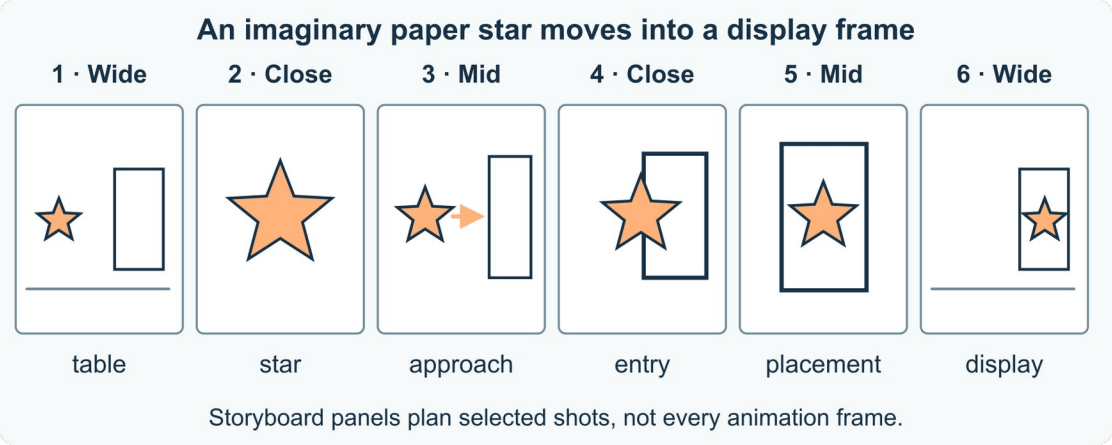
Tell a small story in six shots

What information does each frame give the viewer?

Plan a small invented object story using six labelled frames.

Make | 10–20 minutes, or one small comparison | Scrap paper and a pencil or pen, The supplied original model; no account, purchase or online search needed

Start here Draw six empty boxes and choose a paper star as the fictional subject.



Six views of one small change

1 Choose a tiny change

Use the supplied story: a paper star moves from a table into a display frame. Decide what is different at the end.

2 Plan six shots

Sketch the table and frame, a closer view of the star, its approach, its entry, its placement and the finished display. Rough shapes are enough.

3 Name the information

Under each panel, write what the viewer can learn. Mark wide, mid or close views when the distinction helps.

4 Check the sequence

Read the panels in order. Point to any missing connection or repeated information. Keep, replace or leave out a panel if you explain why.

Original storyboard a star display

The six drawings plan an imaginary sequence. They are not stills from a real film.

• 1 wide: a star and an empty frame are on a table. 2 close: the star is the subject.

• 3 mid: the star approaches the frame. 4 close: it slides into the opening.

• 5 mid: the star sits inside. 6 wide: the finished display connects back to the table.

What this example can show A storyboard plans selected shots, not every animation frame. It does not guarantee what an audience understands.

A different way

Describe six views aloud, number six supplied scenes, or direct someone else's drawing. Filming is unnecessary.

If you want to go further

Replace one close view with a wide view. Name one detail gained and one detail that becomes harder to see.

Something to notice

What does each frame contribute to the small story?

Read or explore more

Horizon topic Storyboards Shots

https://launchhorizonhq.com/learn/storyboards-shots/

Horizon topic Camera Viewpoint

https://launchhorizonhq.com/learn/camera-viewpoint/

Horizon topic Film Animation

https://launchhorizonhq.com/learn/film-animation/

ACMI Storyboards

https://www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/

ACMI Exploring shot types

https://www.acmi.net.au/education/school-program-and-resources/exploring-shot-types/

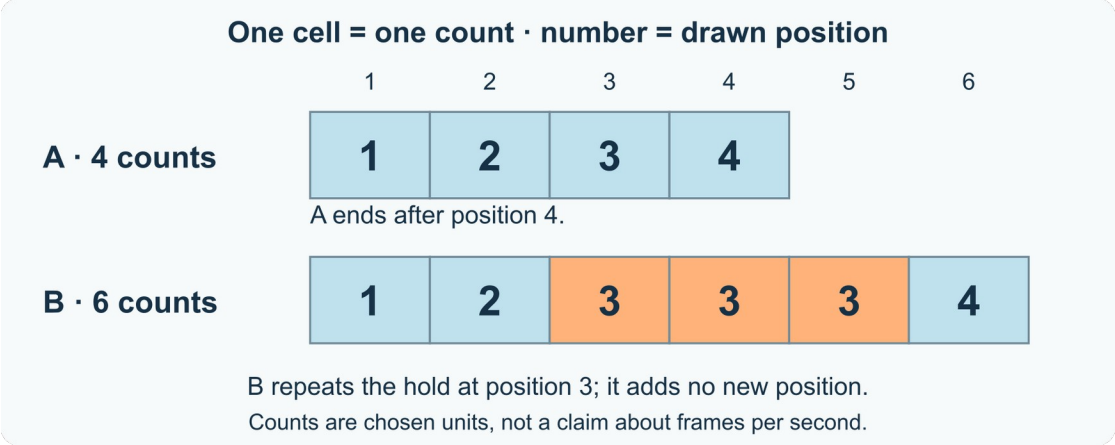
Change the timing of an invented sequence

How can the same drawn action suggest a different pace?

Compare two timing plans for the same four drawn positions.

Investigate | 10–20 minutes, or one small comparison | Scrap paper and a pencil or pen, The supplied original model; no account, purchase or online search needed

Start here Draw a dot in four positions along a line and label them 1 to 4.



