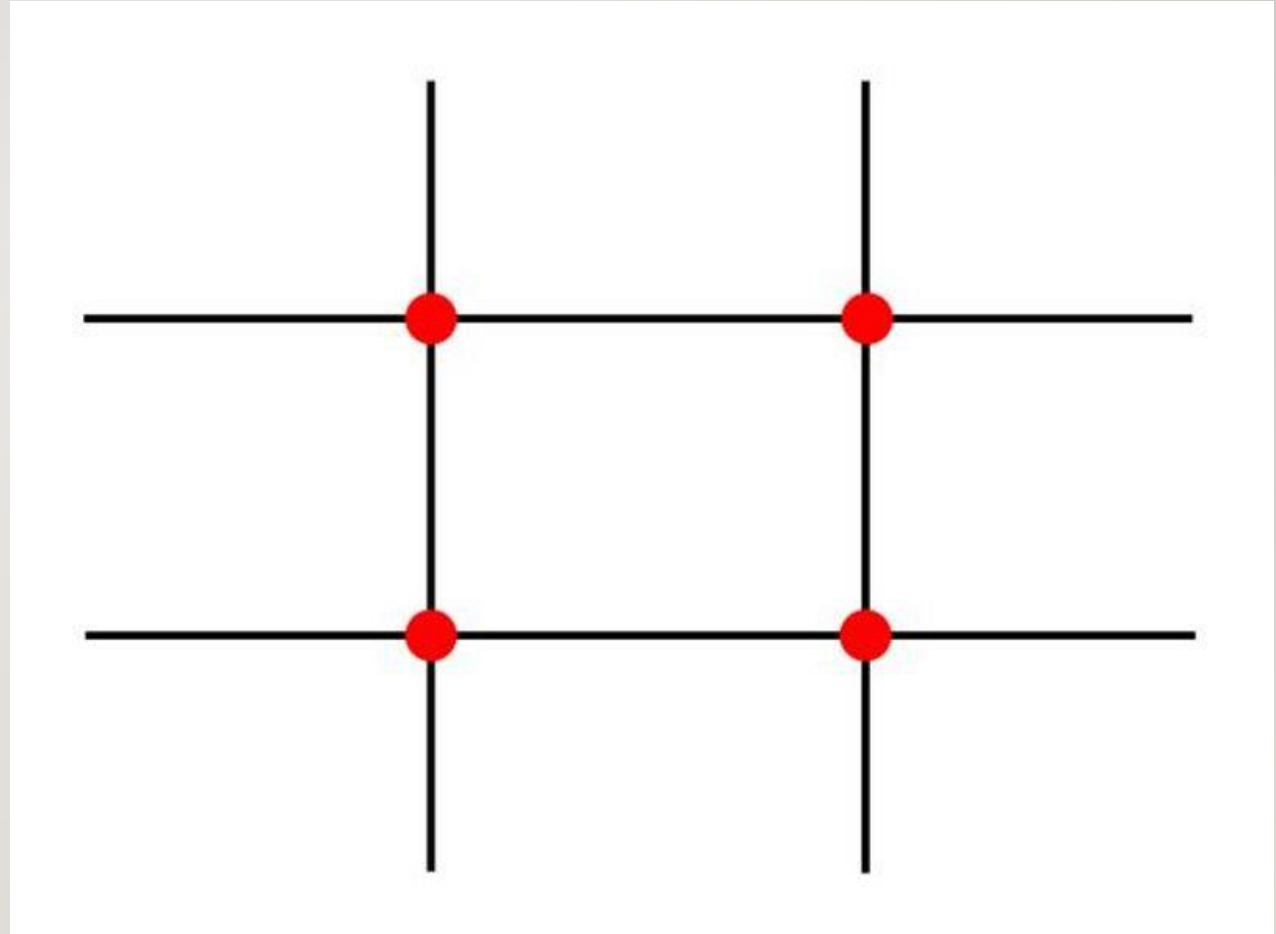
Positioning our main
elements on any of these axes
or on their resulting
intersections will help us get
an interesting and well-
balanced image.



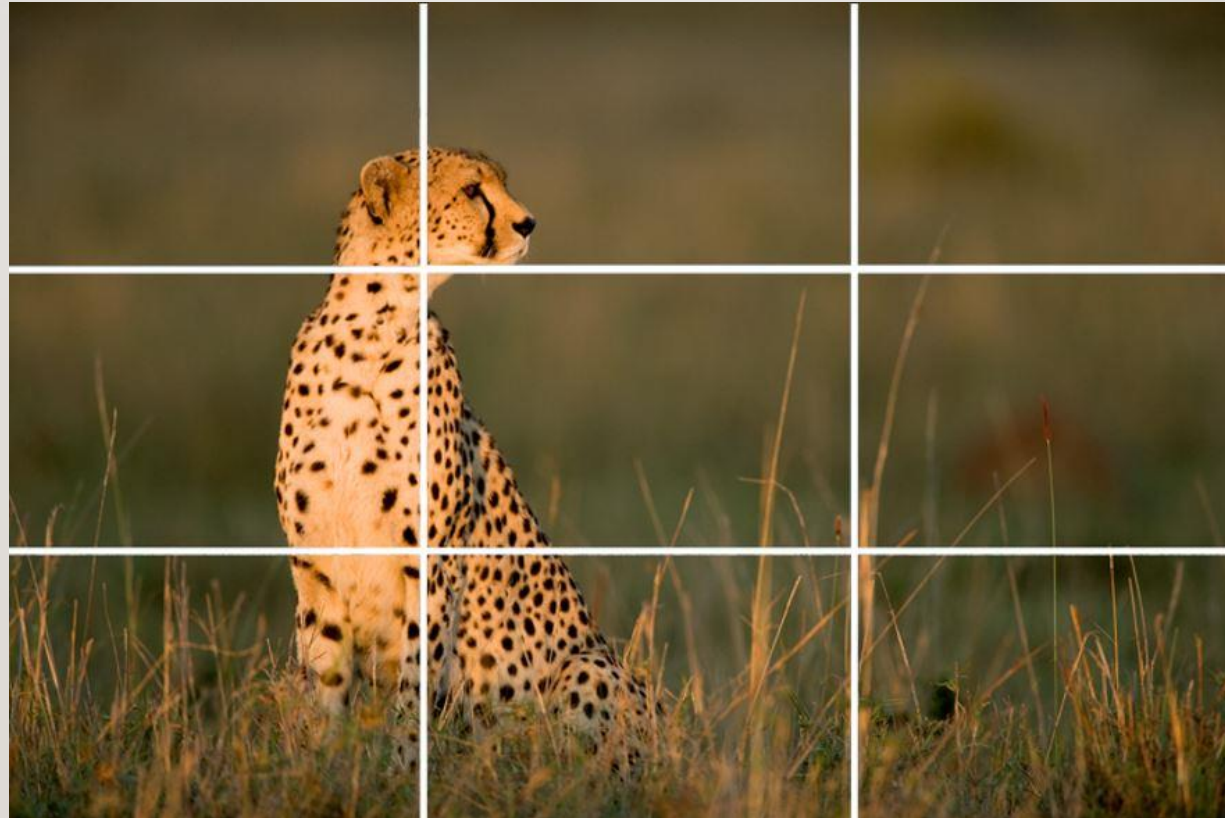
RULE OF THIRD - COMPOSITION

A Visual Guideline in creating stronger / more interesting compositions compared to traditional “dead centre” focal points.

