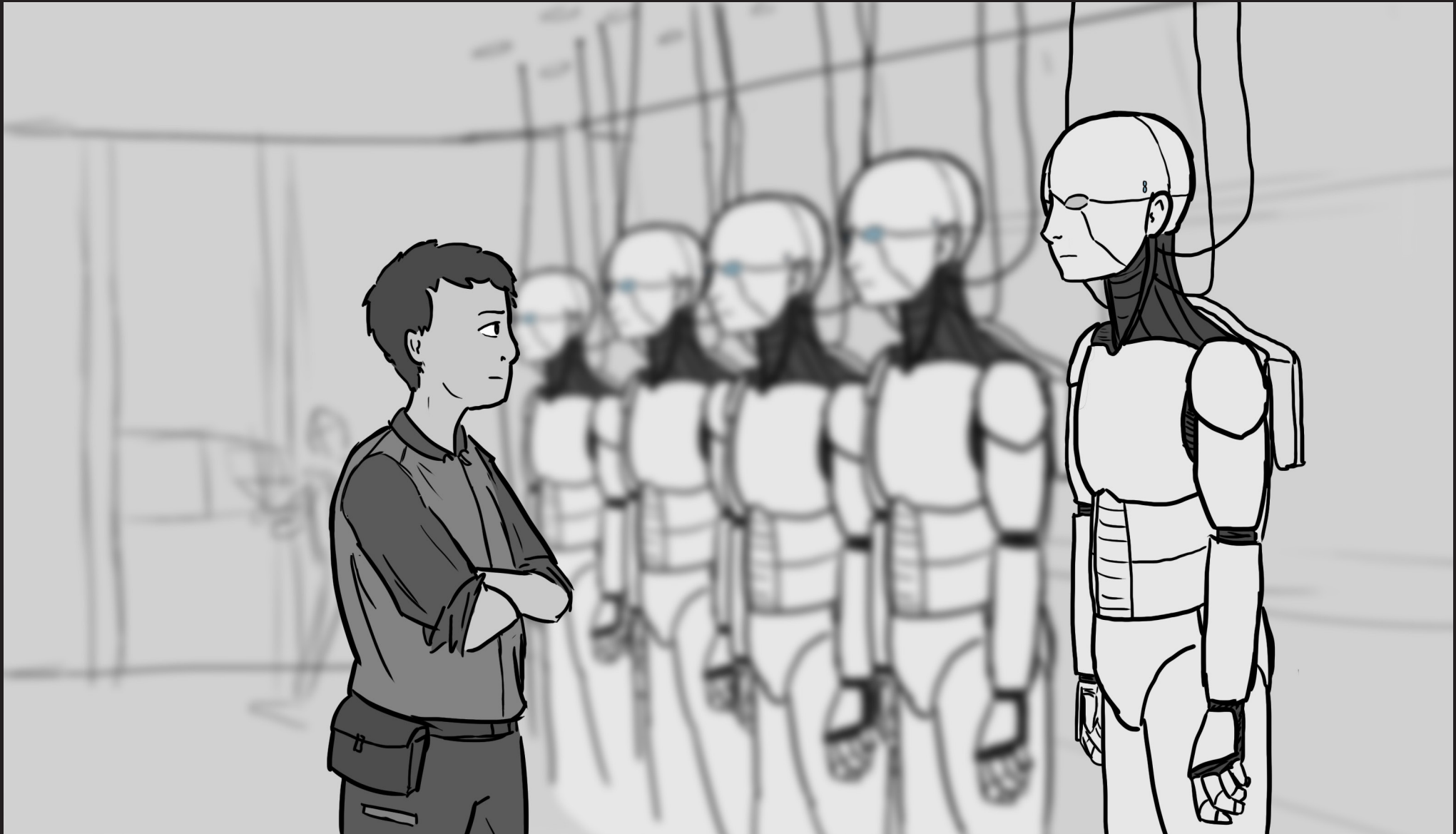


# Valkyrie



A UW-Stout Honors College Project by Anna Davel

# Introduction

As a part of UW-Stout's Honors College program, I had to complete a self-driven project along with the aid of a faculty mentor. For my project, I wanted to investigate storyboarding. Storyboarding is part of the previsualization process of planning a film, and is a series of images that illustrate what shots will occur within a sequence of that film. I am interested in storyboarding as a possible career choice and wanted to explore it more than I have in class. I chose to make a series of three storyboards, each one centering around a different topic. The three themes that I decided to explore were worldbuilding, drama, and action. Each of these scenes would focus on a different component of an overall story, all of the scenes taking place at the beginning of a story and leading into one another. For example, the worldbuilding scene focuses on the technology the story centers around, the drama scene highlights the interaction between the two main characters, and the action scene follows the events of a fight. To help me in this adventure, I had two mentors, Jesse Woodward and Kimberly Delain. We met over video chat and in person to discuss the story, designs, and storyboards. I would then make changes based on our critique. Their aid in this journey has been tremendous and I am very grateful to have had their guidance.



