

# Development and Storyboarding an Existing Idea

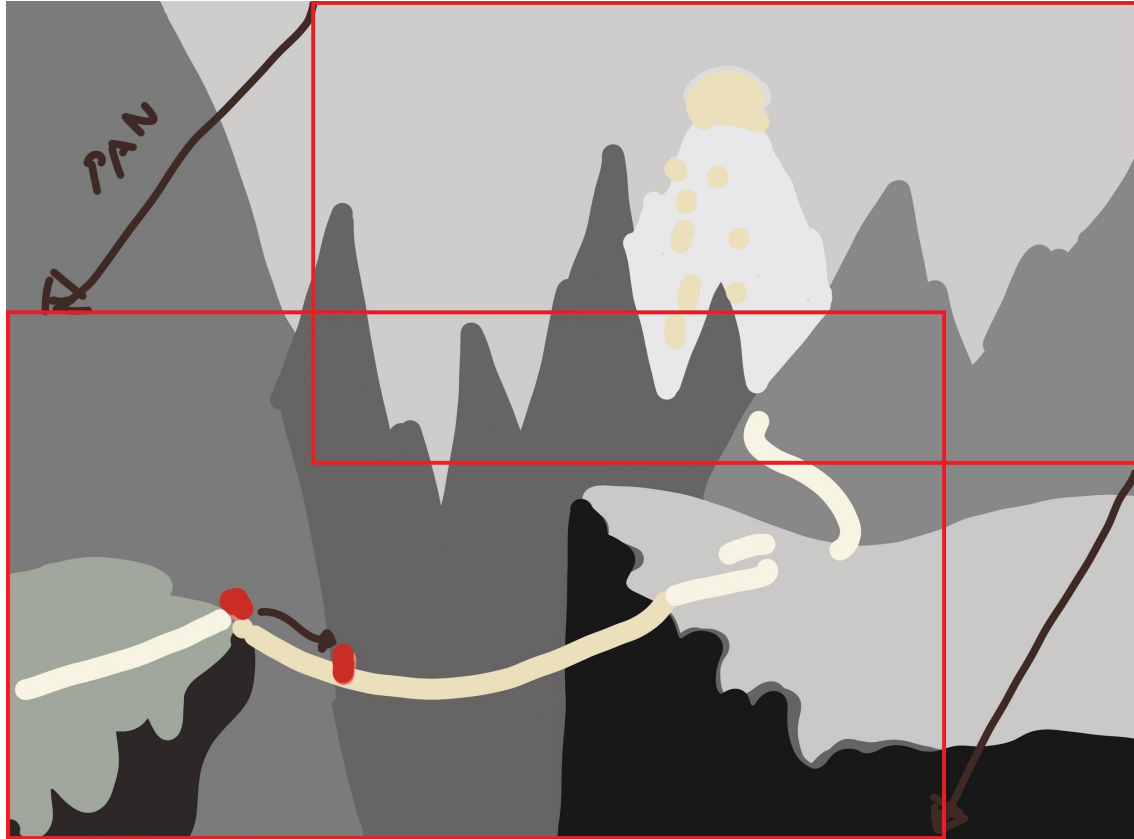
Emily Smith

# The Emperor's New Groove: Bridge Scene

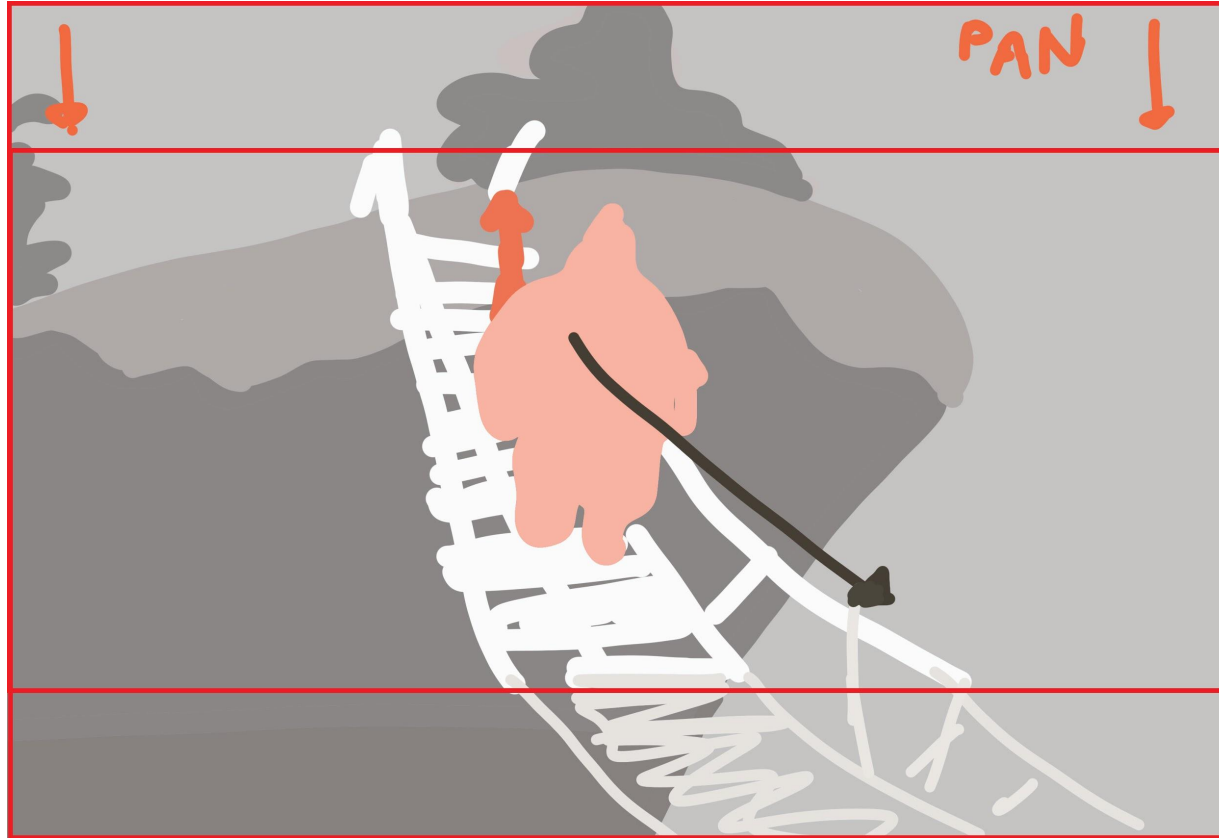
<https://www.youtube.com/watch?v=QNoWQbzgTZ0>



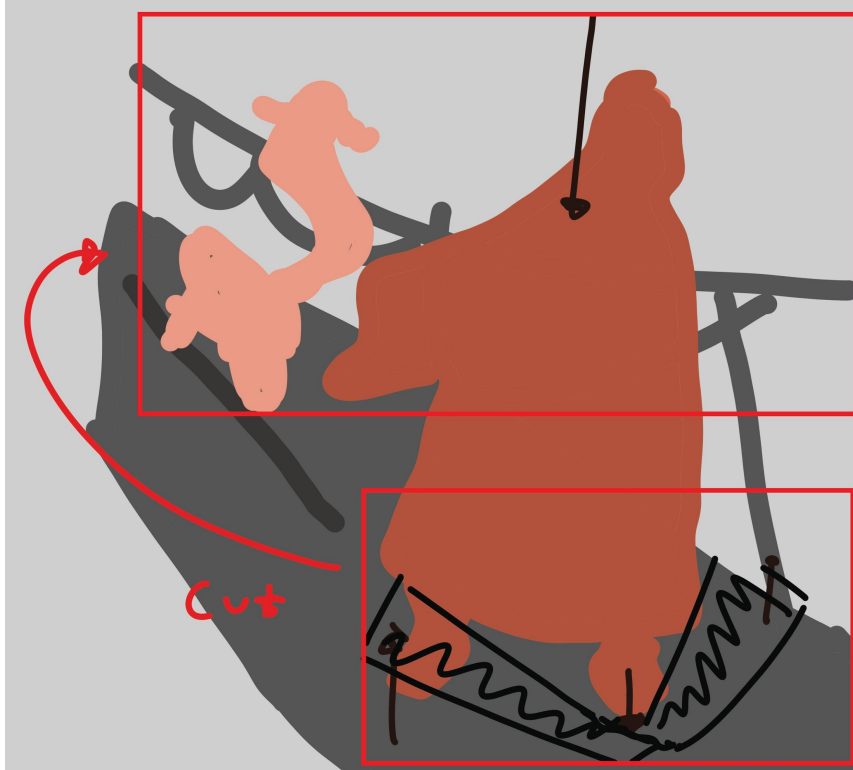
# Storyboard: Shot 1 (0:00-0:11)



## Storyboard: Shot 2 (0:12-0:16)



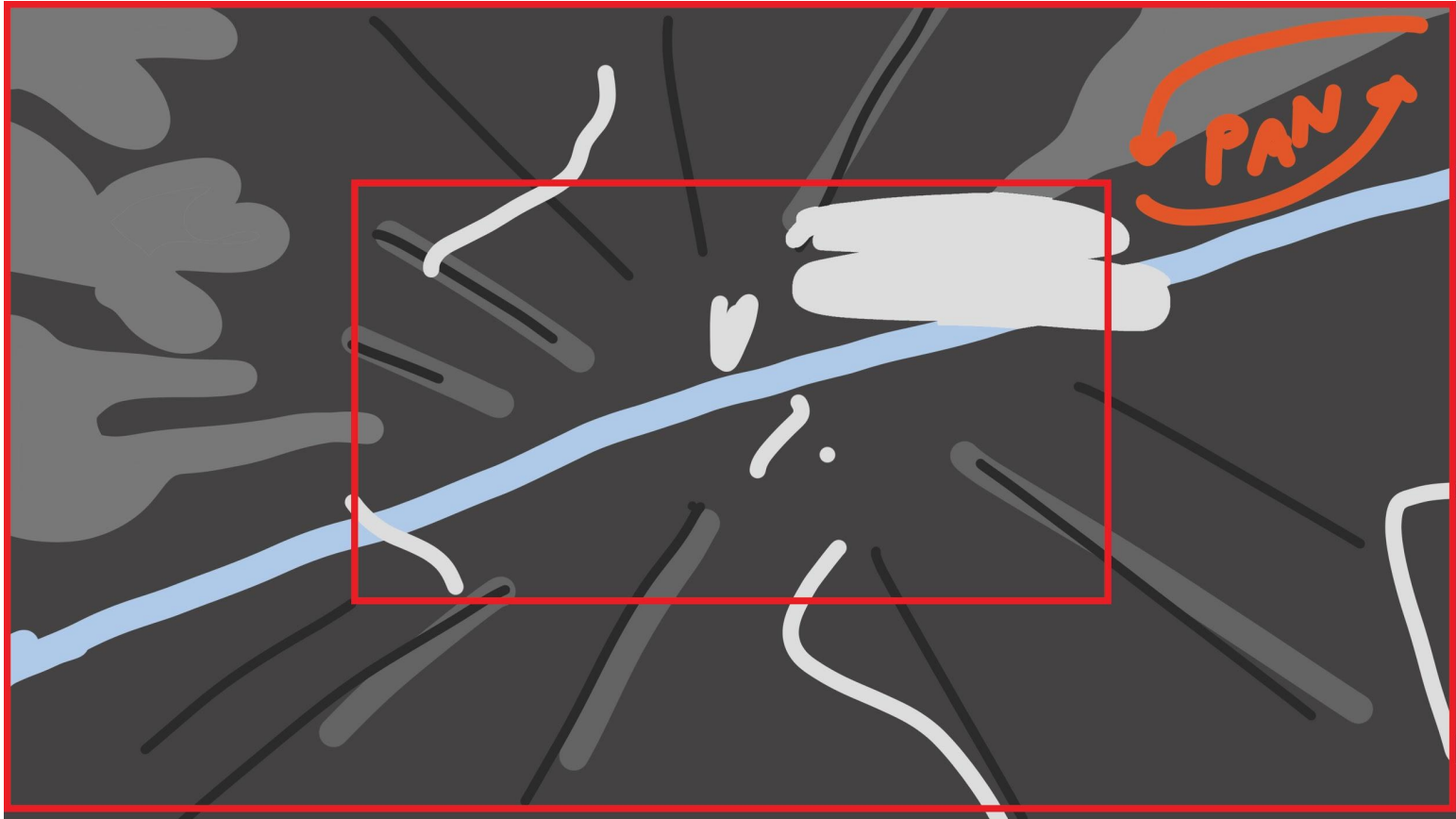
Storyboard: Shot 3 (0:16), Shot 4 (0:17), Shot 5 (0:17)