-
- Creates more dynamic
 - Catches the viewer’s attention more
 - Place the focal point to either sides.



RULE OF THIRD - COMPOSITION



RULE OF THIRD - COMPOSITION



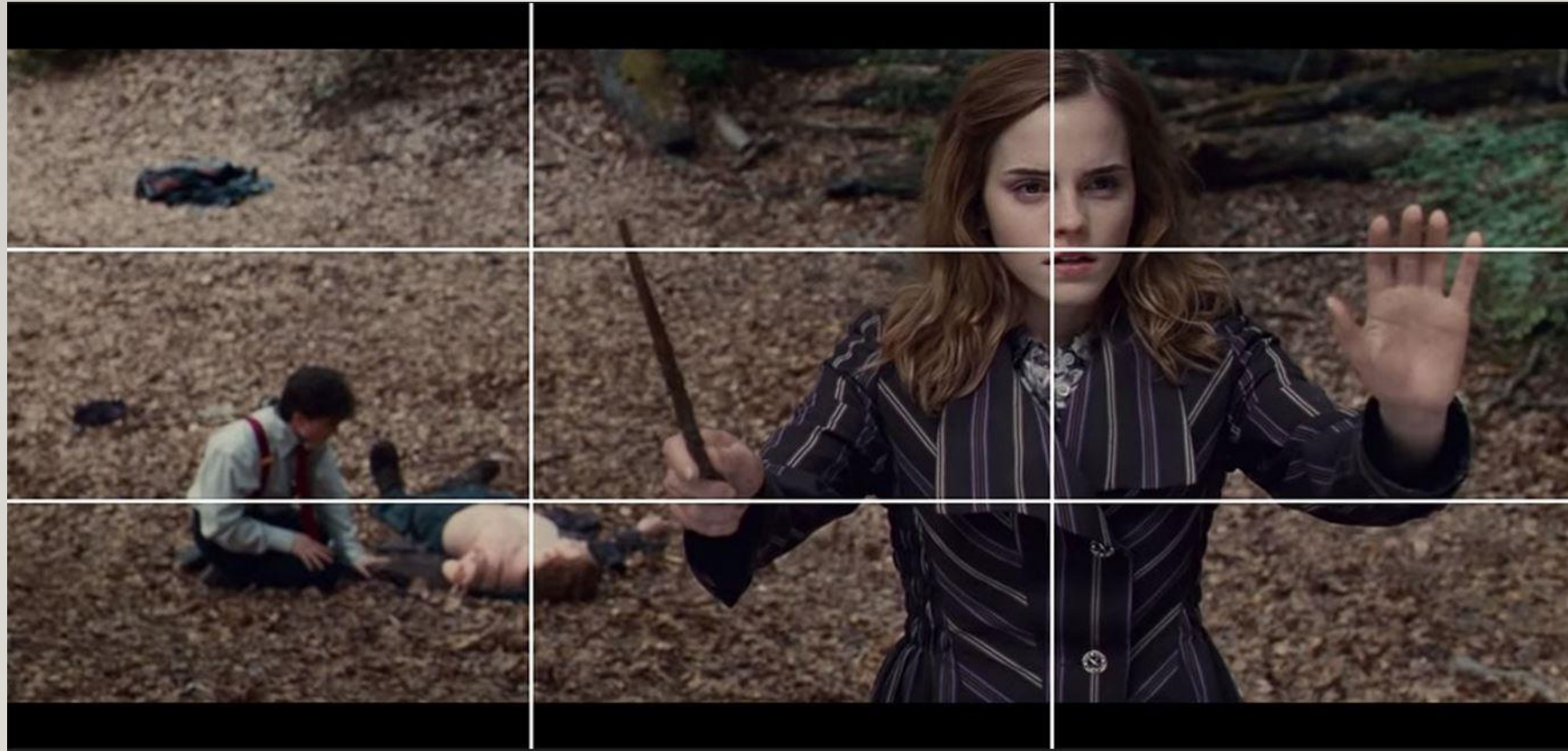
RULE OF THIRD - COMPOSITION



RULE OF THIRD - COMPOSITION



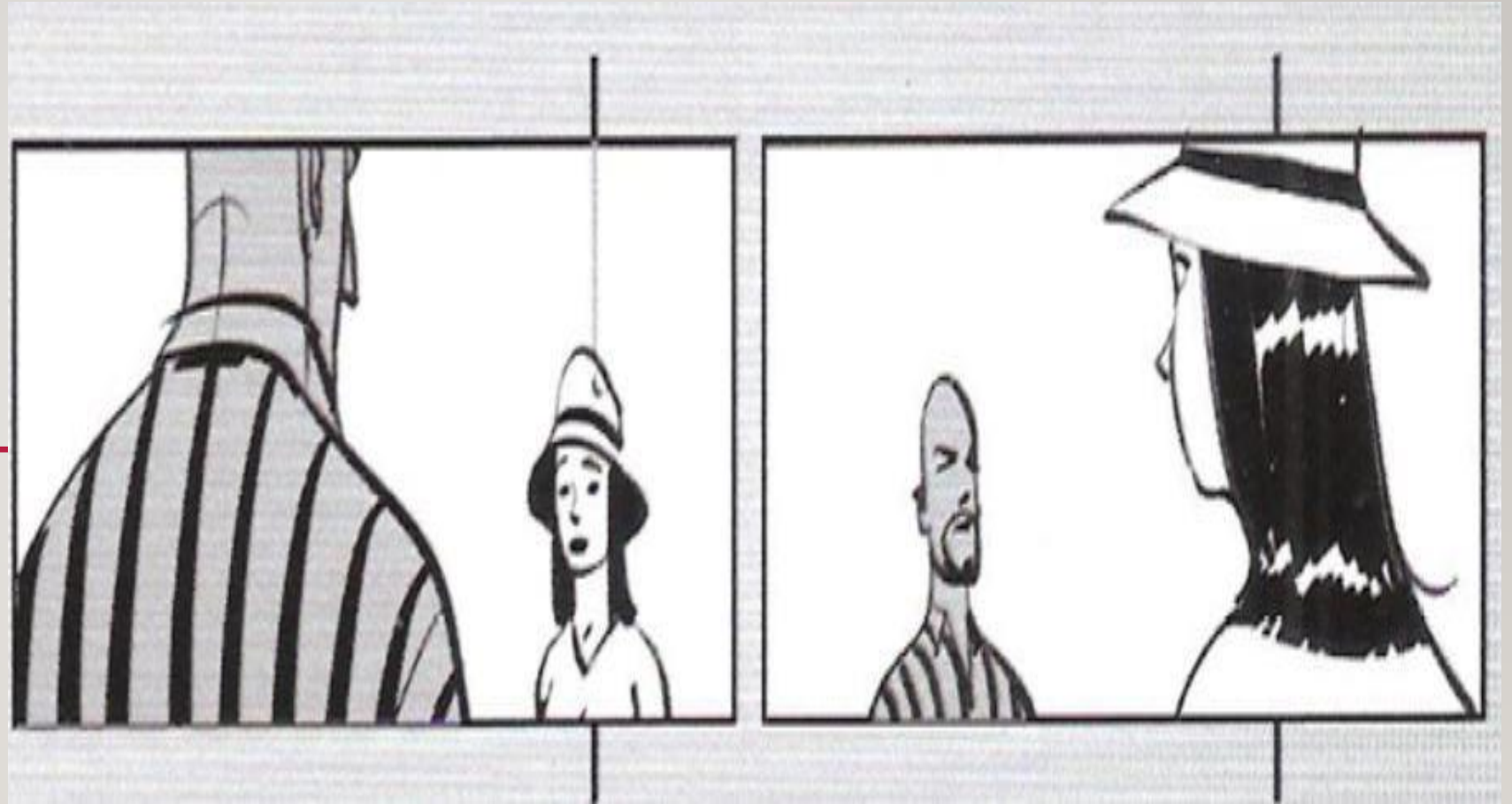
