Final   # Film Title Sequence

We will use After Effects to develop a film title sequence. Before we begin the animation development in After Effects, we must first plan out the storyboard by visually explaining the idea. Motion Design requires planning and a strong conceptual and compositional foundation from which to build.

Technical requirements:

Minimum resolution:
Width: 1280 px
Height: 720 px

Better resolution:

Width: 1920
Height: 1080p

Pixel Aspect Ratio: Square Pixels
Frame Rate: 29.97
Resolution: Full
Duration: 150 seconds (2.5 minutes)

Project parts:

1. Storyboard (Concept)
2. Imagery (Media)
3. Sound (Audio)
4. AE development (Motion)

Possible Films:

M, 1931, Fritz Lang
Duck Soup, 1933, Leo McCarey
It Happened One Night, 1934, Frank Capra
Wizard of Oz, 1939, Victor Fleming
The Big Sleep, 1946, Howard Hawks
Out of the past, 1947, Jacques Tourneur
The Third Man, 1949, Carol Reed
Sunset Boulevard, 1950, Billy Wilder
Strangers on a Train, 1951, Alfred Hitchcock
Singin' in the Rain, 1952, Stanley Donan, Gene Kelly
The Greatest Show on Earth, 1952, Cecil B. DeMille
The Wages Of Fear, 1953, Henri-Georges Couzot

Dial M For Murder, 1954, Alfred Hitchcock
Rear Window, 1954, Alfred Hitchcock
12 Angry Men, 1957, Sidney Lumet
Some Like it Hot, 1959, Billy Wilder
La Dolce Vita, 1961, Frederico Fellini
The Manchurian Candidate, 1962, John Frankenheimer
The Birds, 1963, Alfred Hitchcock
A Shot In The Dark, 1964, Blake Edwards
The good, the bad, the ugly, 1966, Sergio Leone
Blow-Up, 1966, Michelangelo Antonioni
Rosemary's Baby, 1968, Roman Polanski
Night of the Living Dead, 1968, George Romero
The Odd Couple, 1968, Gene Saks
2001: A Space Odyssey, 1968, Stanley Kubrick
The French Connection, 1971, William Friedkin
Duel, 1971, Steven Spielberg
Willy Wonka and the Chocolate Factory, 1971,
A Clockwork Orange, 1971, Stanley Kubrick
The Andromeda Strain, 1972, Robert Wise
The Godfather, 1972, Francis Ford Coppola
Badlands, 1973, Terrence Malick
Mean Streets, 1973, Martin Scorsese
The Sting, 1973, George Roy Hill
The Exorcist, 1973, William Friedkin
Westworld, 1973, Michael Crichton
Young Frankenstein, 1974, Mel Brooks
The Conversation, 1974, Francis Ford Coppola
Chinatown, 1974, Roman Polanski
The Tenant, 1976, Roman Polanski
Taxi Driver, 1976, Martin Scorsese
Close Encounters of the Third Kind, 1977, Steven Spielberg
The Deer Hunter, 1978, Michael Cimino
Raging Bull, 1980, Martin Scorsesse
Shining, 1980, Stanley Kubrick
The Elephant Man, 1980, David Lynch
Das Boot, 1981, Wolfgang Petersen
Fitzcarraldo, 1982, Werner Herzog
Blade Runner, 1982, Ridley Scott
The Thing, 1982, John Carpenter
Dead Men Don't Wear Plaid, 1982, Carl Reiner
The Fly, 1986, David Cronenberg
A Fish Called Wanda, 1988, Charles Crichton / Jone Cleese
Reservoir Dogs, 1992, Quentin Tarantino
The Usual Suspects, 1995, Bryan Singer
Fargo, 1996, Coen Brothers
The Big Lebowski, 1997, Joel Cohen
There's Something About Mary, 1998, Bobby and Peter Farrelly
The Fight Club, 1999, David Fincher
Office Space, 1999, Mike Judge
Amores Perros, 2000, Alejandro González Iñárritu
Memento, 2000, Cristopher Nolan
Amelie, 2001, Jean-Pierre Jeunet
The Pianist, 2002, Roman Polanski

1.   Storyboard / Concept

A storyboard is a plan, a way of figuring out the story of a film before you put in the enormous amount of work of creating the animation itself. Basically, it is the story drawn in pictures, very much like a comic strip. Storyboard is an essential step in the development process. Choose the film and watch it noticing the major concepts of the film. Think about the narrative structure of the film, the sequence of major events, and the overall tone of the film – everything what will help you create your film title sequence. Think of how you will express the film concept visually using type, image and motion. The idea is the strong concept of your film title sequence presentation, so that it is clean, concise and easy to follow ad not too vague, too obvious, too broad, or too narrow. Create a cohesive succession of images that provide a visual map of how events will unfold over time, identifying the key transitions between them. Establish the narrative structure of your concept.