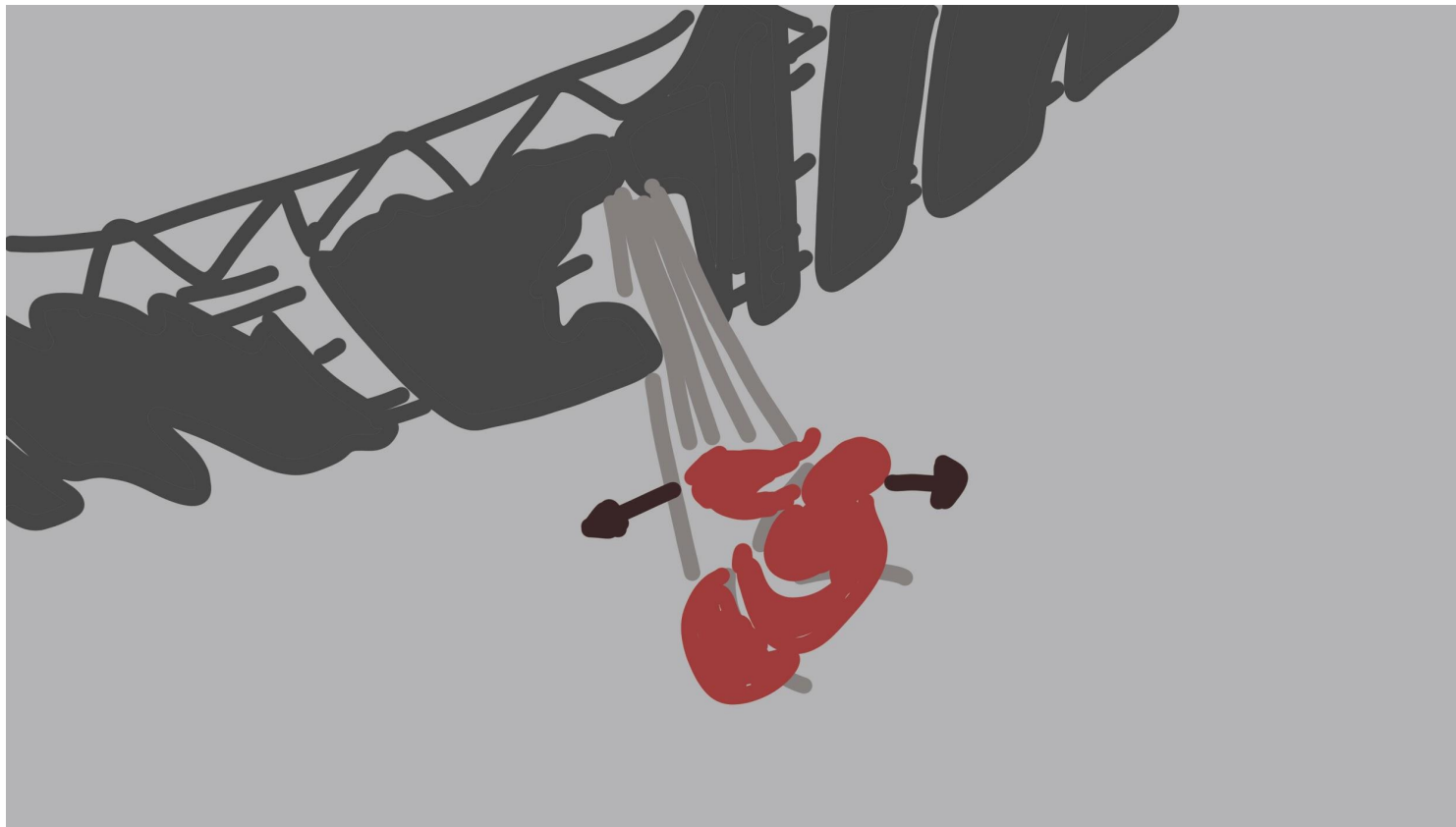
## Storyboard: Shot 6 (0:17-0:18)