RULE OF THIRD - COMPOSITION



RULE OF THIRD – COMPOSITION

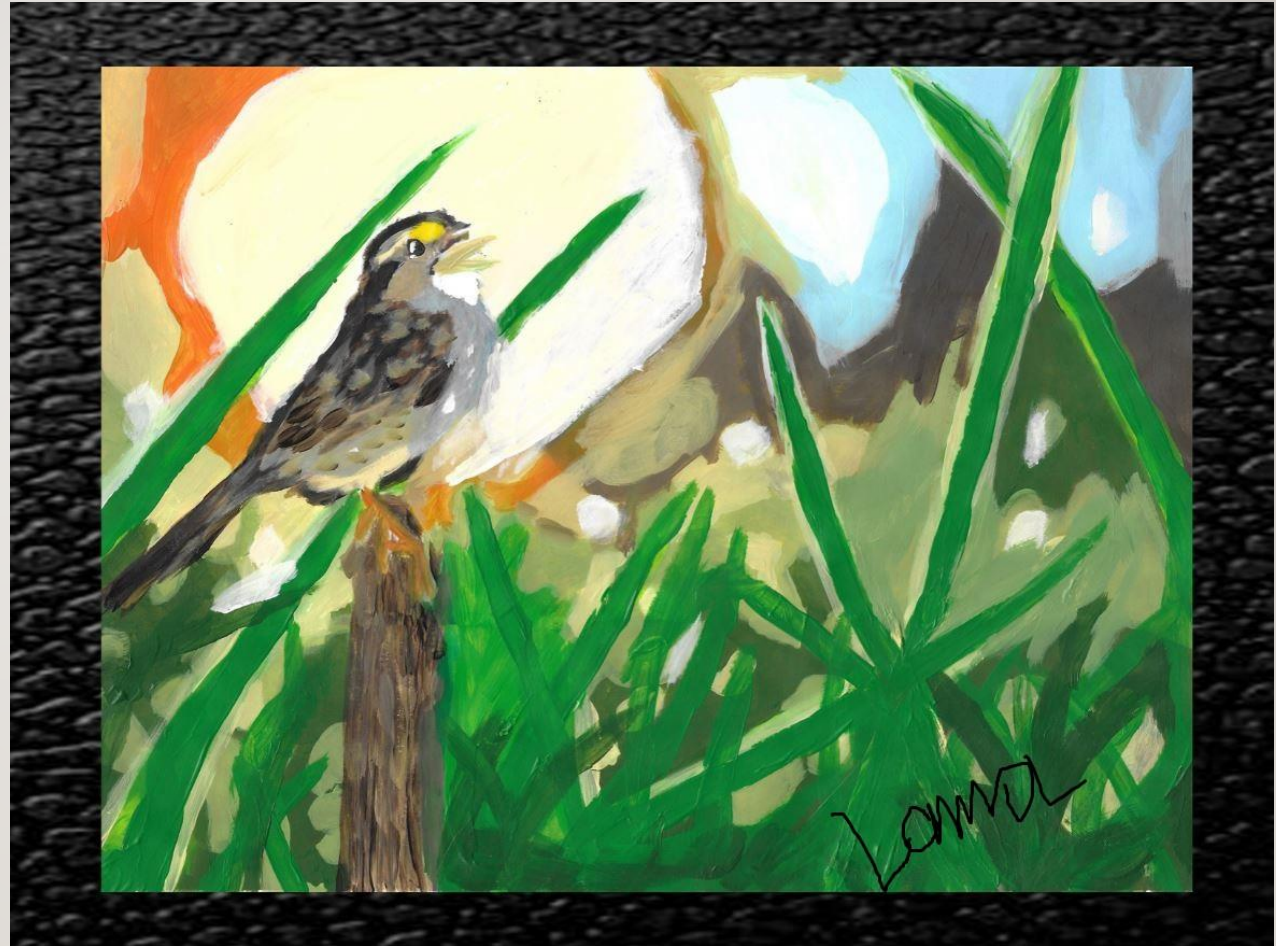
Staying on the same side of “ the line” :

Advise that will help the audience keep
a clear sense of geography along the
same sequence of cuts.



RULE OF THIRD - COMPOSITION

Also in painting the same rule.