Types of Storyboards

There are as many types of storyboards as there are aspects of production.
— A rough jotted down storyboard that just tries to figure out the story.
— Concept storyboards, rich in color and detail, for the atmosphere of the animation.
— Color storyboards that map out the entire animation according to which colors dominate which sequence.
— Animation storyboards that can be as detailed as keyframes of the animation itself.
— Presentation storyboards, very elaborate and finely drawn, designed to sell an idea to a client.

You will start by creating the storyboard for your project and presenting it to the class. The storyboard should be mounted on a mat or illustration board and be professionally presented. Work large enough for the class presentation. The idea should be presented neatly. Illustrate your key scenes and events, as well as provide stage direction notes (such as the duration of the scenes, entrances / exits, scene description, scene transition information, camera angle, sound information). You can use film-like camera angles as you draw your storyboards. For instance, you can introduce the composition with a wide-angle view, or use a close-up to show a specific part.

Sketch each panel on its own piece of paper. Three by five-inch index cards are an ideal size. Place them in order on a backing sheet of paper with room below each for a written description. The written part should also explain any aspects of the project that the visuals do not clearly show. Display only the compositions that move the narrative forward. Create new panels for your storyboard if there's a change of scene, or if you need to show a specific piece of information. But don't worry about showing the interim states. You want to move the story forward rather than getting bogged down in minute details. The only time you need to show the interim states is if there's an essential element change that needs to be denoted. You're trying to highlight certain parts of the animation that are essential for telling the story. Remember that your storyboard may still change as you progress.

You may use the computer to create your illustrations and text (Illustrator), or you may create your storyboard using any other medium you wish (ex. pencil).

You should be able to talk about each slide in a way that will demonstrate the you should have a good idea to what direction you would like to go in. Do you understand what is happening and what is about to happen?
— Are the sketches dynamic in their use of space?
— How can scale, color and shape help express the meaning?
— Is the animation used to enhance and further meaning? or it is moving just because it can?
— Conceptual/visual realization will be favored over technical solutions.
—Consider how the narrative sequence can express your ideas.
Simple animation can be successful when supported by a strong composition.

2.   Imagery / Media
Collect images that support your concepts for your film. Consider actual video/film that you shoot for this part. In order to capture the mood/feel for you film, you want to be as visually thorough as possible.

Type: A thorough typographic study should be made, beginning with the typographic classics. Type can be manipulated to express a specific mood, but do not rely on trickery to do the job that a good composition can do.

3.   Sound / Audio
Choose the sound for your title sequence. It can be one sound theme or it can include overlapping sound FXs. You can choose sound theme from the film, or you can come up with the alternative sound theme as long as you give a full credit to the sound designer in your title sequence last page.
Like imagery, sound can be categorized as literal or abstract. Literal sound is referential and is necessary to support reality. It conveys a specific meaning. Examples are spoken by an actor or sounds associated with environments. Abstract sound, such as a musical score, is not essential to the content of a sequence, does not point to the originating source, but can emotionally enhance the message. The mood that audio evokes is an important factor in how a viewer reacts to a typographic message. Two sequence examples may be identical except for the musical score applied—one attempts solemn, pondering state, while another may attempt excitement and energy.

4.   AE development / Motion

Consider how motion and sequence can help further express your ideas and the film concept. After story-boards are approved, you may begin to produce your film title sequence on the computer by incorporating motion and sound.

Questions to consider:
— Is typography the main graphic element used to express your idea?
— Does your storyboard express your idea clearly?
— Are the compositions used in your storyboard dynamic in their use of space?
— How can you use image as a supporting element to express your idea?
— How can you use line, shape and color to support your idea?
— How can the use of time and motion helping to further express your idea?