# Story Synopsis

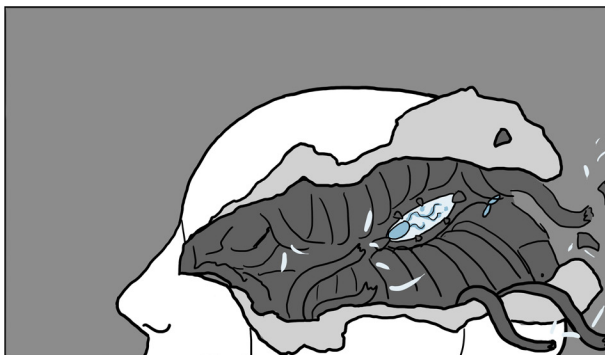
In a war-torn world, the human population has suffered massive casualties due to the terrible spread of the conflict. To counter this and continue the fight, scientists have developed a way to take the consciousnesses of human soldiers upon death and transfer them into an android host. This process can be repeated many times and is achieved through a transmitter placed inside each android that beams the soul back to the floating fortress known as Valhalla. There, the scientists, strategists, and war experts known as Valkyries tend to the androids and make sure that the process is running smoothly. The opposing side is made up of similar human-turned-android soldiers known as Draugar, but due to an imperfect system, they have very little recollection as to who they are and are driven by a blind, destructive rage. These armies are commanded by Jarls, who are not as consumed by berserk nature as the others and whose host androids are physically larger and stronger. This story centers around an engineer Valkyrie named Mia, and an android soldier named Jude.

# Worldbuilding Scene

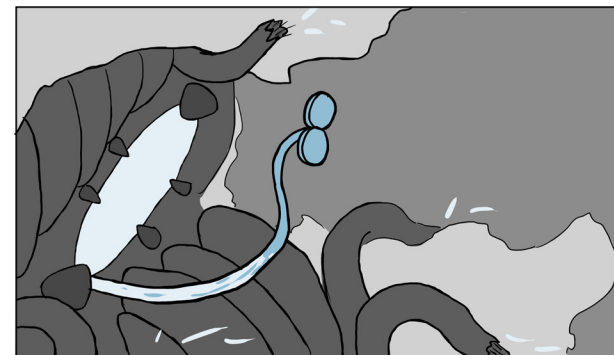
For the worldbuilding scene, I wanted to focus on the technology and process of transferring a soul into an android host. The frames are very detailed in order to make it clear with all of the different machinery and process involved. This scene follows as Jude's host is destroyed and his soul travels back to Valhalla, where it is placed in a new android host. Mia is also introduced as an engineer who ensures that the android hosts are working correctly. This scene helps establish the technology the audience can expect to see in the film, as well as giving a brief look at Valhalla and the Draugar enemy.



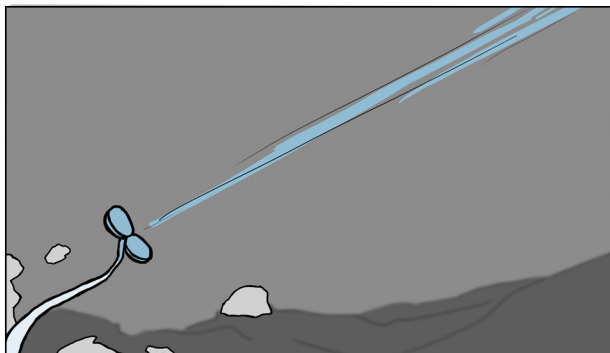
[Fade in, explosions and blasts everywhere, Jude's android host is torn apart in the fray.]