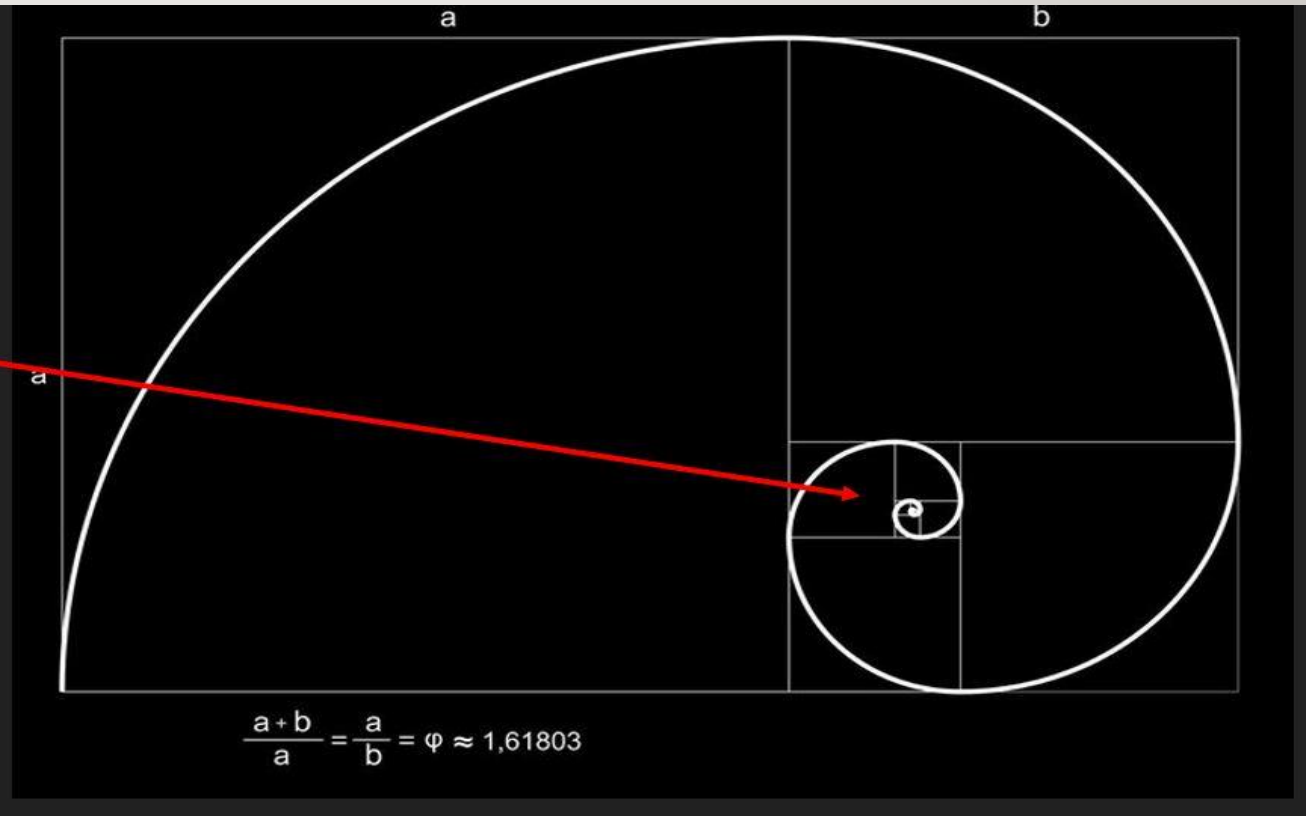
THE GOLDEN RATIO - COMPOSITION

Composition Principle to create the most pleasing design/layout/composition.

Main subject is placed within the spiral area

Spiral creates a natural and organic composition for the viewer.

“Fibonacci Spiral”



THE GOLDEN RATIO – COMPOSITION

GOLDEN RATIO AND RULES OF THIRDS APPLY!