## Storyboard: Shot 7 (0:18-0:19)

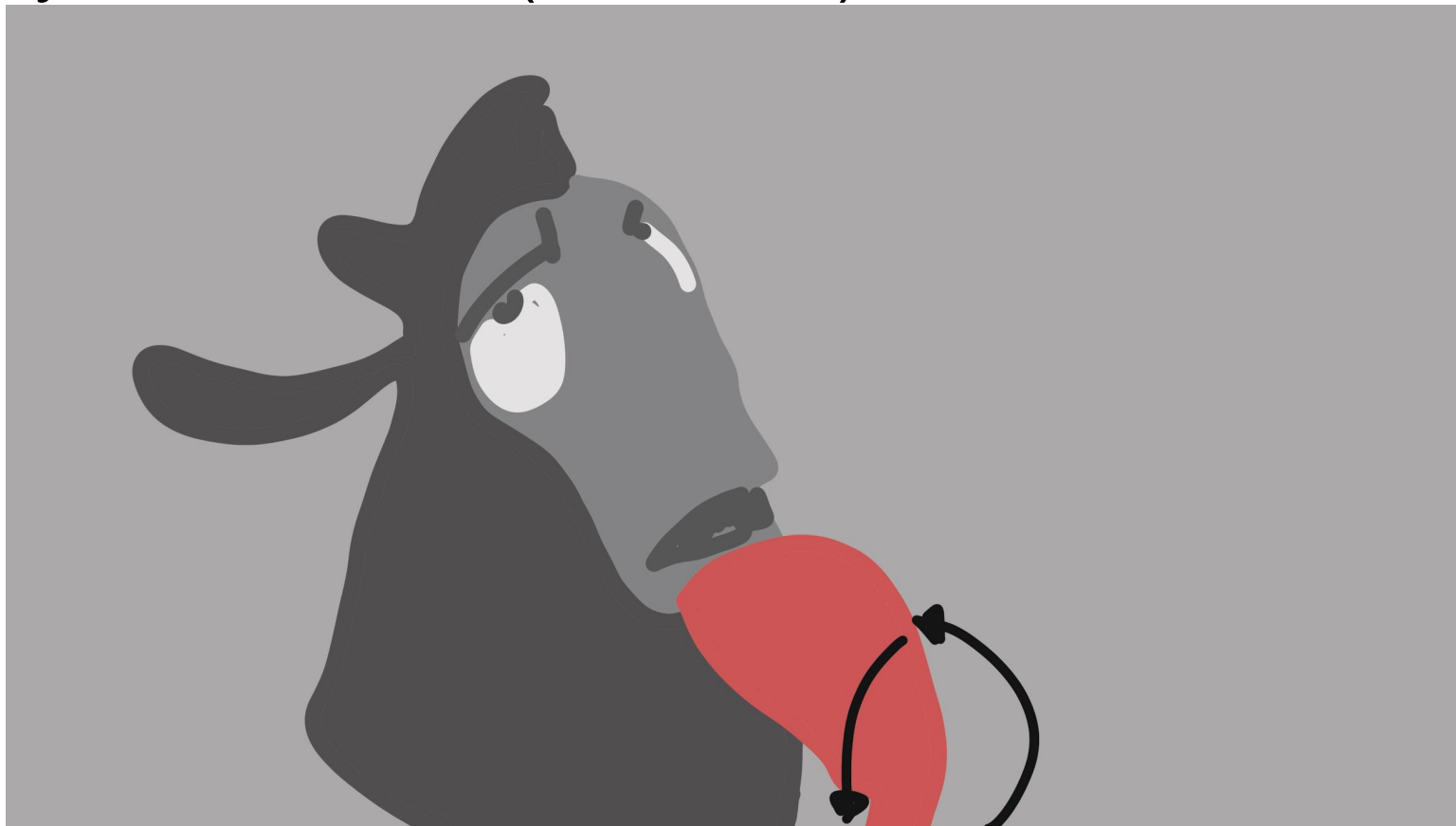


## Storyboard: Shot 8 (0:20-0:21)

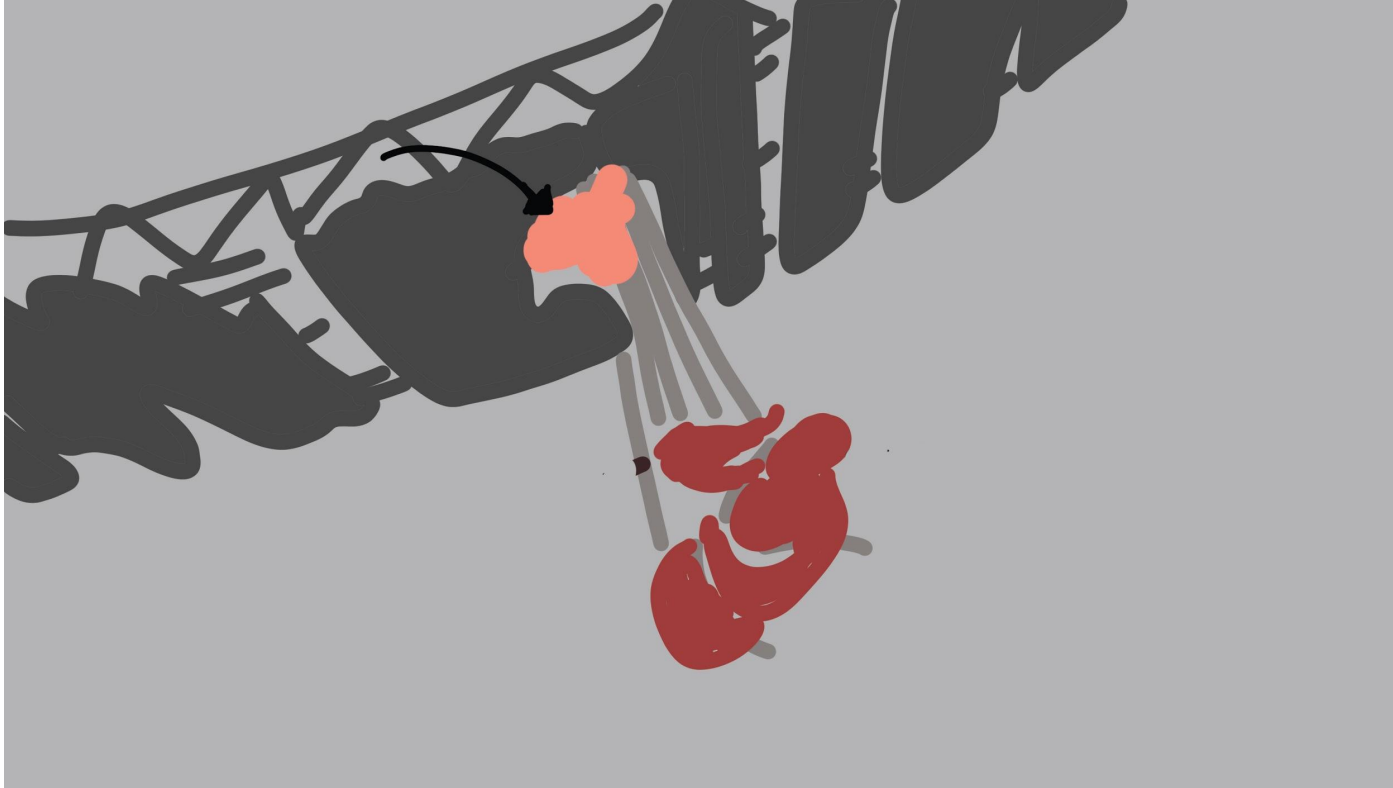




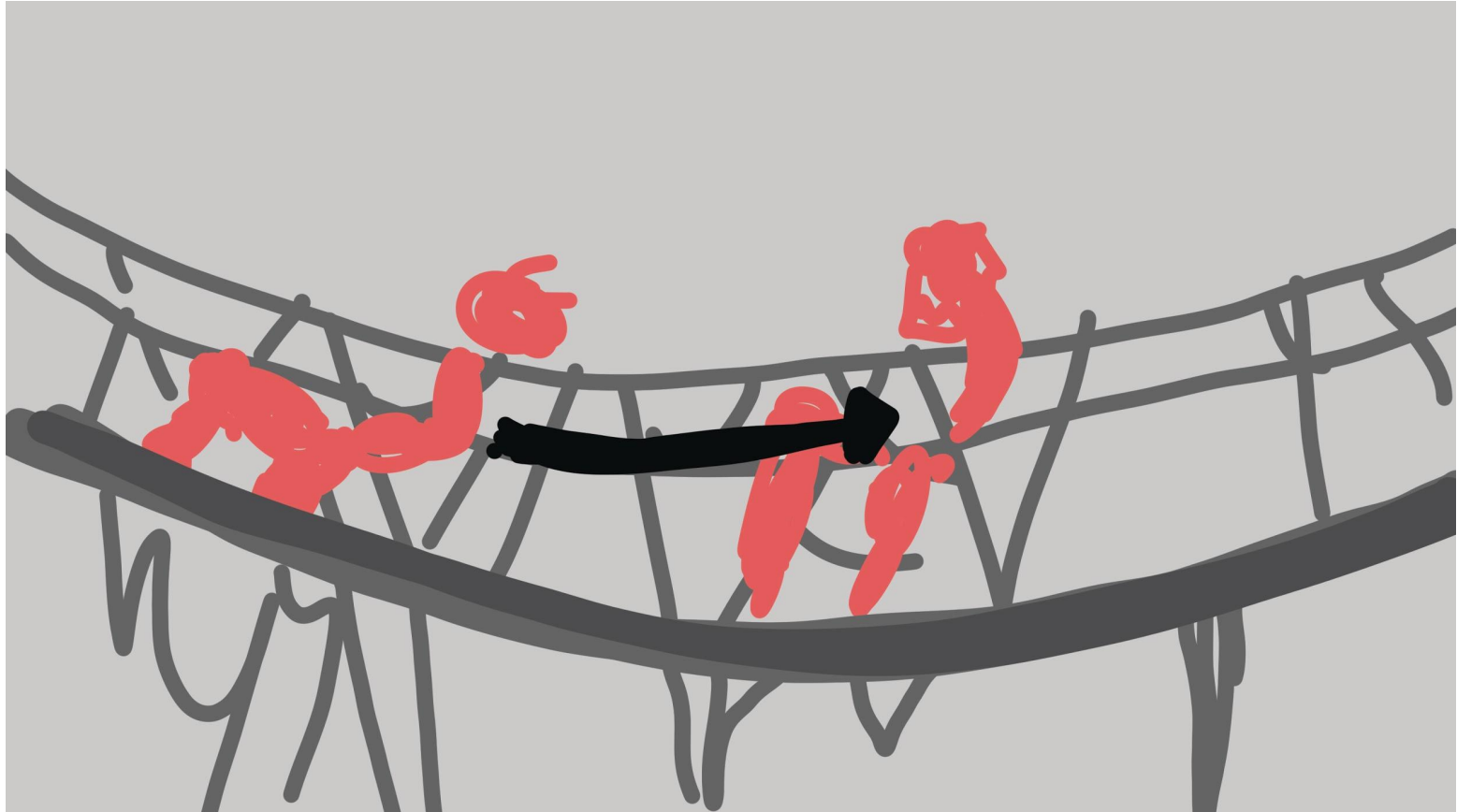
## Storyboard: Shot 9 (0:21-0:24)



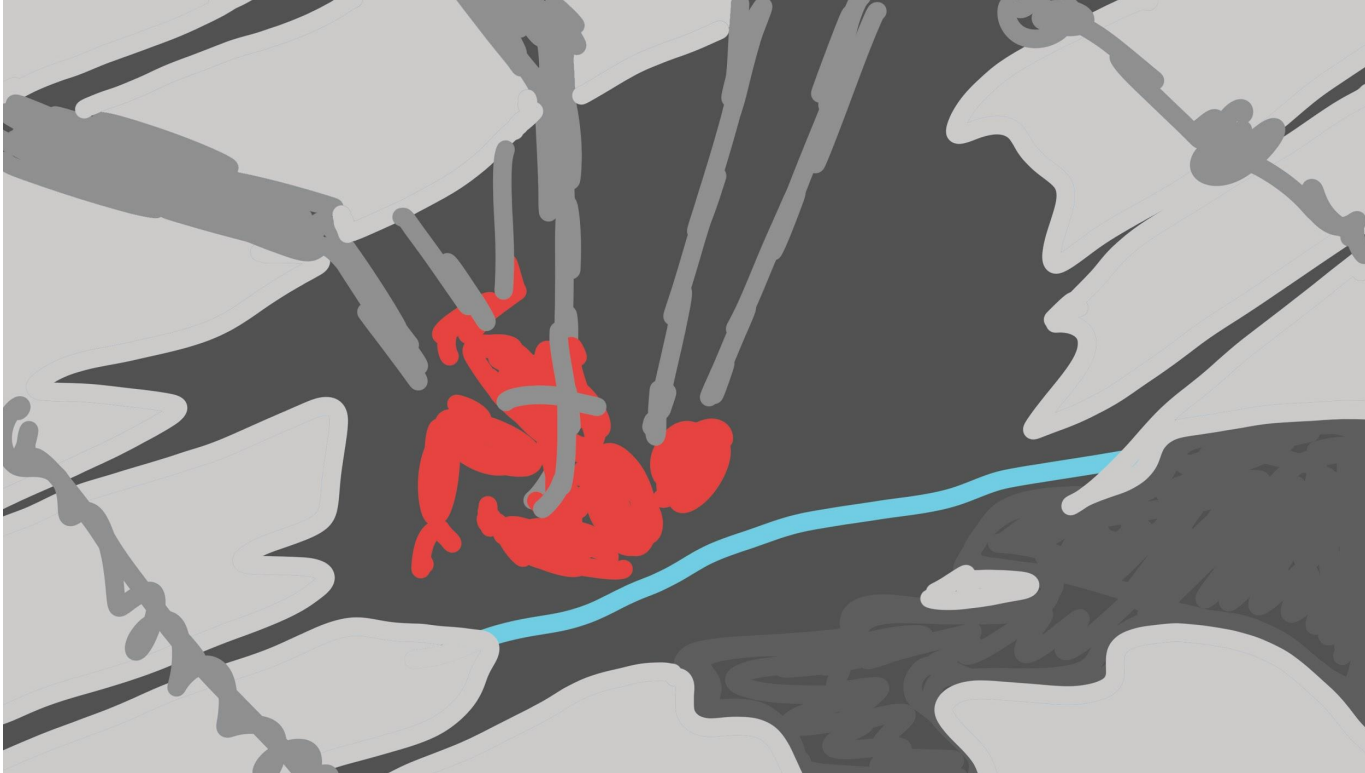
## Storyboard: Shot 10 (0:24-0:26)



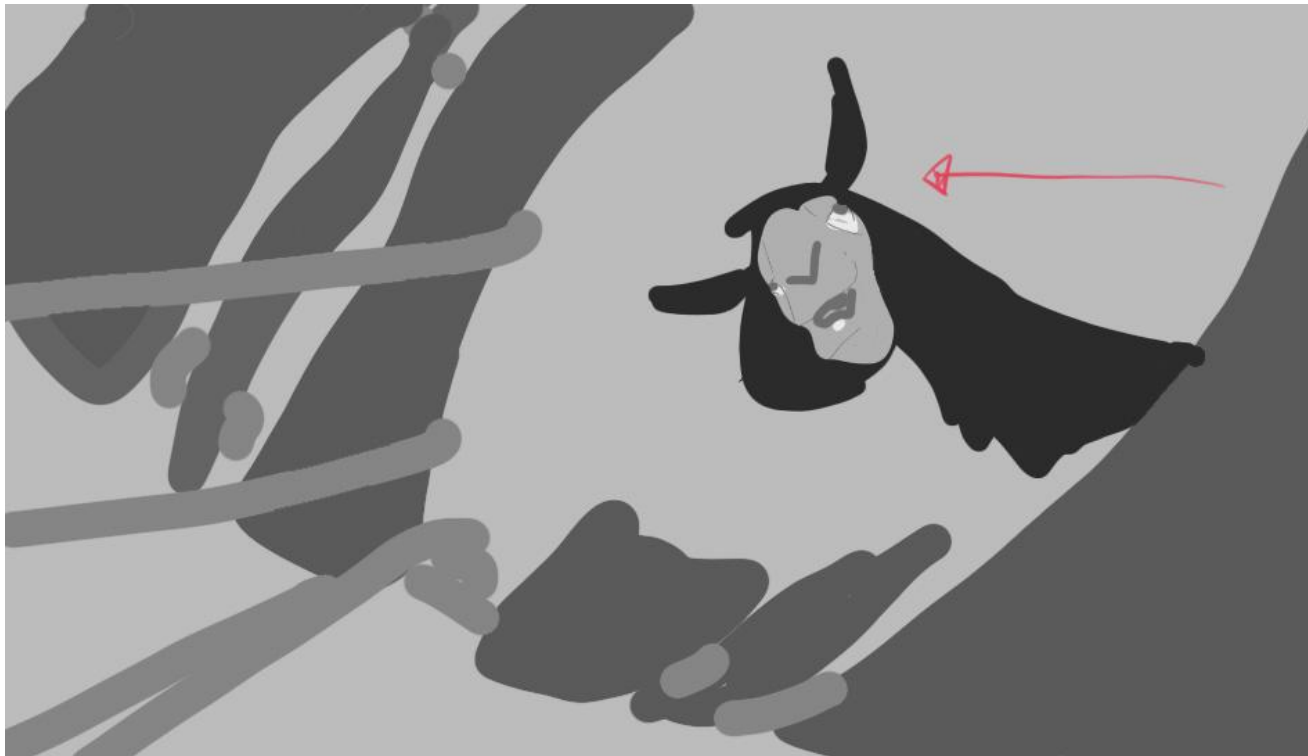
## Storyboard: Shot 11 (0:26-0:28)