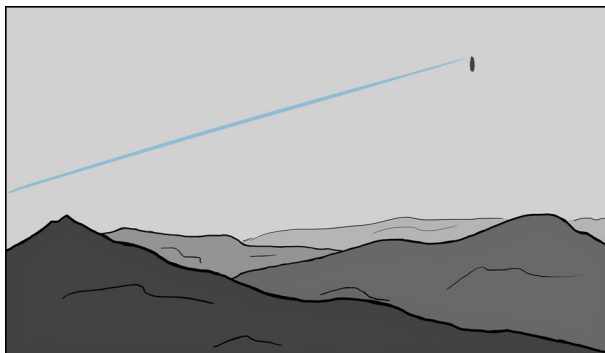
[Torn circuits spark, a glowing seed is exposed.]



[Light travels through circuits to seed which then goes to the "seedling" transmitter.]



[A beam shoots out towards an unseen location.]



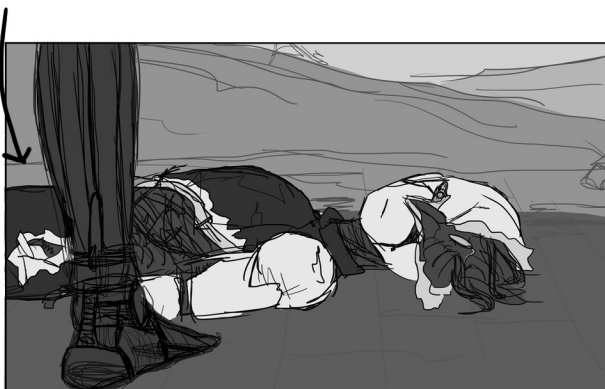
[The beam travels over a battle-torn landscape towards a distant Valhalla.]



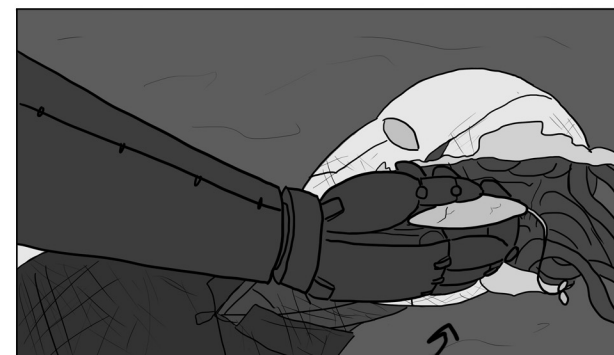
[The crystal flashes as it collects another consciousness that travels down its root-like tendrils towards a waiting seed.]



[Jude's consciousness travels into a waiting seed.]



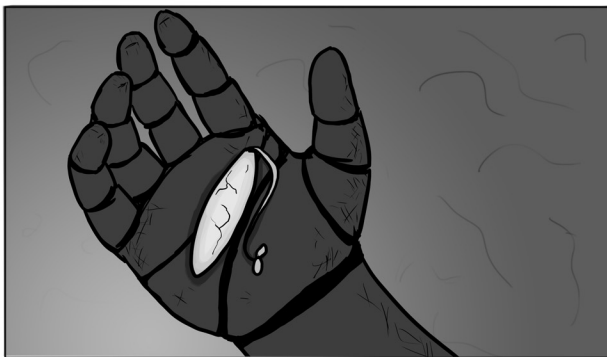
[A Draugr steps into view.]



[It tears the seed out of the empty android host.]



[It holds up the seed to look at it.]



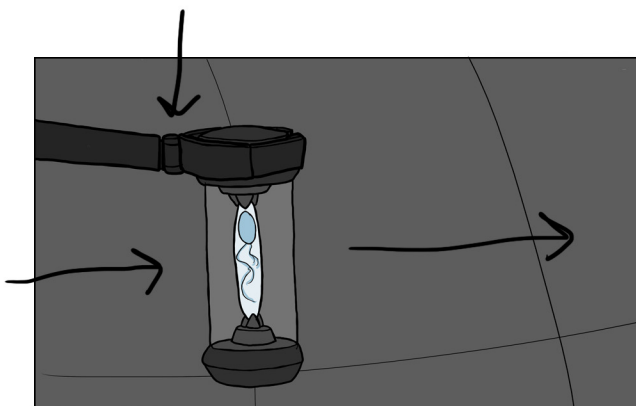
[The seed is empty, of no use to them.]