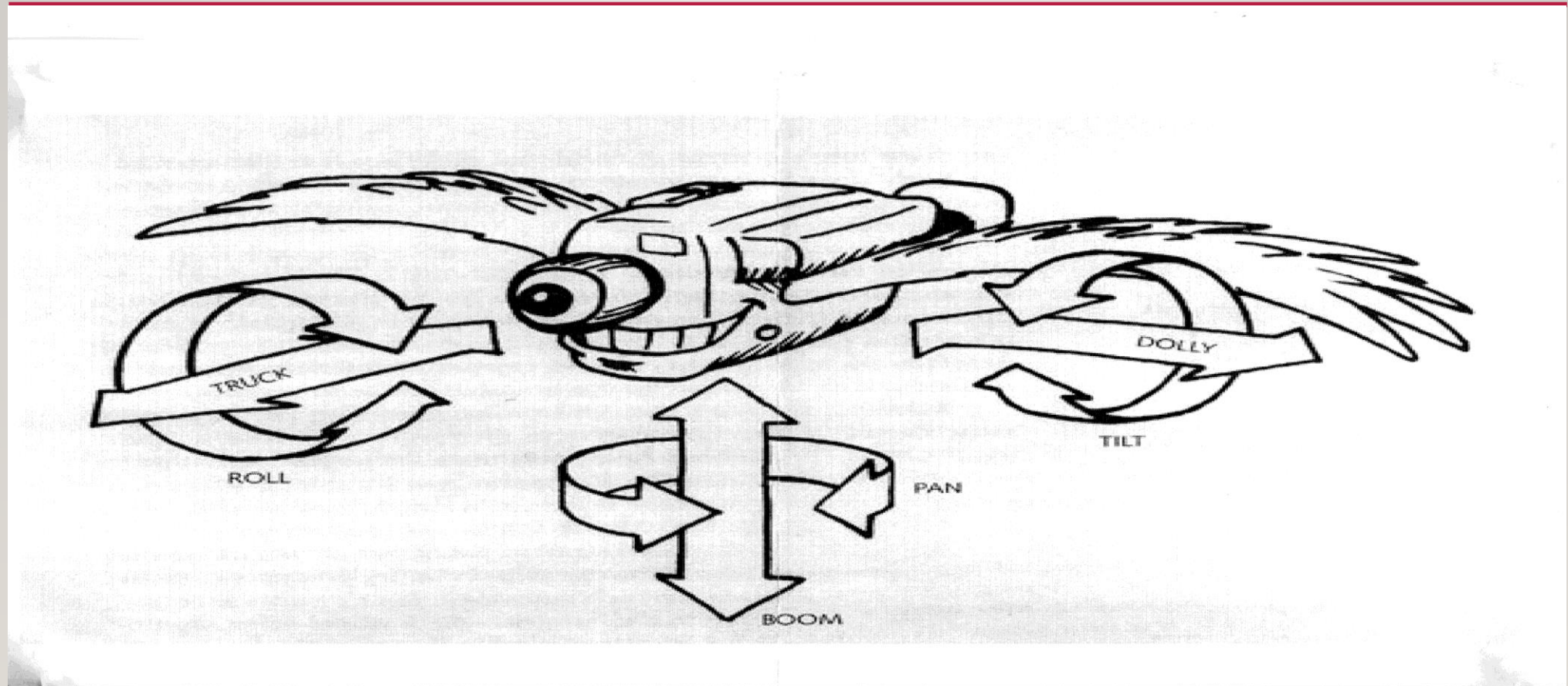
THE GOLDEN RATIO – COMPOSITION



THE GOLDEN RATIO – COMPOSITION

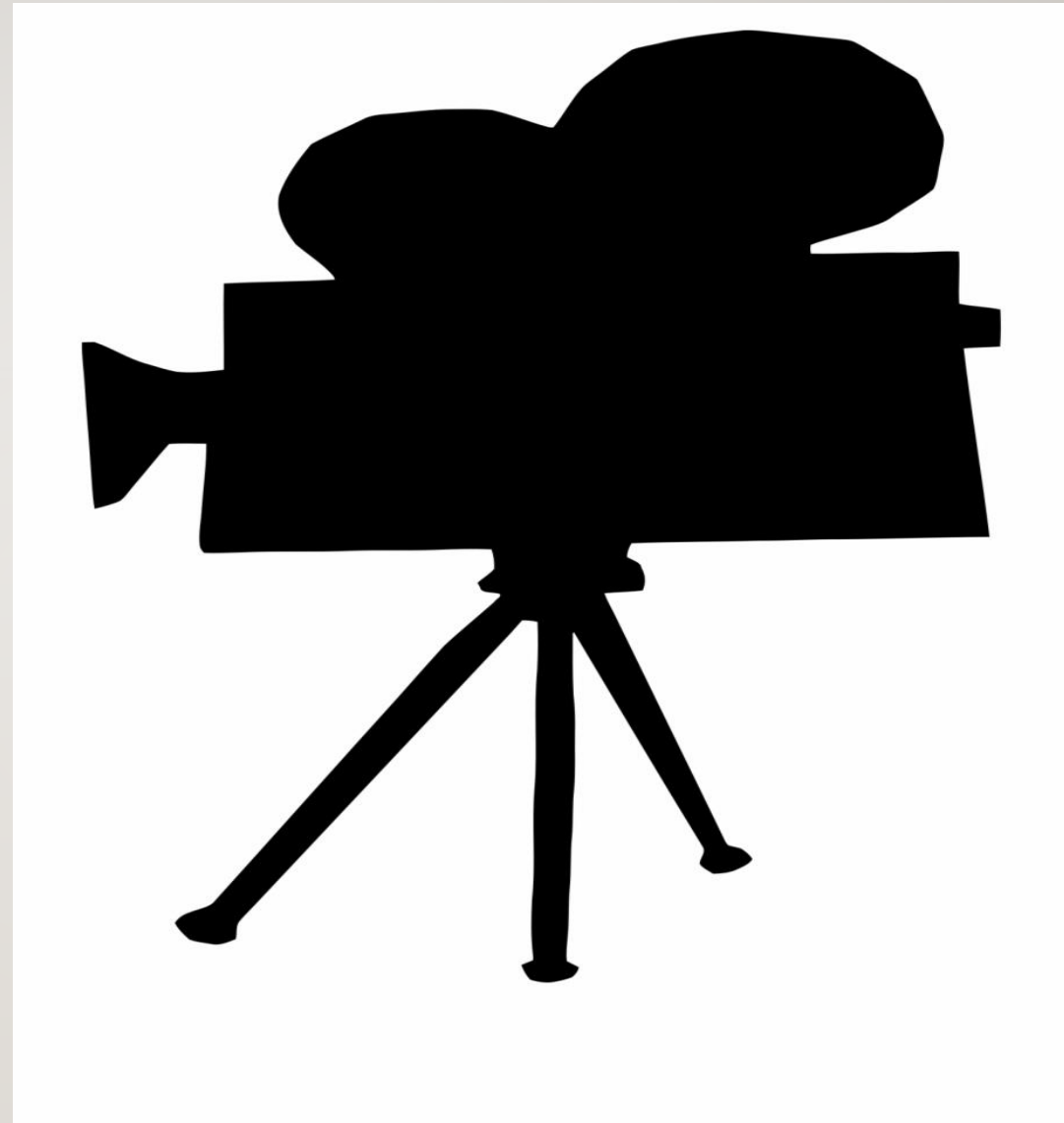


CAMERA MOVES



CAMERA MOVES

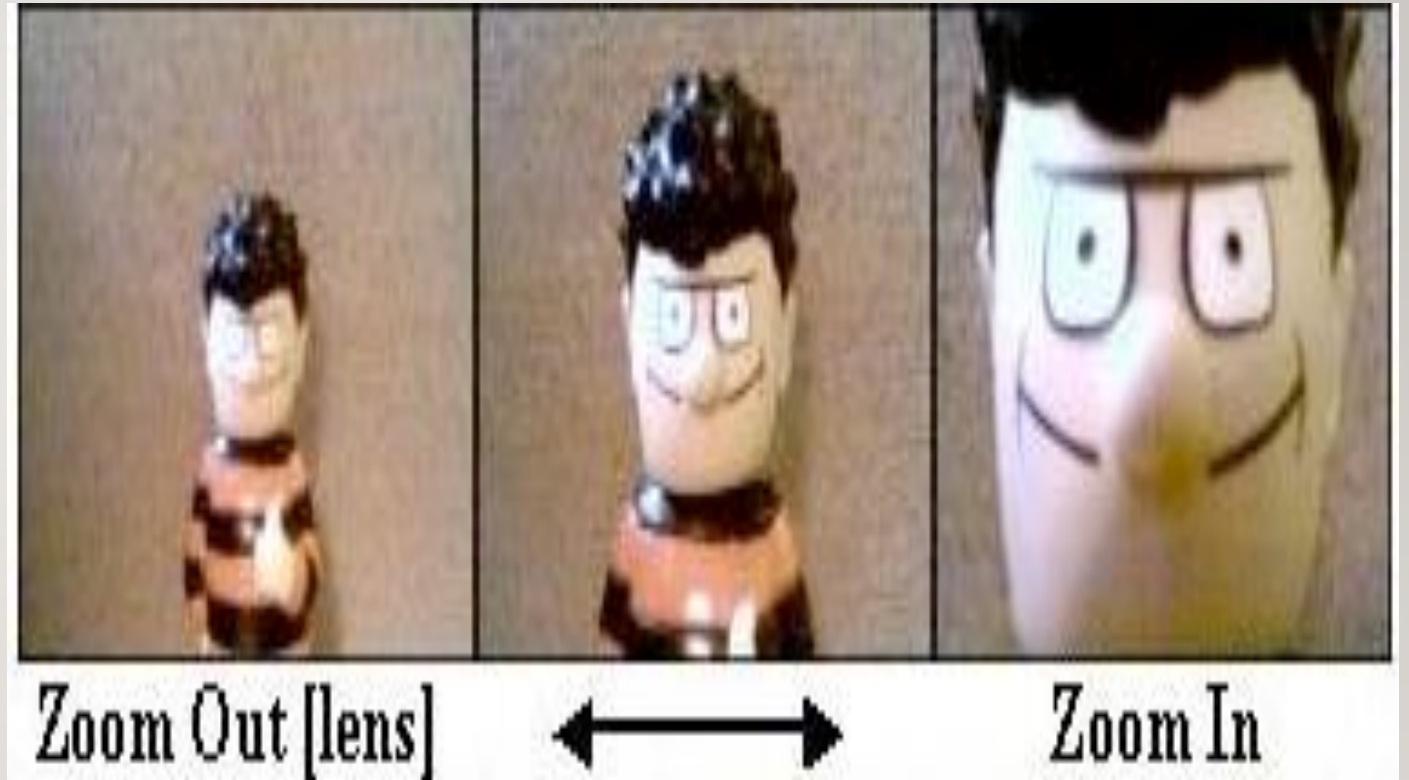
With more camera freedom, we can adopt more live-action terminology when applicable.