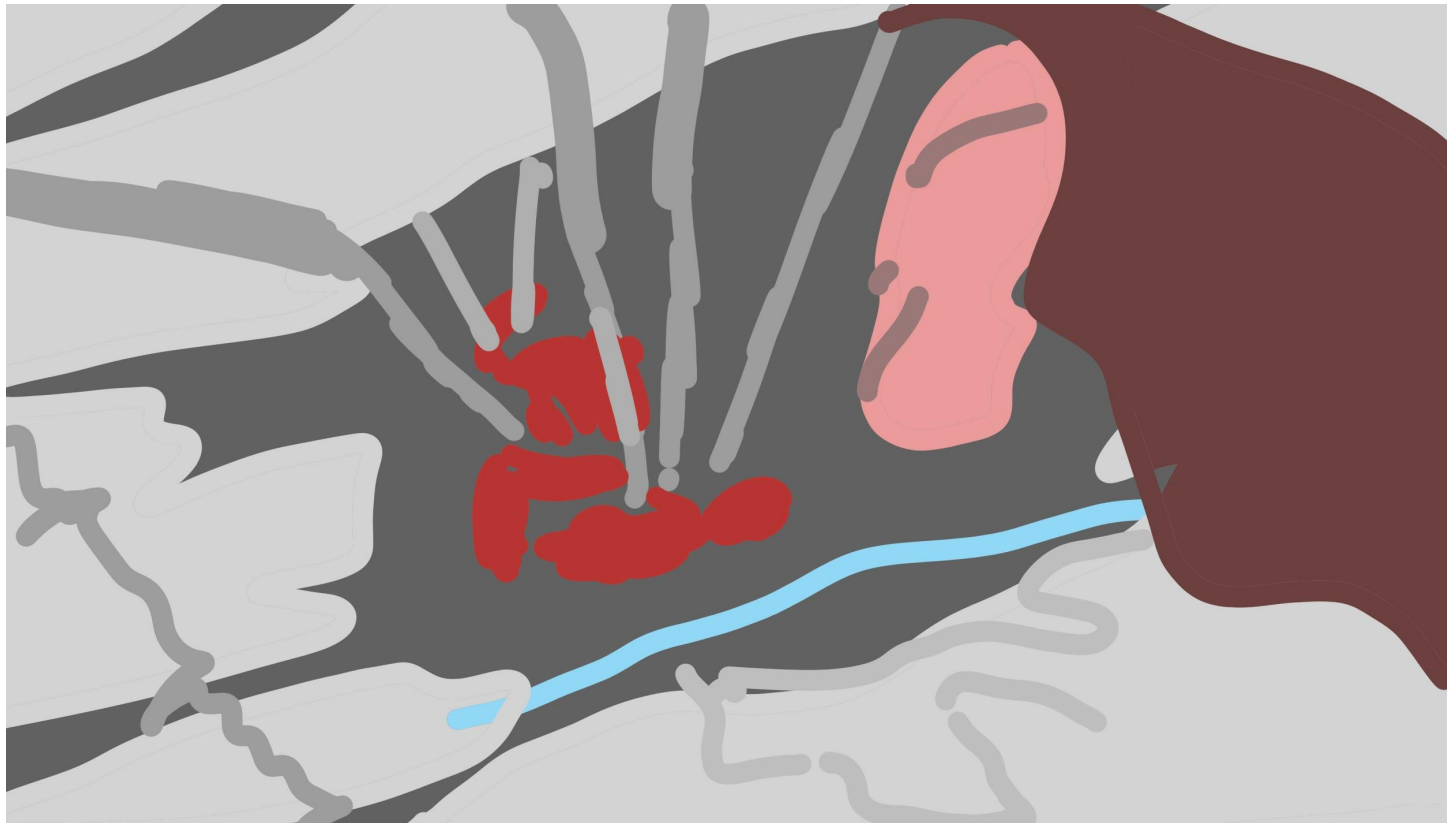
## Storyboard: Shot 12 (0:29-0:30)



## Storyboard: Shot 13 (0:31-0:35)



## Storyboard: Shot 14 (0:36)



## Storyboard: Shot 15 (0:37-0:39)



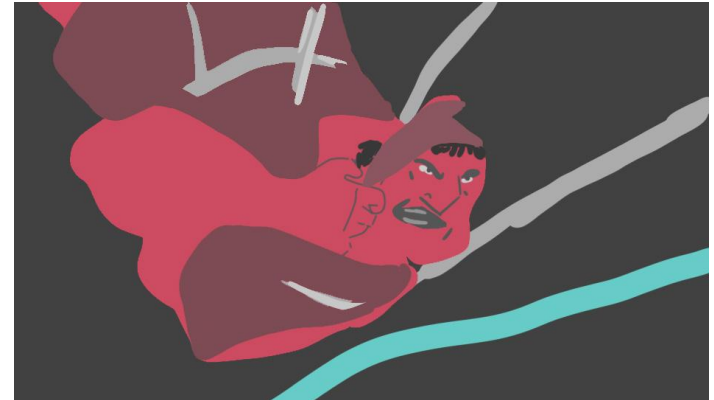
- Storyboard: Shot 16 (0:40-0:41)





# Shot Analysis

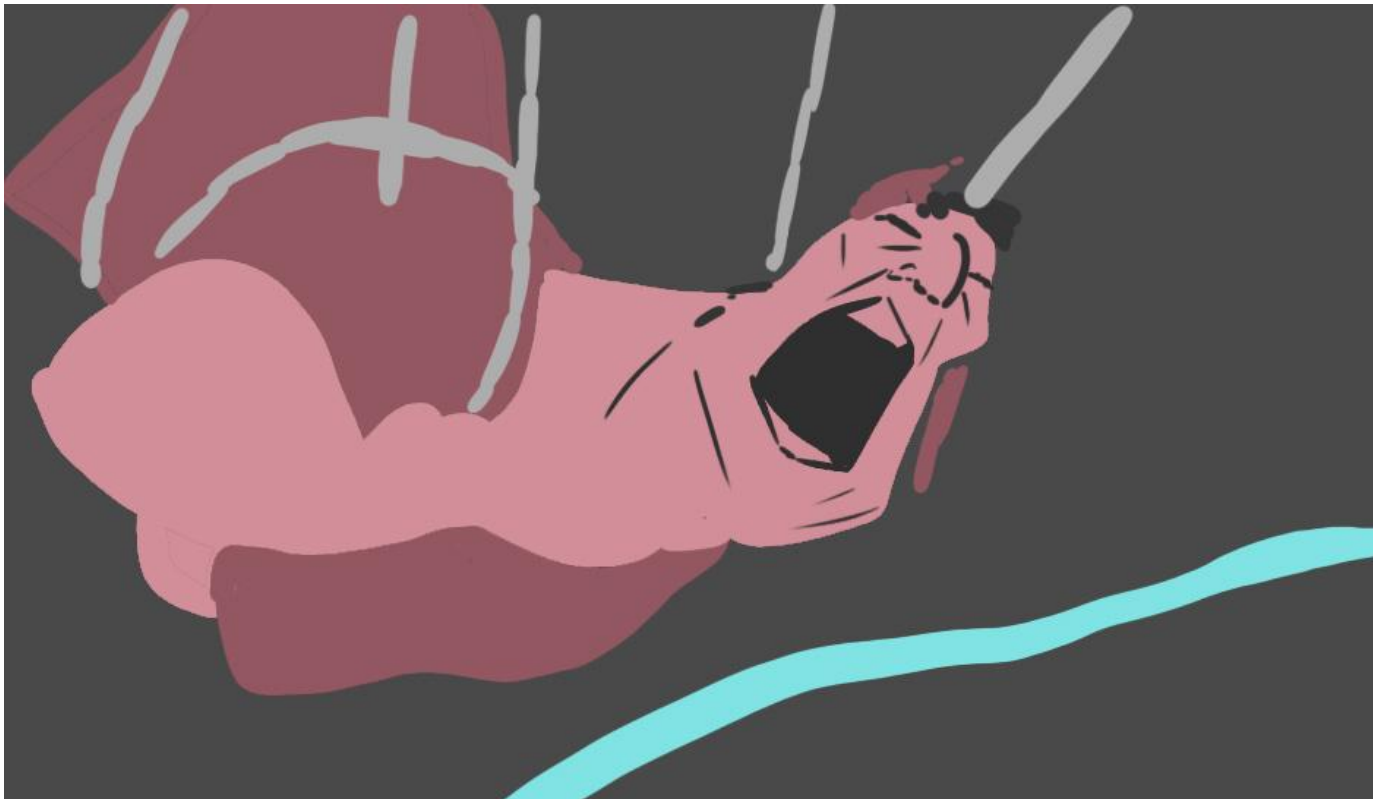
This shot is where Pacha gets angry at Kuzco, because he lied to him and used him and now isn't going to help him. The composition of the shot itself plays with the position of Pacha and Kuzco in the shot, high and low. The framing is the closest the viewer as seen Pacha, this is because the view is experiencing Pacha's realization at the same time as Pacha, and the shot is intense. The shots are getting shorter and shorter as the intensity builds.