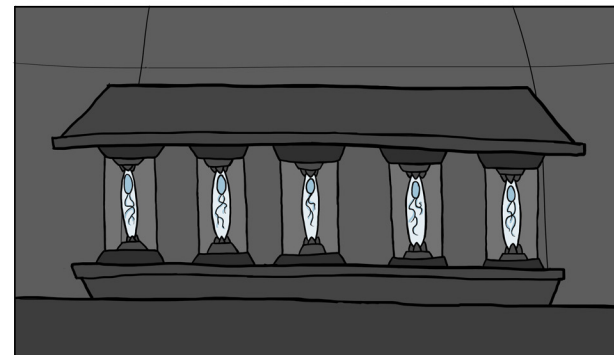
[Enraged, it crushes the empty seed.]



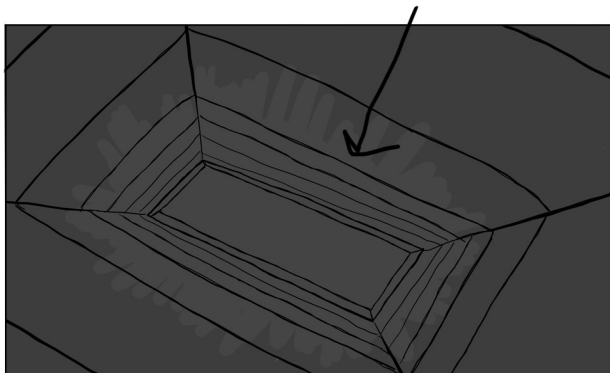
[The seed is filled and alive.]



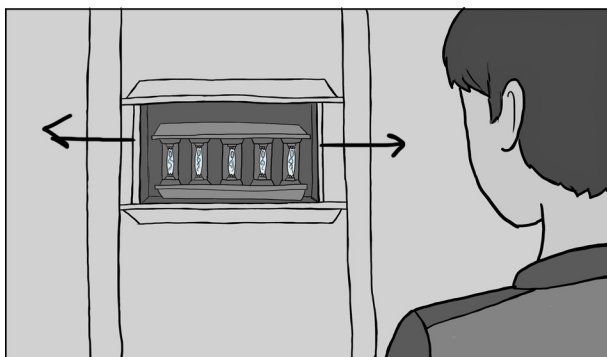
[The seed is moved, a protective capsule added before moving again.]



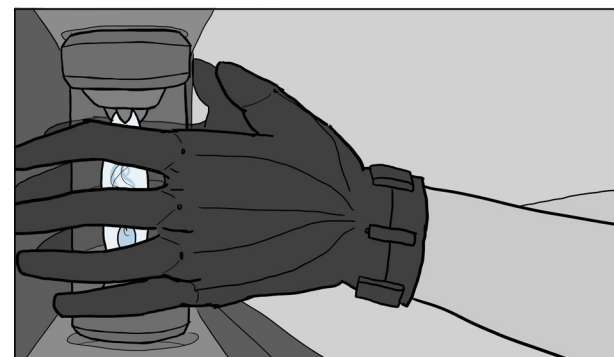
[It joins some other capsules before entire row is sent downwards.]



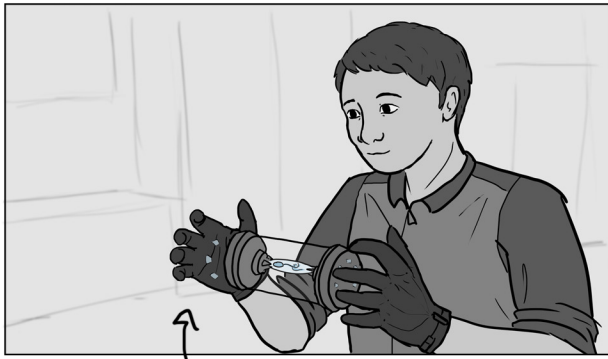
[The row travels down a shoot.]



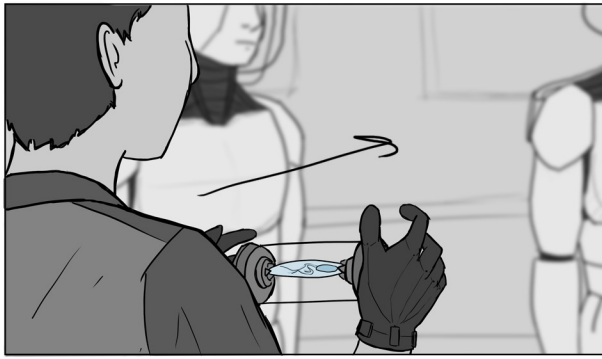
[Over the shoulder of Mia as doors slide open to show that the capsules have arrived.]