CAMERA MOVES

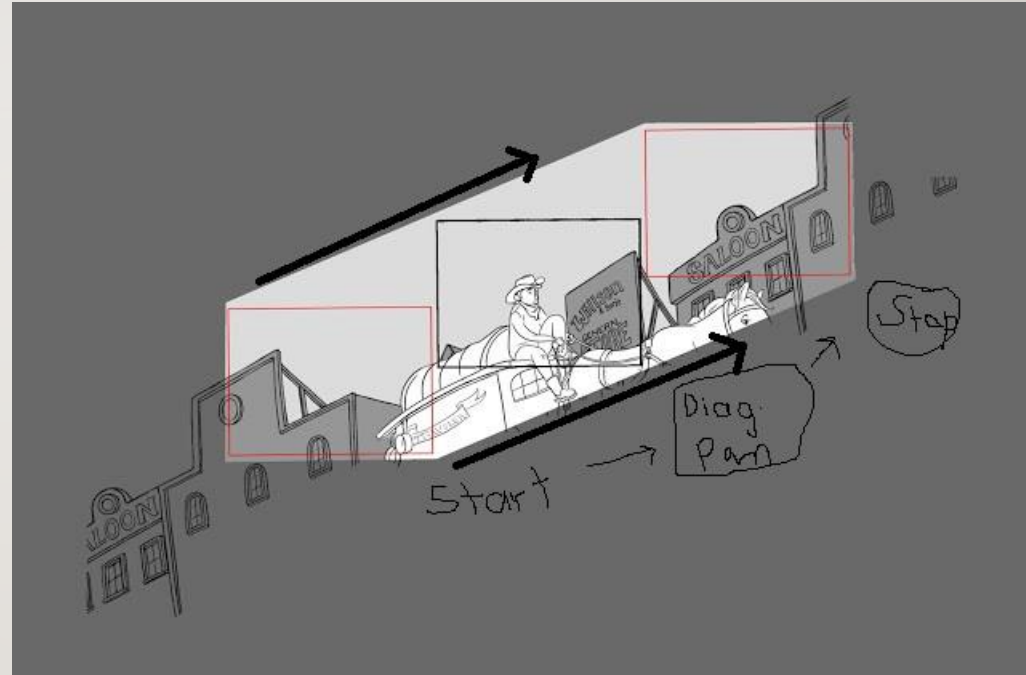
ZOOM

Probably the most well-known camera move, zooming gives the impression of moving closer or further away from the subject. It can be used effectively to magnify a certain focus point in the frame, but other moves such as a dolly, are a more natural way to show movement.



CAMERA MOVES PEDESTAL

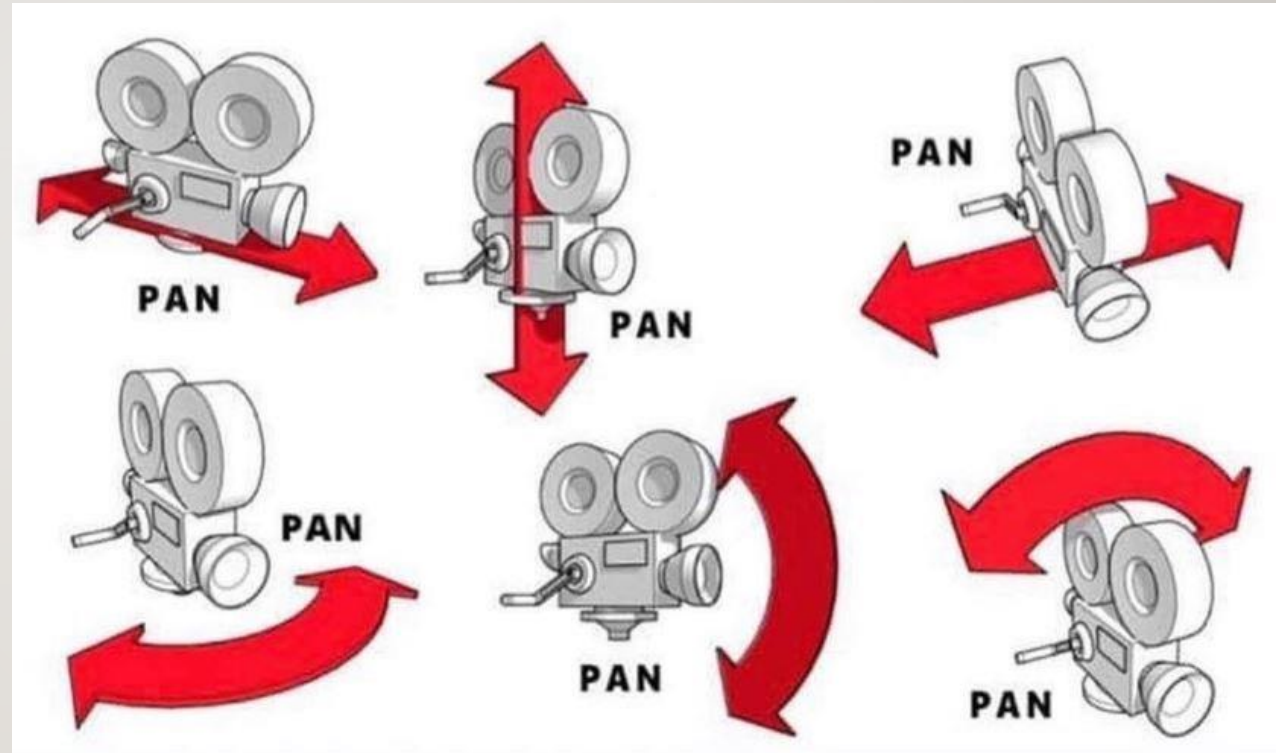
A pedestal is when you move the camera vertically up or down while it is fixated in one location. This term came from the use of studio cameras when the operators would have to adjust the pedestal the camera sat on to compensate for the height of the subject. A pedestal move is easy to do when the camera is fixated to an adjustable tripod.