Same positions, different holds

1 Keep the action fixed

Use exactly the same four drawings in plans A and B. Only the time each position is held will change.

2 Set plan A

Give each drawing one count: 1, 1, 1, 1. The sequence lasts four equal counts.

3 Set plan B

Use 1, 1, 3, 1 counts. Hold the third position for three counts. This sequence lasts six counts.

4 Compare carefully

Point or count through both plans if you want. Describe the longer hold before suggesting an effect such as a pause. Different viewers may read it differently.

Original model a travelling dot

These are paper timing plans, not measured frame rates or results from a viewer test.

• Both plans contain the same four positions in the same order.

• A totals 1 + 1 + 1 + 1 = 4 counts. B totals 1 + 1 + 3 + 1 = 6 counts.

• B holds position 3 for two extra counts. The move to position 4 is delayed.

What this example can show A count is a chosen timing unit. This comparison does not specify seconds, frames per second or a universal emotional effect.

A different way

Point through the labelled timeline, direct someone else's counting, or compare the totals silently. Performing or recording is optional.

If you want to go further

Make a five-count version without changing the four positions. Explain two different places you could add the extra count.

Something to notice

Did I change the action, its timing or both?

Read or explore more

Horizon topic Animation Timing

https://launchhorizonhq.com/learn/animation-timing/

Horizon topic Stop Motion

https://launchhorizonhq.com/learn/stop-motion/

Horizon topic Editing Continuity

https://launchhorizonhq.com/learn/editing-continuity/

ACMI Make a stop-motion animation

https://www.acmi.net.au/education/school-program-and-resources/make-stop-motion-animation/

ACMI Editing

https://www.acmi.net.au/education/school-program-and-resources/film-it-editing/

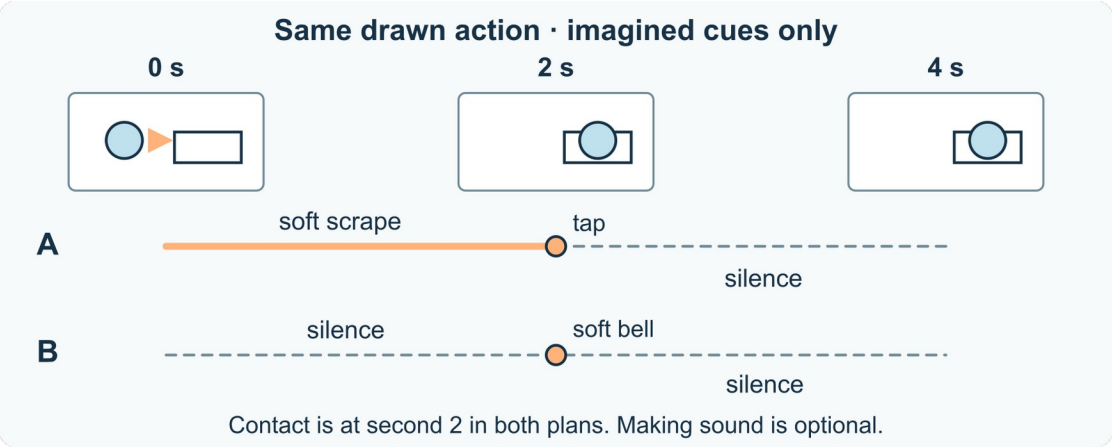
Plan a soundscape without recording

What would a sound cue add that a picture leaves open?

Write two sound plans for the same quiet fictional scene, with no recording.

Make | 10–20 minutes, or one small comparison | Scrap paper and a pencil or pen, The supplied original model; no account, purchase or online search needed

Start here Sketch a paper disc beside an empty tray and write the time marks 0, 2 and 4 seconds.



One picture, two cue plans

1 Fix the picture

Imagine the disc sliding into the tray at second 2, then resting until second 4. The picture is the same for both sound plans.

2 Plan cue A

Write: soft scrape from 0 to 2; a quiet tap at 2; silence from 2 to 4. Label when each cue begins and ends.

3 Plan cue B

Try silence from 0 to 2, a soft bell at 2, then silence to 4. These are imagined cues; you need not make the sounds.

4 Explain your choice

Describe what a cue could suggest and what the image already shows. Keep possible effects open rather than claiming every viewer hears the same story.

Original model a disc meets a tray

The timings and cues are invented. No sound, recording or audience response has been collected.

• Picture: the disc enters the tray at second 2 in both versions.

• A uses a scrape during the movement and a tap at contact; B uses only an imagined bell at contact.

• The changed cue may make the event read differently, while the visible movement remains fixed.

What this example can show A written sound plan cannot establish the loudness or effect of a finished soundtrack. Silence is a valid choice.

A different way

Use written cue words, point to time marks, or describe the plan quietly. Sound-making, speech and recording are unnecessary.

If you want to go further

Move the imagined tap to second 1, before visible contact. Describe the mismatch without deciding that it must be wrong.

Something to notice

Which meaning came from the picture, and which came from my sound choice?

Read or explore more

Horizon topic Sound Screen

https://launchhorizonhq.com/learn/sound-screen/

Horizon topic Lighting Scenes

https://launchhorizonhq.com/learn/lighting-scenes/

Horizon topic Film Animation

https://launchhorizonhq.com/learn/film-animation/

ACMI Editing

https://www.acmi.net.au/education/school-program-and-resources/film-it-editing/

ACMI Cinematography

https://www.acmi.net.au/education/school-program-and-resources/film-it-cinematography/