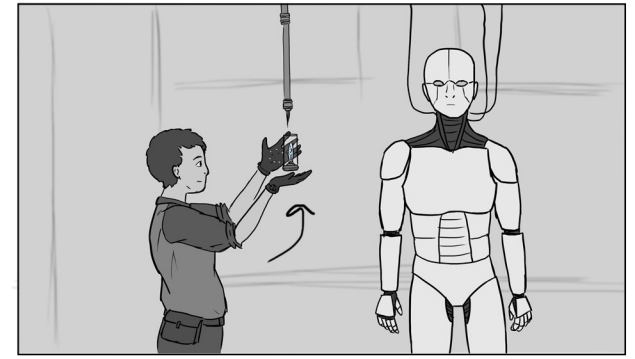
[Mia reaches out to lift up a capsule, and, rather than grabbing it, the capsule hovers between her gloves.]



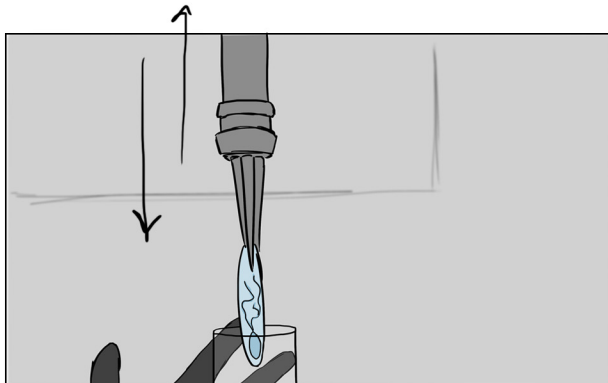
[Pan up as she lifts up the capsule, taking a brief moment to study it.]



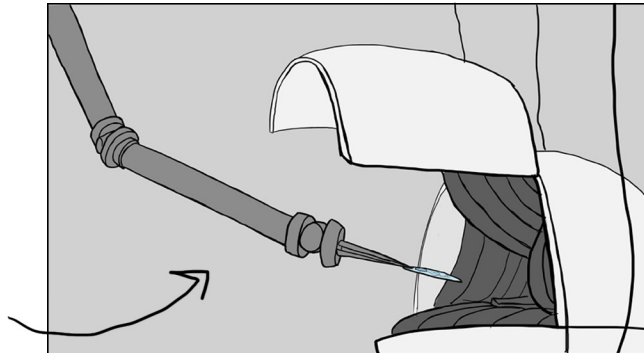
[She carries the capsule (still floating) over to where an android is waiting. She passes other androids/work stations as she goes.]



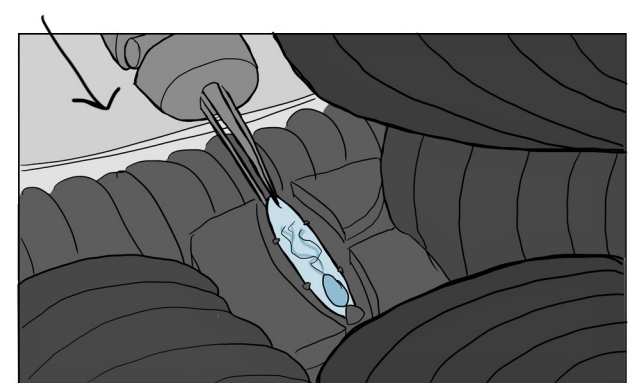
[Mia brings the capsule up to one of the mechanical tools.]



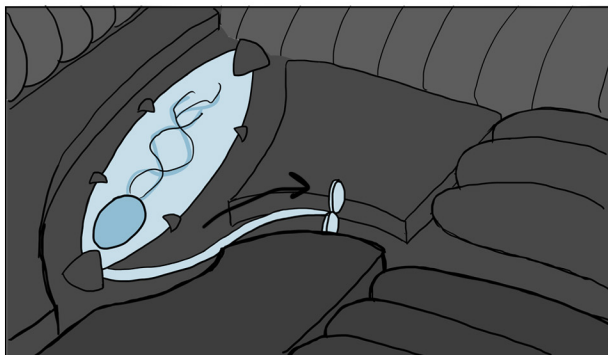
[It carefully removes the seed from the capsule.]