CAMERA MOVES

PAN

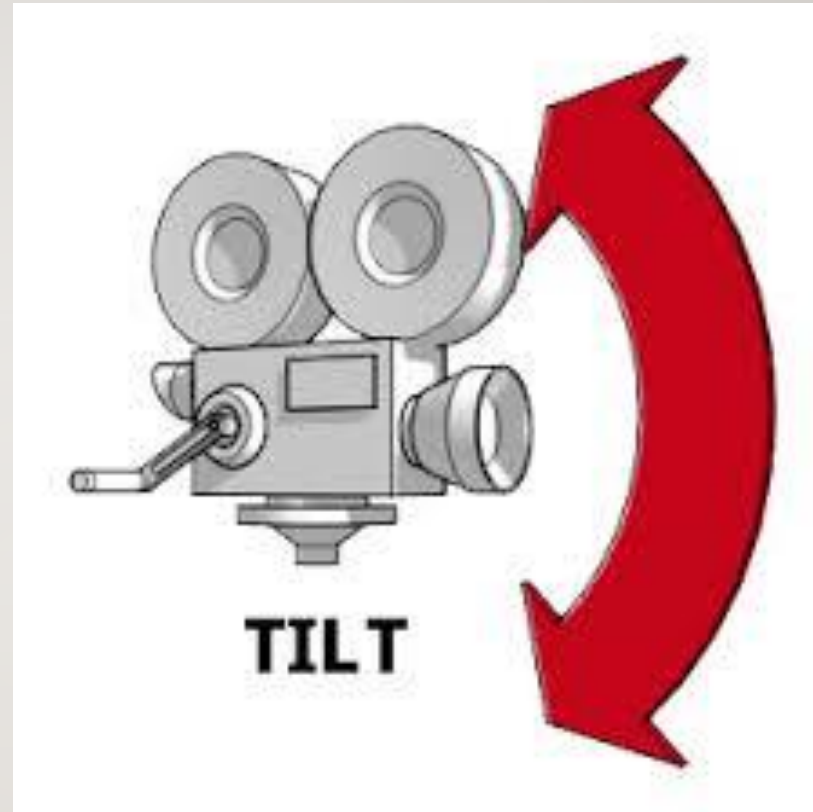
Panning is when you move your camera horizontally; either left to right or right to left, while its base is fixated on a certain point. You are not moving the position of the camera itself, just the direction it faces. These types of shots are great for establishing a sense of location within your story.



CAMERA MOVES

TILT

Tilting is when you move the camera vertically, up to down or down to up, while its base is fixated to a certain point. Again, like panning, this move typically involves the use of a tripod where the camera is stationary but you move the angle it points to. These shots are popular when introducing a character, especially one of grandeur, in a movie.



CAMERA MOVES

DOLLY

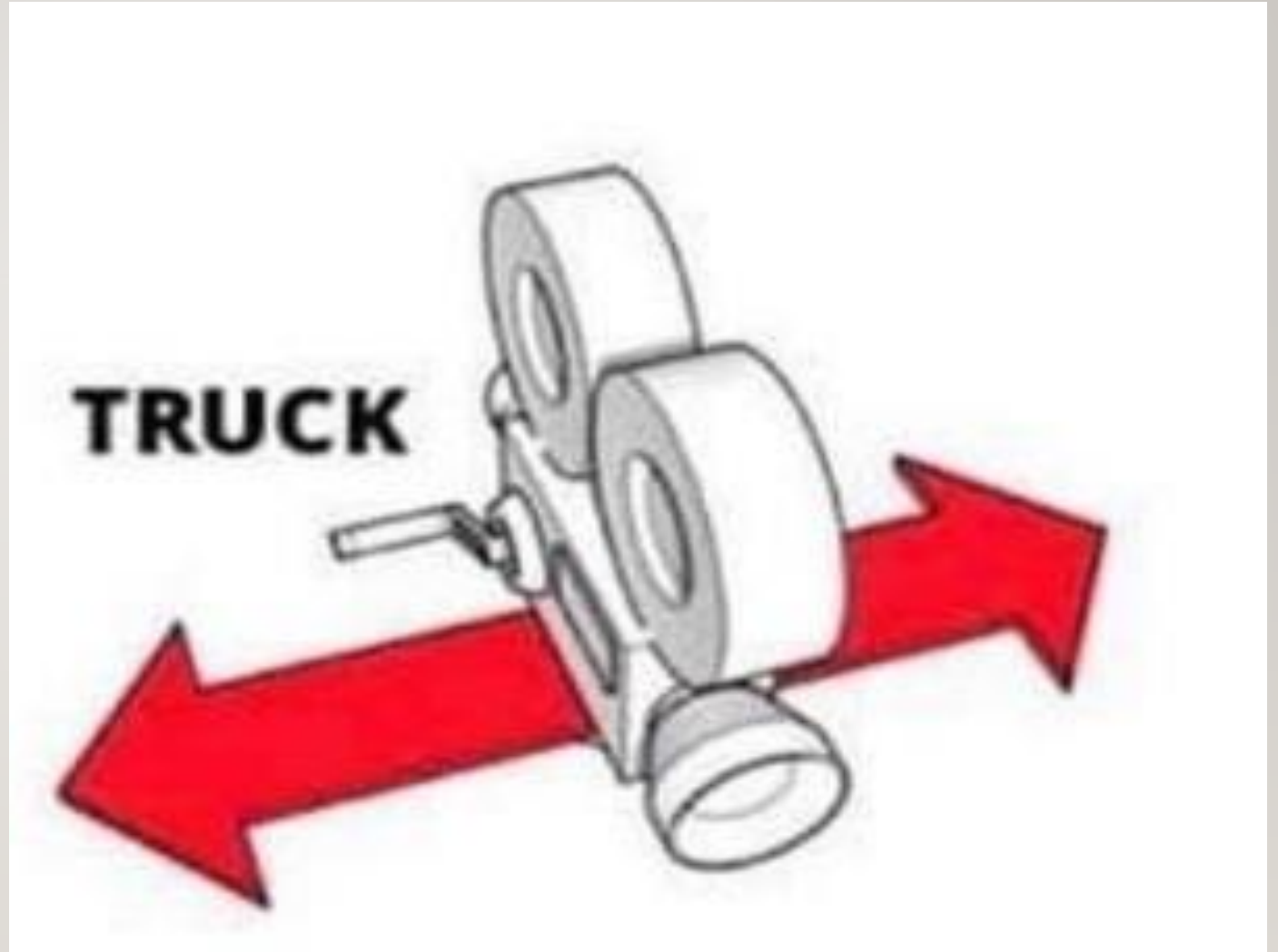
A dolly is when you move the entire camera forwards and backwards, typically on some sort of track or motorized vehicle. This type of movement can create beautiful, flowing effects when done correctly. If you want to attempt a dolly, make sure your track is stable and will allow for fluid movement.