## Storyboard: Shot 17 (0:42-0:50)



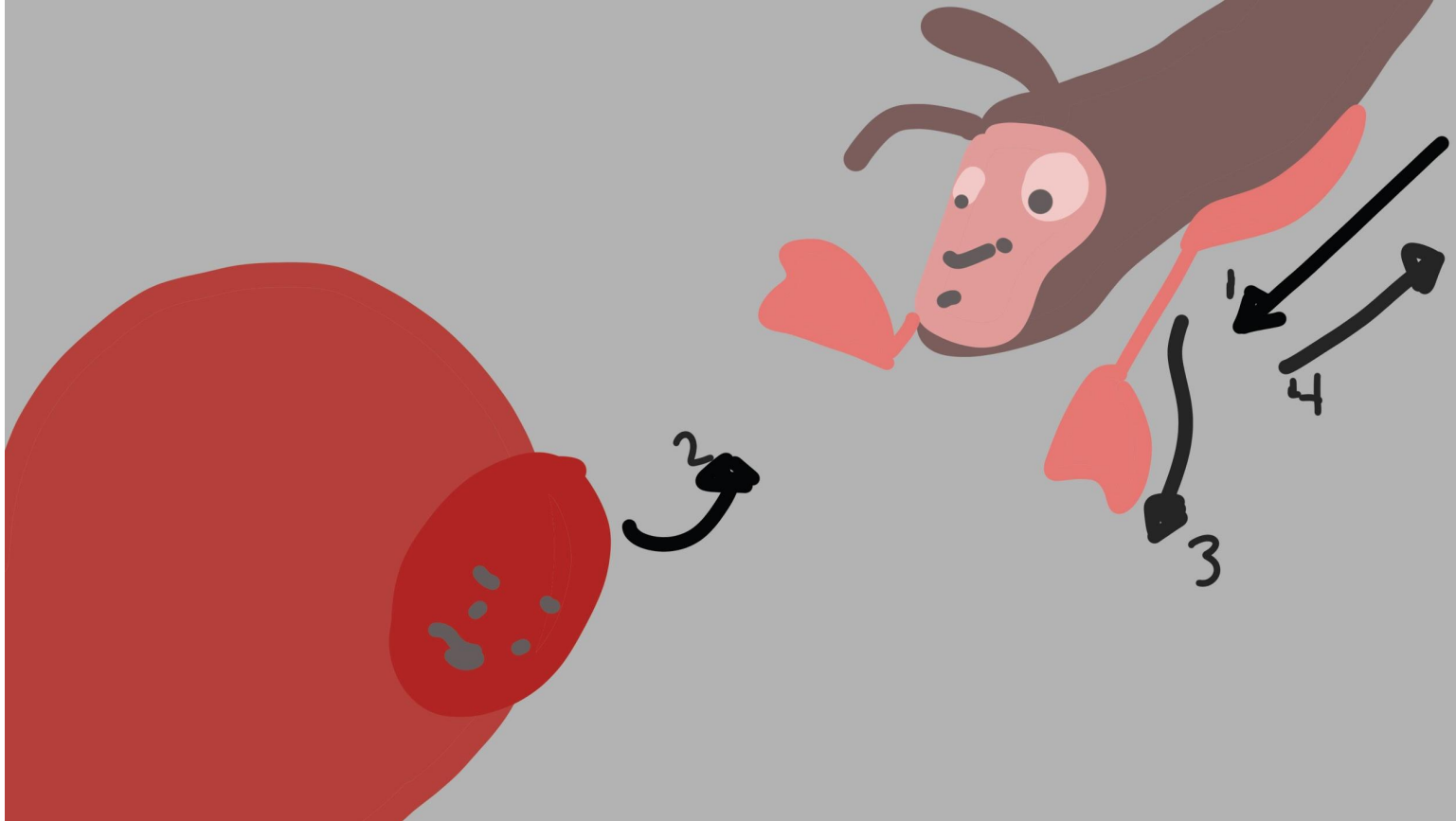
## Storyboard: Shot 18 (0:51)



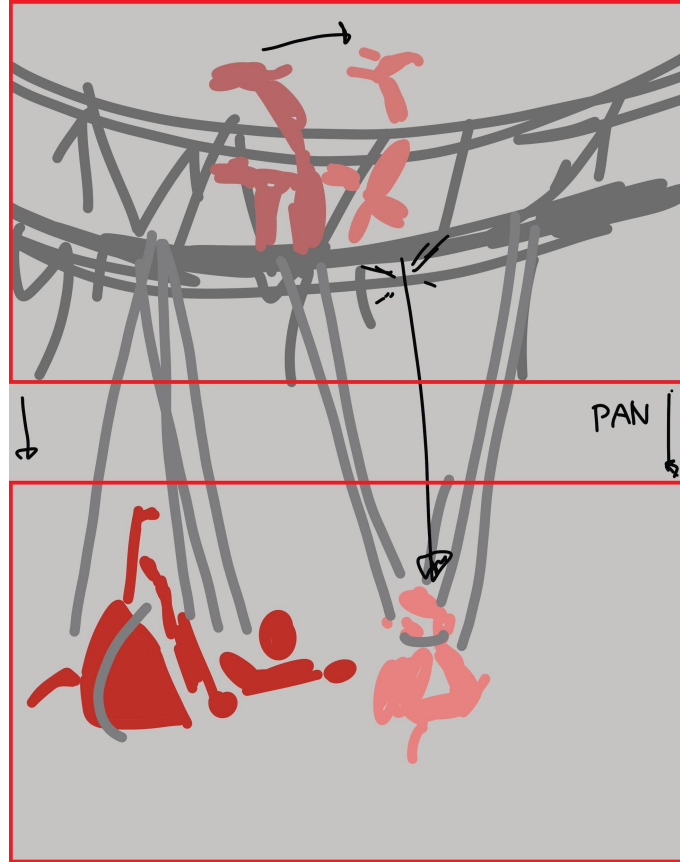
## Storyboard: Shot 19 (0:52-0:53)



## Storyboard: Shot 20 (0:54-0:59)

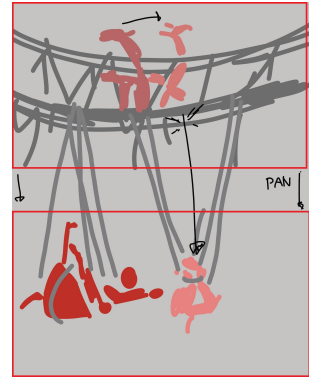


- Storyboard: Shot 21 (1:00-1:06)

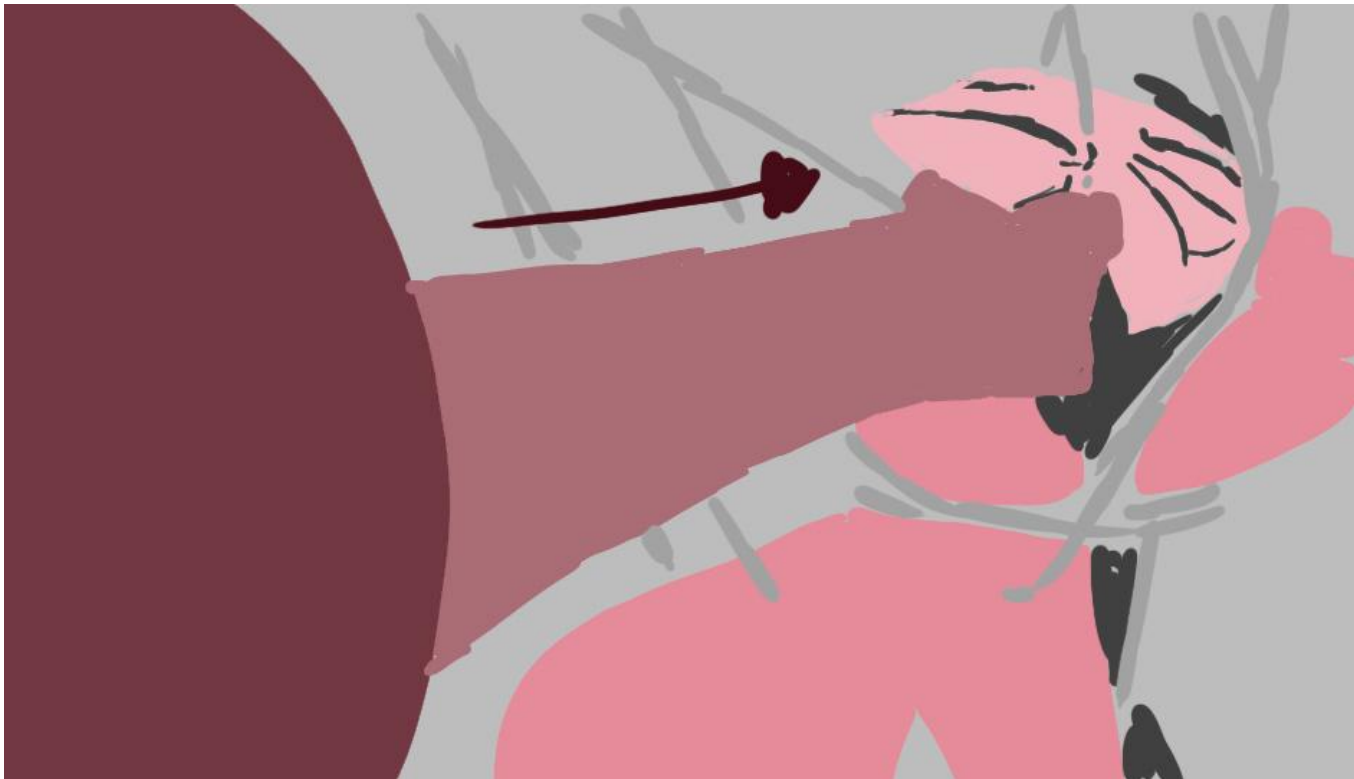


# Shot Analysis

This shot is a surprise turn in the story as Kuzco is now also trapped hanging from the bridge. The composition of the shot is a fast track of how Kuzco is moving down and then up with a bounce. The framing is of Kuzco's whole body because the shot is objective of Kuzco's feelings. The fastness of the shot makes the whole action feel more intense and prepares the viewer for more action in the upcoming shots. The viewer also gets to see the the goodness of Pacha when he asked if Kuzco is ok.



## Storyboard: Shot 22 (1:06-1:09)





- Storyboard: Shot 23 (1:10-1:11)



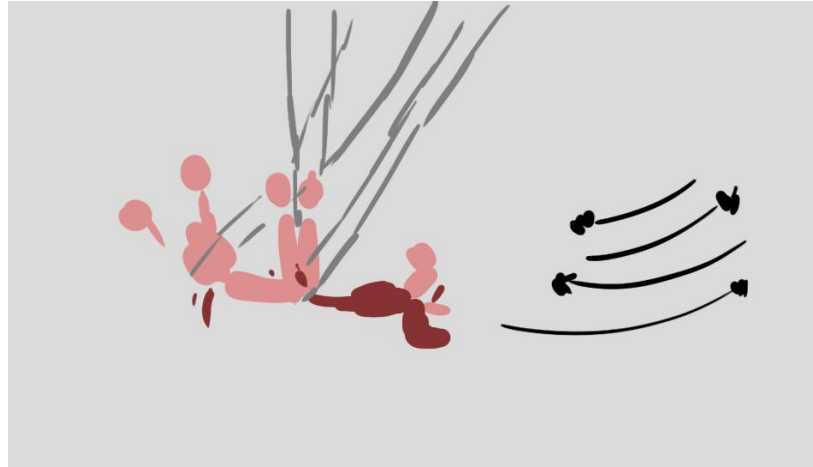
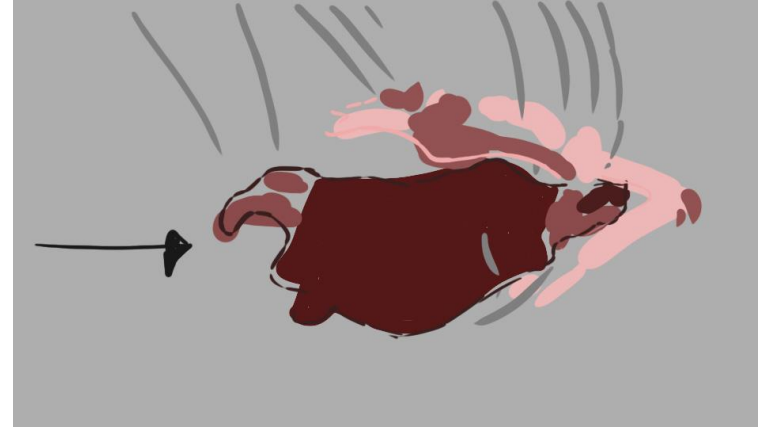
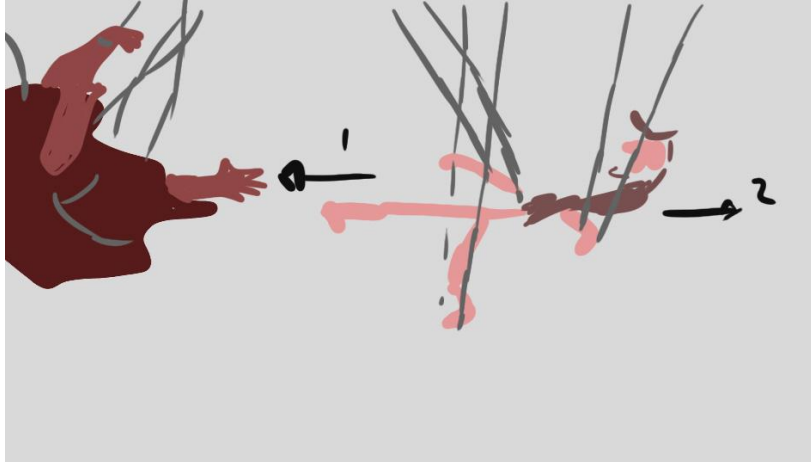
# Shot Analysis

In this shot the result of the first punch is shown. This advances the story by showing how violence will be treated and to get the viewer ready for more action/violence. The silly sound effect plus the pinwheel motion makes the intense punch more cartoony, and childish. This is the guideline of how physical violence will be handled, in this case with humor. The composition is straight on and the framing is full body so the viewer can quickly understand the gag of the motion, and focus on the action itself. The camera motion of the close up of the punch to the full body is done on the punch and with the help of a sound effect to make the transition smooth.