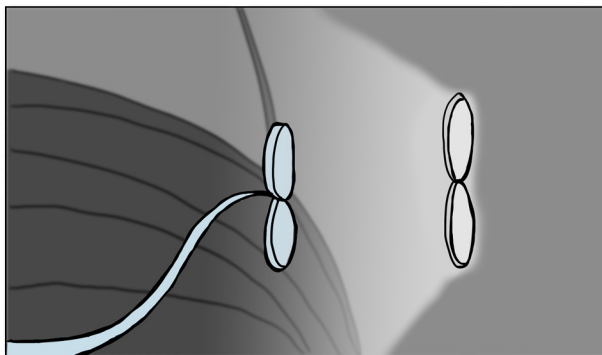
[The back of the android's head opens as the seed is brought near.]



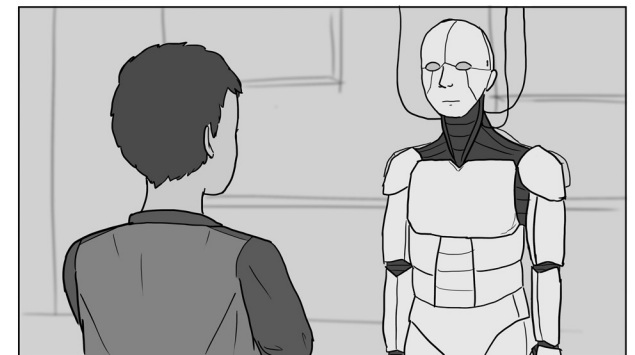
[Machine places seed gently in its slot and clasps secure it in place.]



[A seedling emerges and travels along guided path.]

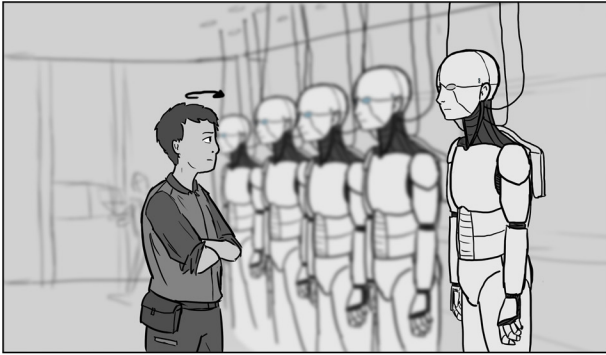


[It stretches towards the opening in the android's skull and fits into place.]



[The transmitter is in place, but the android's eyes don't flicker to life.]

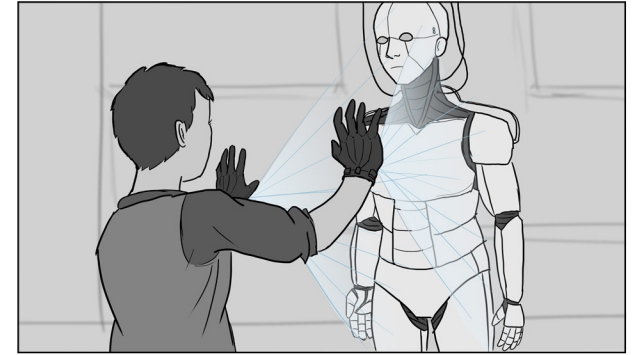




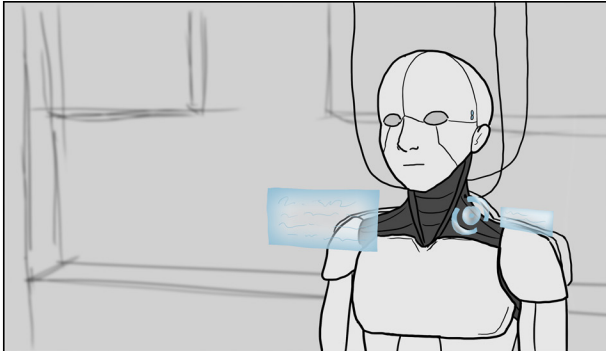
[Mia looks at the other androids whose eyes are glowing, alive and well.]