CAMERA MOVES TRUCK

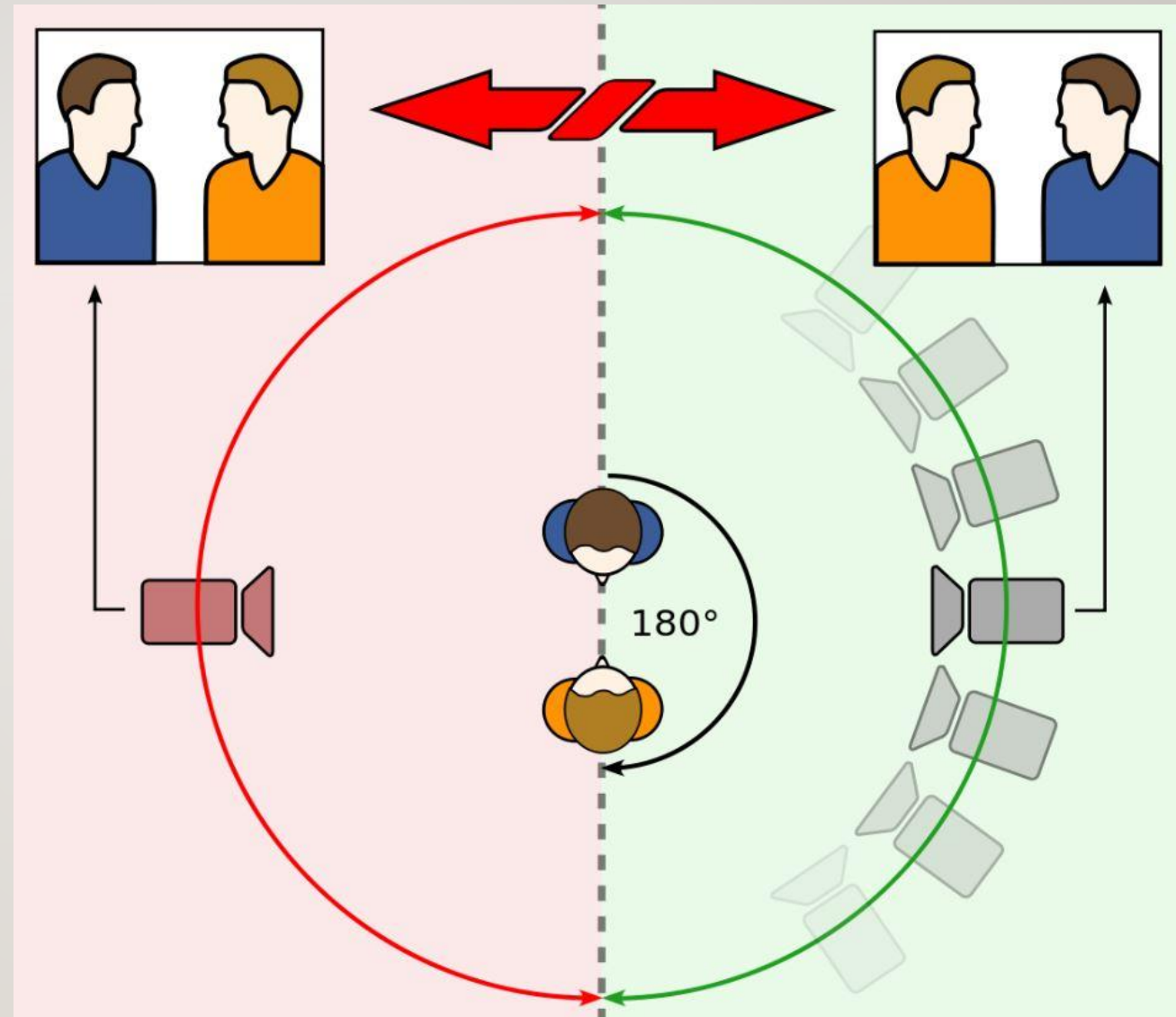
Trucking is the same as dollying, only you are moving the camera from left to right instead of in and out.

Again, it is best to do this using a fluid motion track that will eliminate any jerking or friction.



180-DEGREE RULE

The 180-degree rule is a basic guideline regarding the on-screen spatial relationship between a character and another character or object within a scene. By keeping the camera on one side of an imaginary axis between two characters, the first character is always frame right of the second character. Moving the camera over the axis is called jumping the line or crossing the line; breaking the 180-degree rule by shooting on all sides is known as shooting in the round. The 180-degree rule enables the audience to visually connect with unseen movement happening around and behind the immediate subject and is particularly important in the narration of battle scenes.



180-DEGREE RULE

Where you position the camera in a scene is where you place the audience in the scene.

-Screen Right and Screen Left: Characters must stay on either screen right and screen left.

Screen right must look towards screen left, screen left must look towards screen right.

Every time characters change position, camera needs to create another 180 Rule.

-Make sure the characters are seen physically changing sides.

Get prepared:

- Structure
- Shooting plans
- Trailer or opening
- Find your cast
- Find locations.
- Find your crew.
- Plan your shoot: shot list/ production design/ schedule/ testing
- Risk assessment
- BOOK YOUR KIT!!