## Storyboard: Shot 24 (1:12)



# Storyboard: Shot 25 (1:13-1:20)



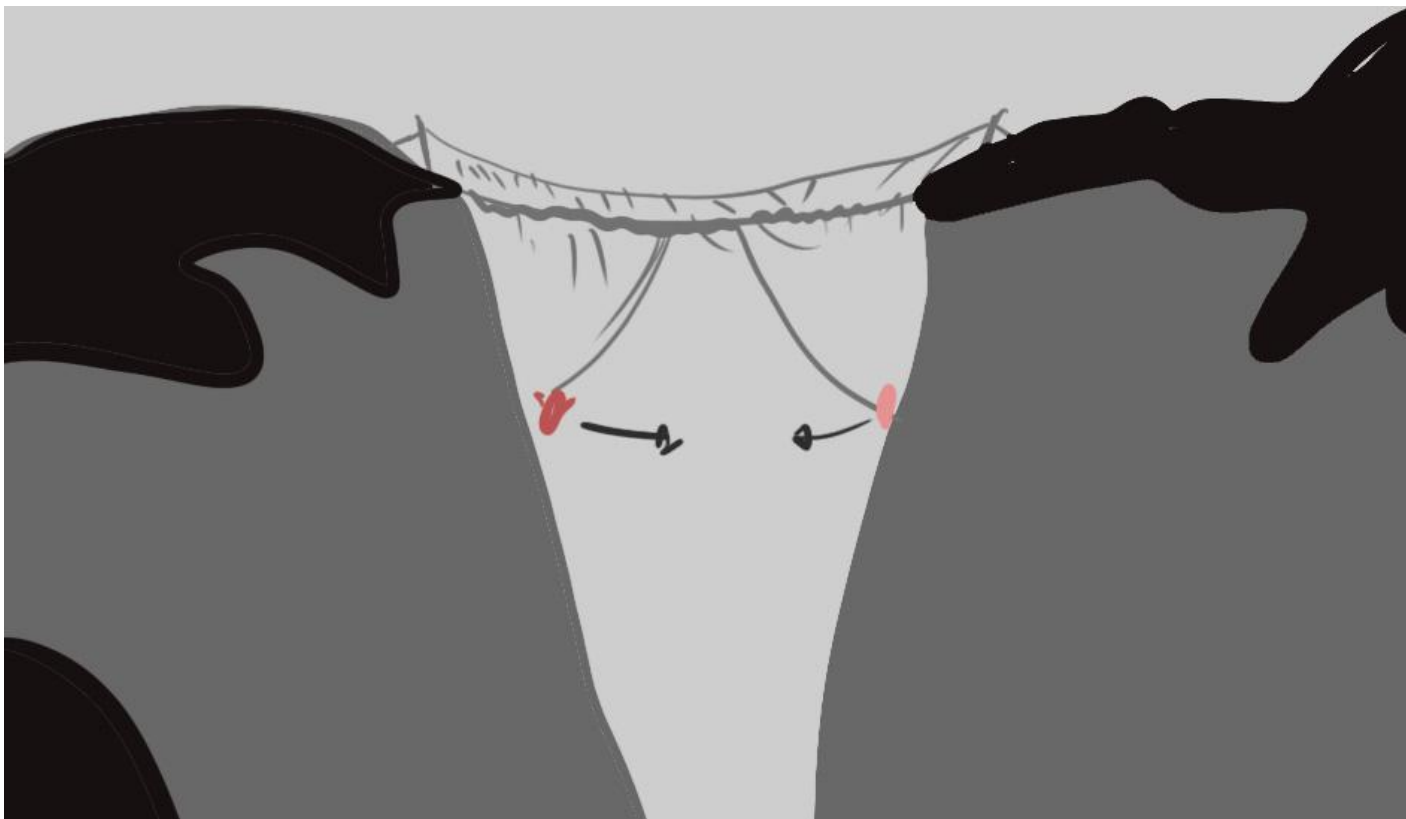
## Storyboard: Shot 26 (1:21)



## Storyboard: Shot 27 (1:22-1:25)



## Storyboard: Shot 28 (1:26-1:27)



## Storyboard: Shot 29 (1:28)





## Storyboard: Shot 30 (1:29-1:32)



## Storyboard: Shot 31 (1:32-1:35)



## Storyboard: Shot 32 (1:36-1:38)



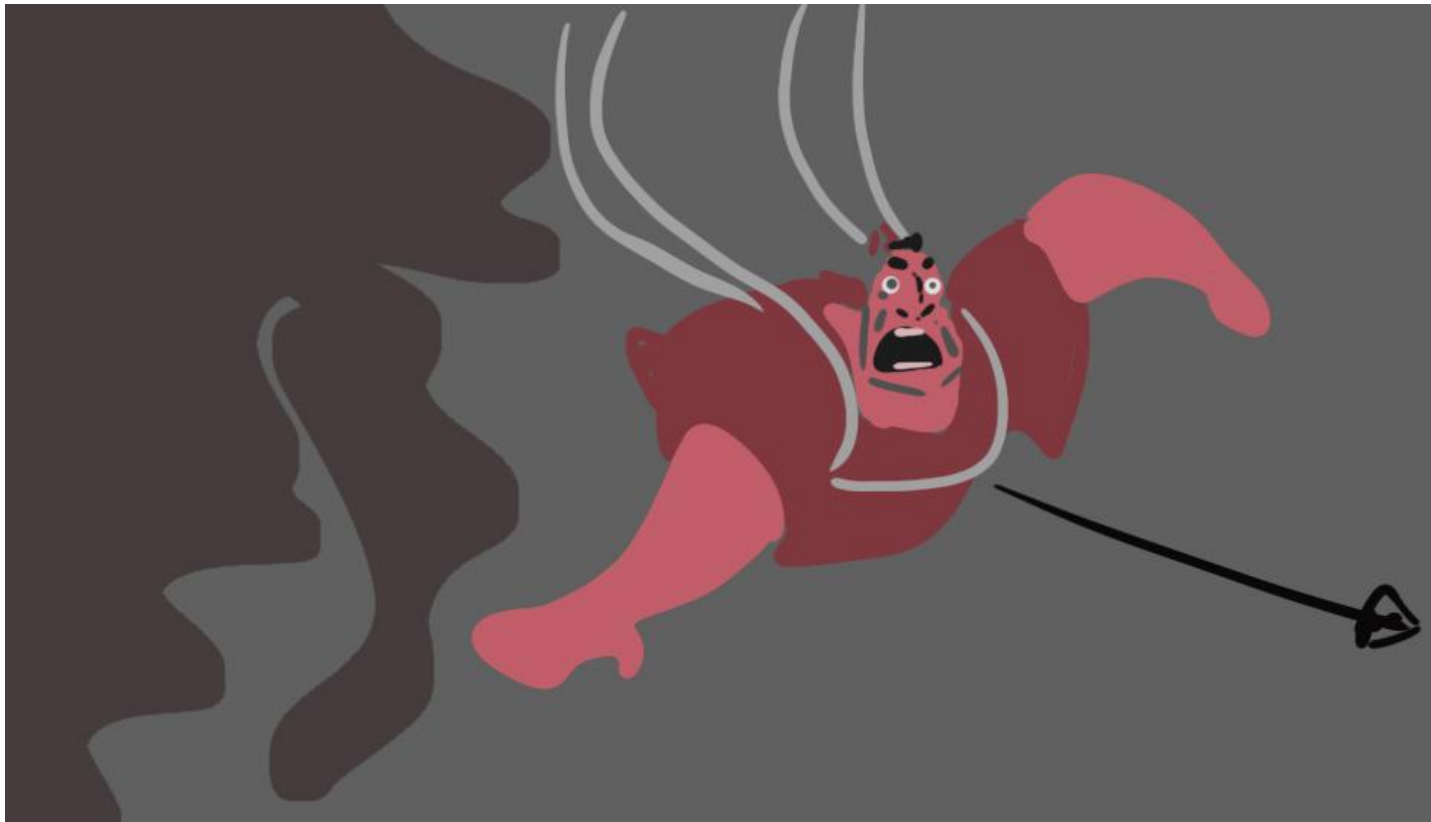
## Storyboard: Shot 33 (1:39)