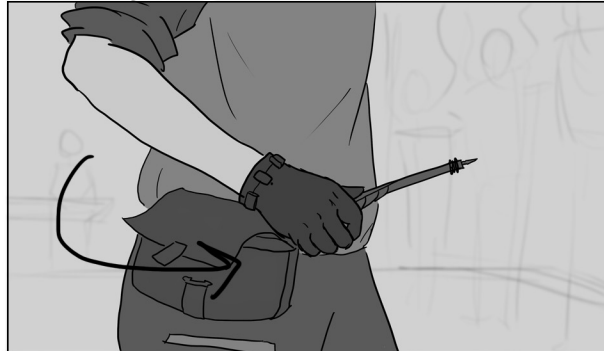
[Mia raises her gloves towards the android.]



[They scan the android.]



[Several holograms pop up, one of which indicating where the problem is.]



[Mia pulls a tool out of her tool belt and walks forward.]



[She works on fixing the problem area.]



[Jude's eyes start to flicker to life.]



[Mia notices and steps back.]

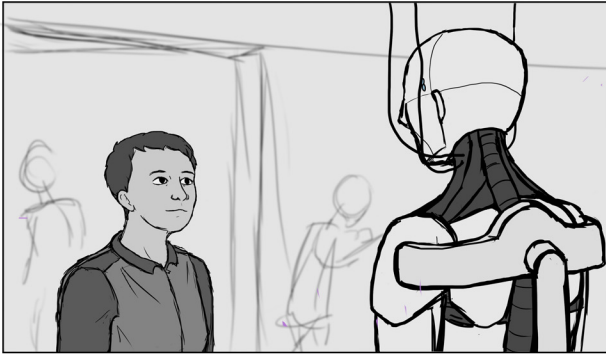


[Jude awakens.]

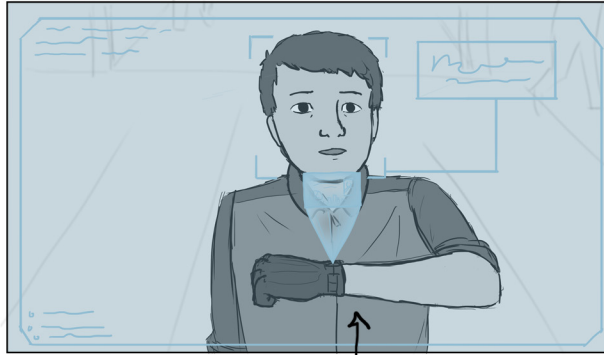
# Drama Scene

For the drama scene, I focused on a conversation between Jude and Mia as they walk through Valhalla. These panels are also more detailed, as I wanted to establish the setting and what it looks like as the characters travel through it. This scene introduces the differing perspectives between Jude and Mia when it comes to transferring the human consciousness to an android host. This scene allows the audience to see more of Valhalla, as well as get a brief insight into the thoughts of the two main characters.





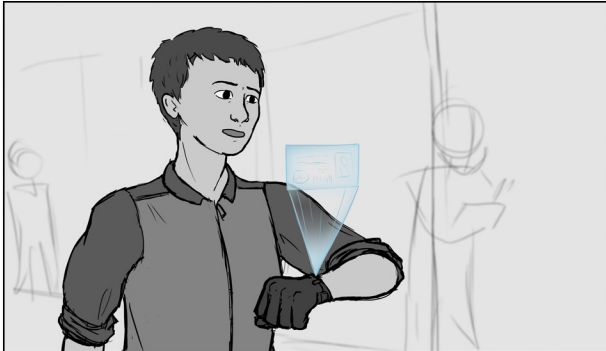
Mia: "Hi there. Looks like there was --"



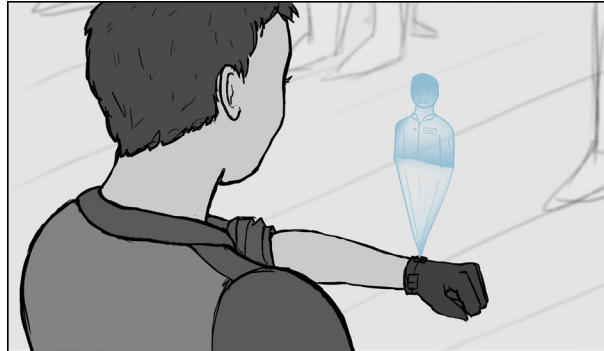
[From Jude's POV]  
Mia: "--a slight hiccup in your system there. Can you tell me your name and rank?"  
[She brings up a holographic screen to check stats]