## Storyboard: Shot 34 (1:40)



## Storyboard: Shot 35 (1:41)



## Storyboard: Shot 36 (1:42)

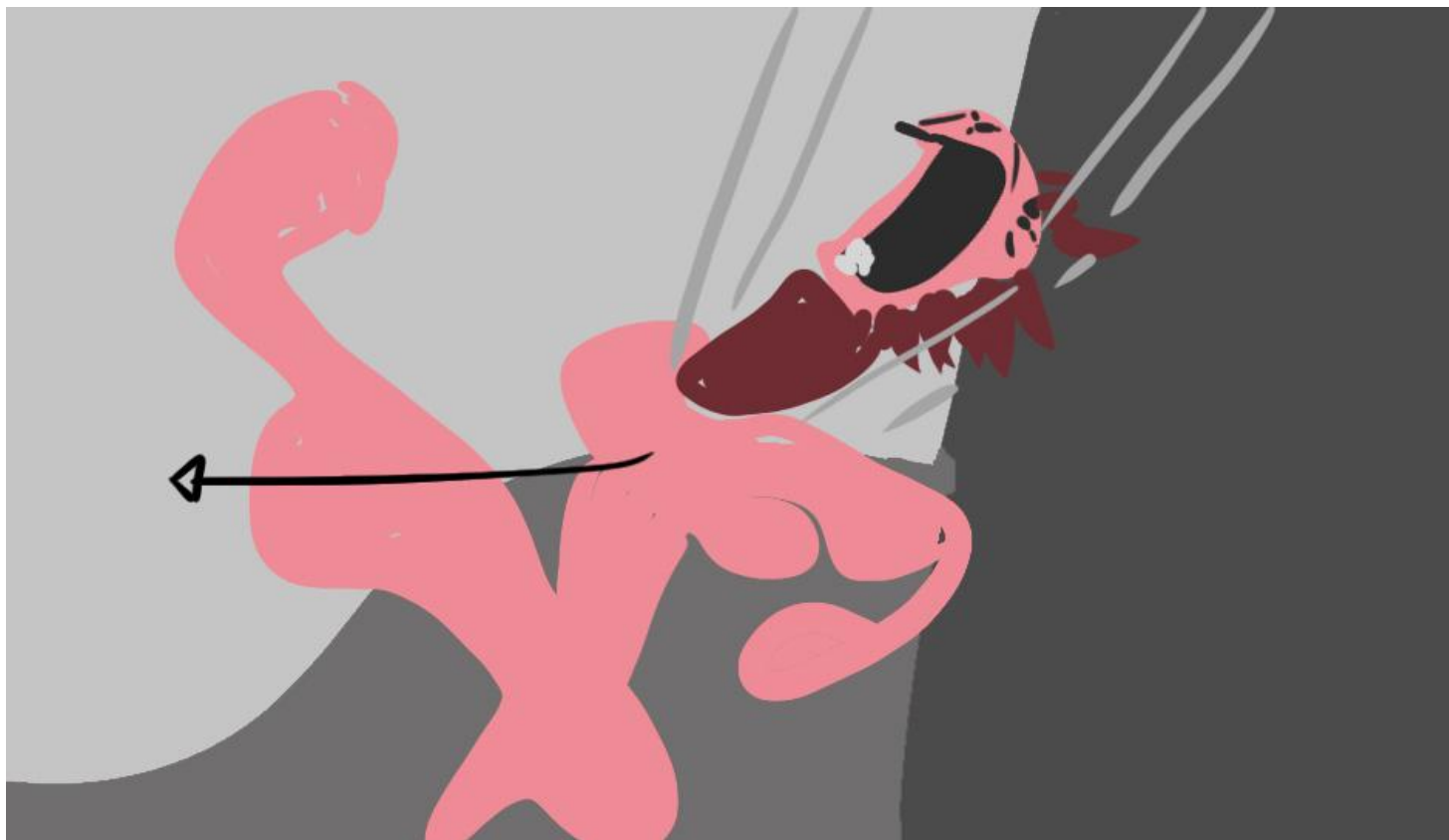


## Storyboard: Shot 37 (1:42)





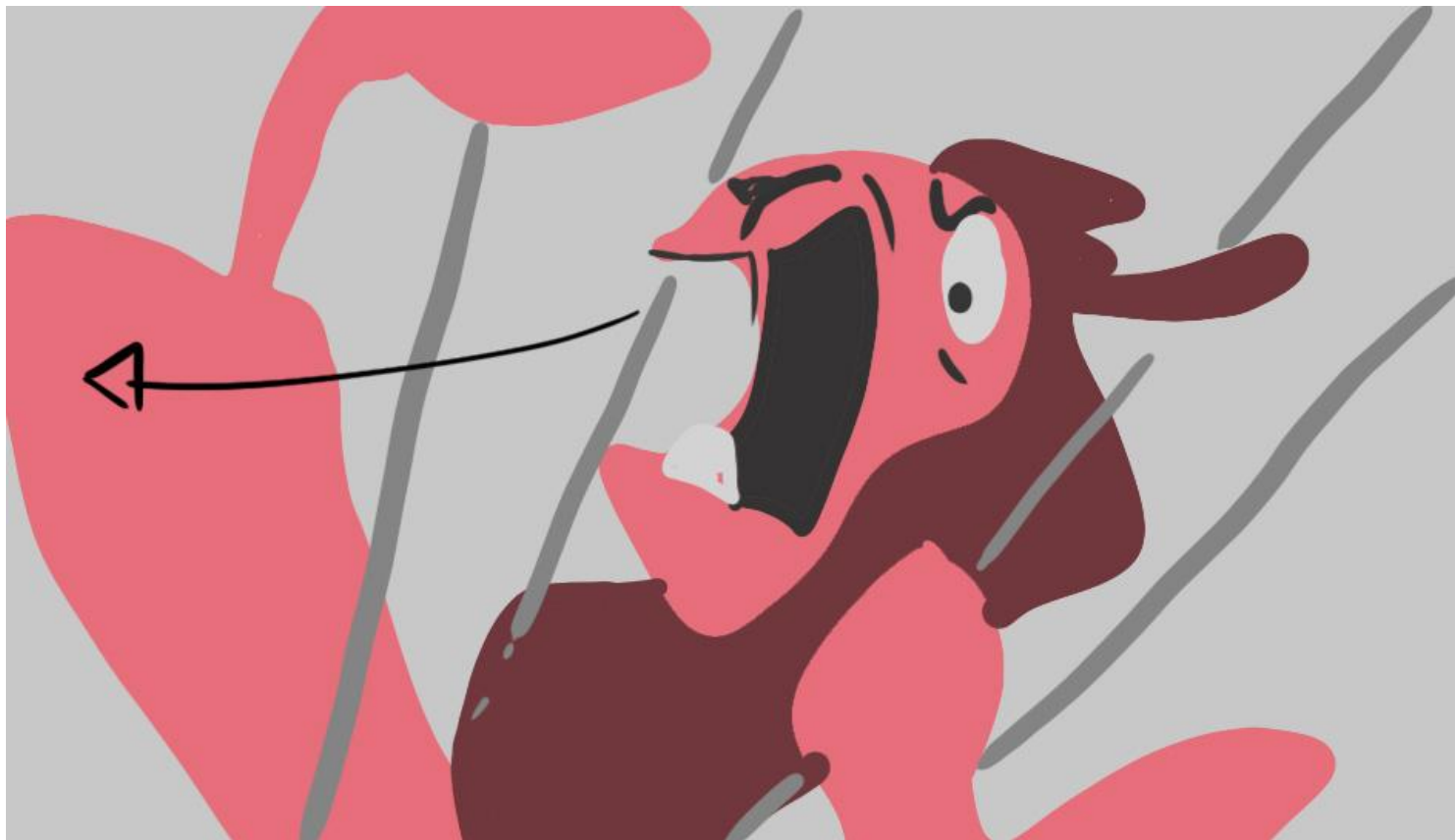
## Storyboard: Shot 38 (1:43)



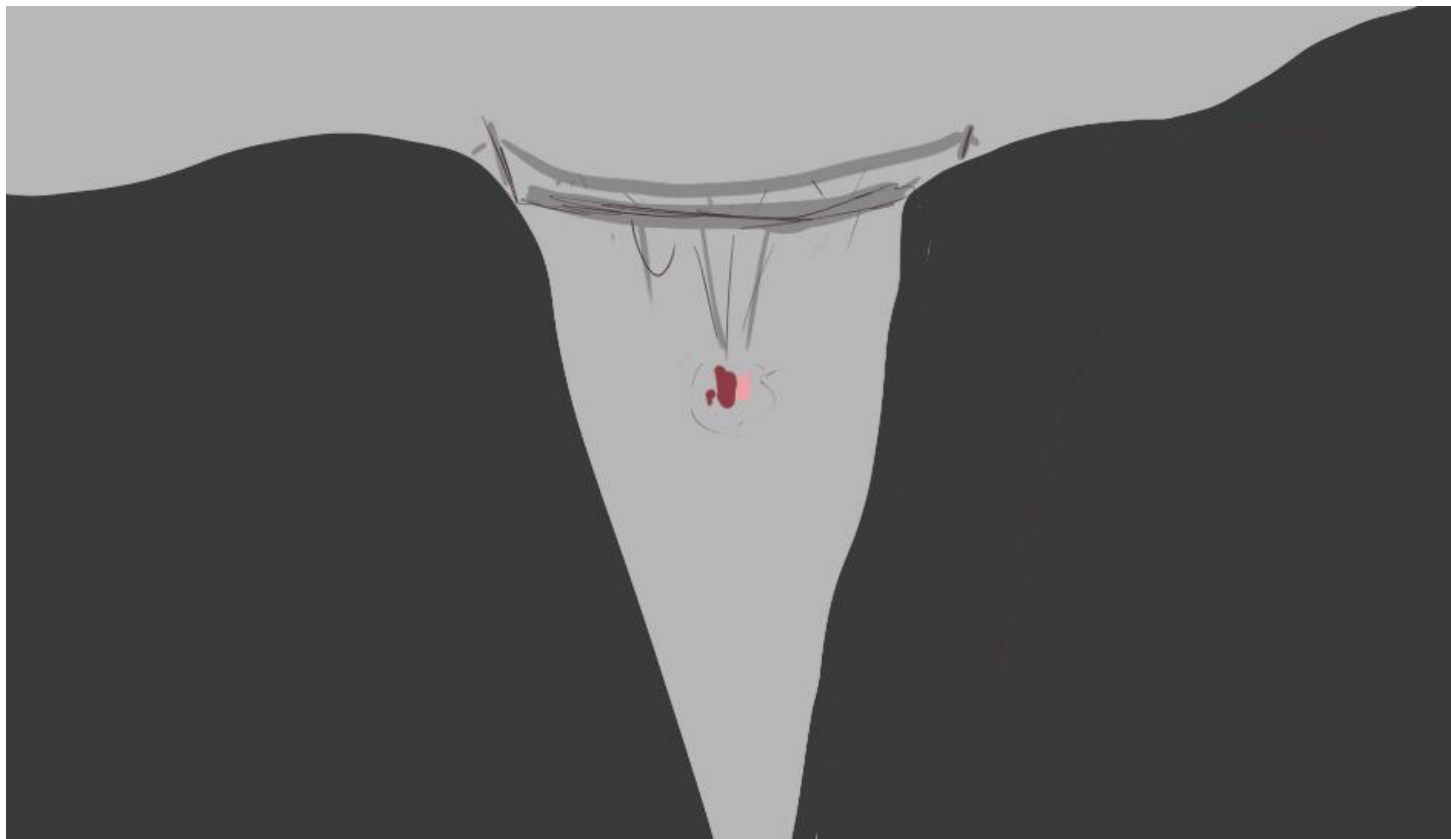
## Storyboard: Shot 39 (1:43)



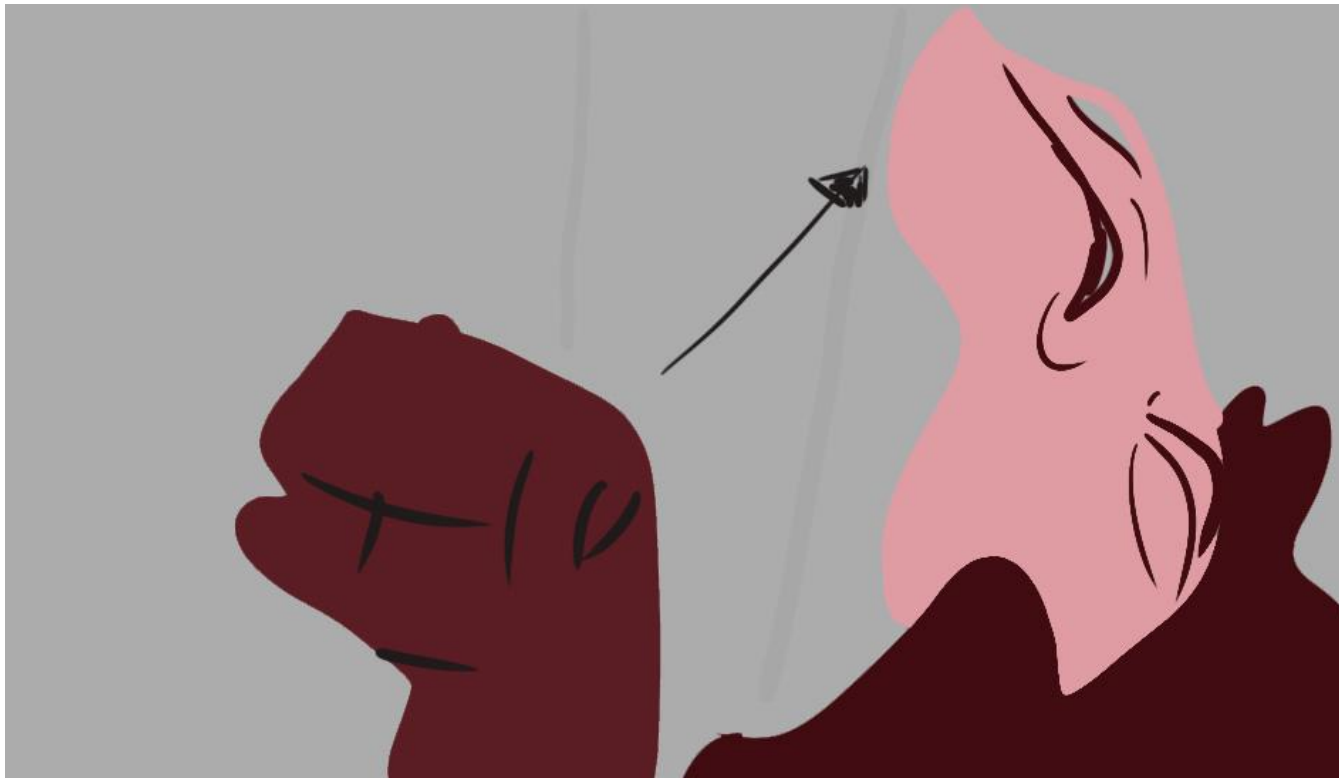
## Storyboard: Shot 40 (1:43)



## Storyboard: Shot 41 (1:44-1:45)



## Storyboard: Shot 42 (1:46)



## Storyboard: Shot 43 (1:46)



## Storyboard: Shot 44 (1:47)



## Storyboard: Shot 45 (1:47)





- Storyboard: Shot 46 (1:48-1:49)

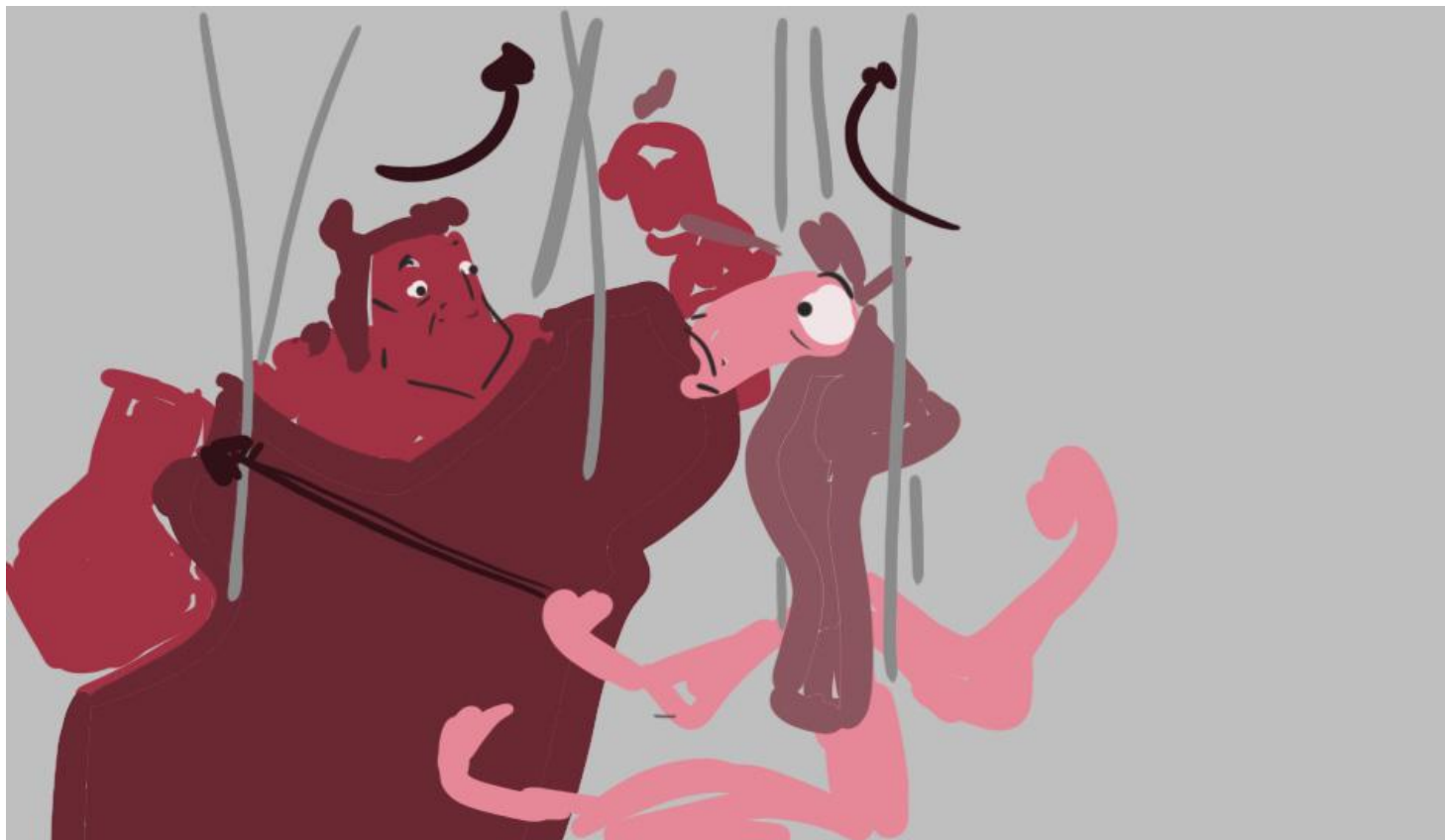


# Shot Analysis

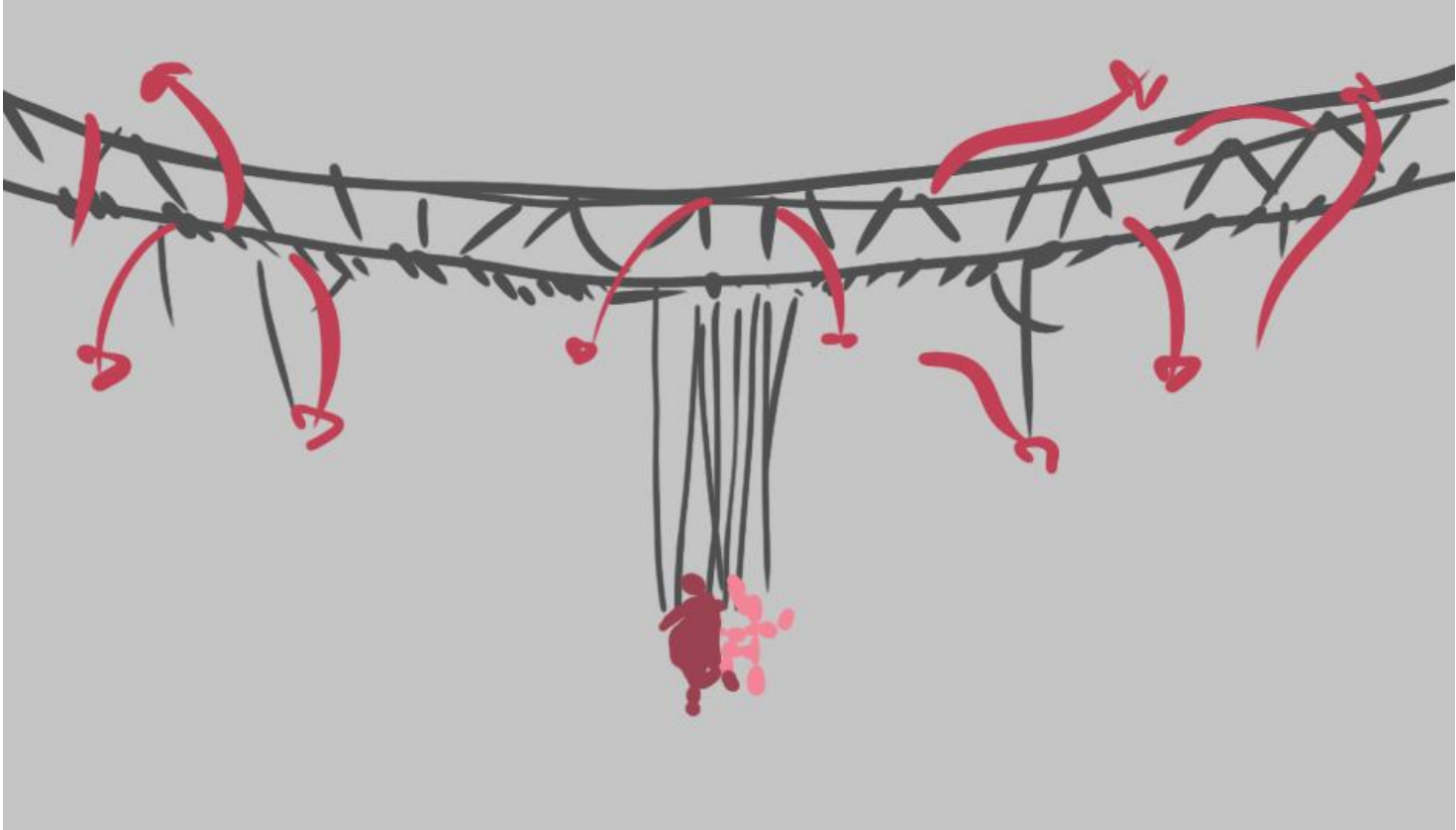
Shot 46 shows the fight of Kuzco and Pacha up close with both hurting each other at the same time. This close up shows all the anger of both characters and is like a reward to all the build up before. The composition shows only the parts of the body being hurt ( the body bit by the mouth and the ear pulled by the hand). The framing is up close and very fast motion to show how personal and intense this action is.



## Storyboard: Shot 47 (1:49-1:52)

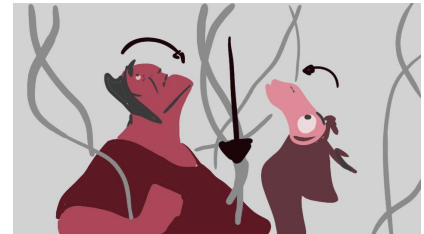


- Storyboard: Shot 48 (1:52-1:54)



# Shot Analysis

This shot shows how the story is changing from an air fight to a classic falling scene. Both the viewer and Kuzco and Pacha are looking at the bridge as it breaks apart. The composition of the shot is straight on and the framing is long. This allows the viewer to take in the entire action of the bridge breaking and quickly understand it. The camera motion from Kuzco's and Pacha's face to the entire scene and then back again allows for the release of information ( first the characters notice a sound, then the viewer sees the bridge breaks and then the viewer sees the reaction of the characters).



## Storyboard: Shot 49 (1:55-1:56)



## Storyboard: Shot 50 (1:56-1:57)