[Jude takes a moment to reply]  
Jude: "... My name is Jude Friedman--"



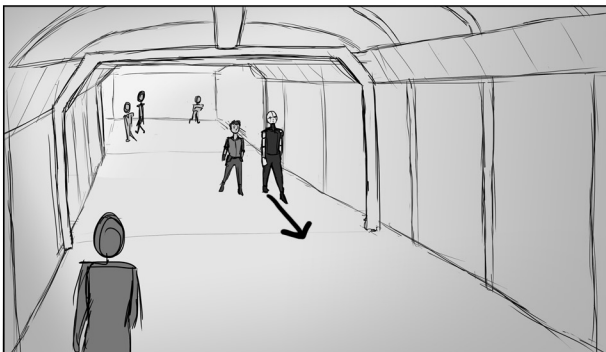
[All systems seem to be running smoothly now]  
Jude: "--of the 9th Battalion."  
Mia: "Well everything else looks to be in order."



[A message notification hologram appears]  
Caller: "Mia, the commander requests that you escort Jude Friedman to the Command Sector for debrief."



Mia: "On our way."  
[Puts hand down and looks up at Jude]



[Mia and Jude walk down the hallways of Valhalla, passing other people and androids as they go]



[Tracking shot as they walk. Jude looks around at everything in amazement]  
Mia: "So how many times have you been here, Jude?"



[Tracking shot.]  
Jude: "This would be the second."



[Tracking shot.]

Mia: "Didn't get to see much your first time around?"

Jude: "I'll admit--"

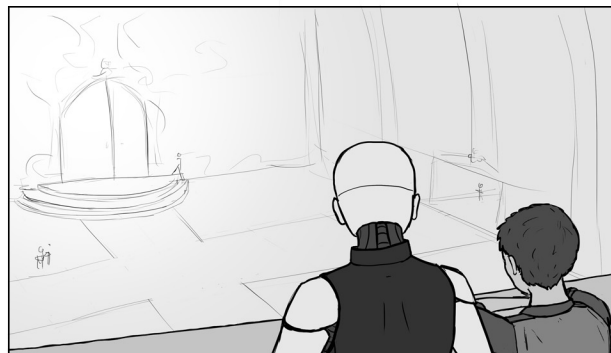


Jude: "--I don't remember much--what's that?"

[Jude dashes to the side as Mia turns to look back at him.]



[They walk over to the railing and look over it.]



[They pause to look at the entrance to Folkvangr, where the souls in storage are kept]



Mia: "That's the entrance Folkvangr, or --"



[She turns to face Jude]

Mia: "--the 'Library of Souls' as some call it."



[Tracking shot as they continue walking]

Mia: "That's where the souls of scientists and others are stored until an android host is available for them."



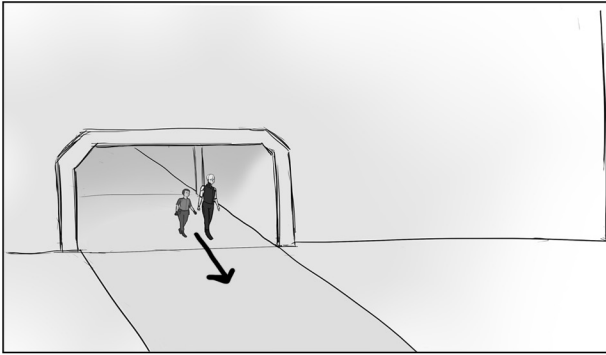
[Tracking shot.]

Mia: "My mother is in there. She was a big part of creating this program."

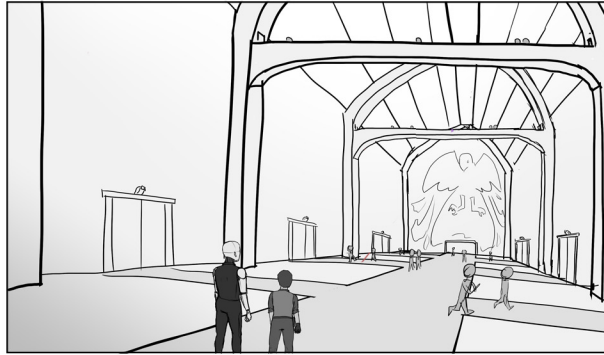


[Tracking shot.]

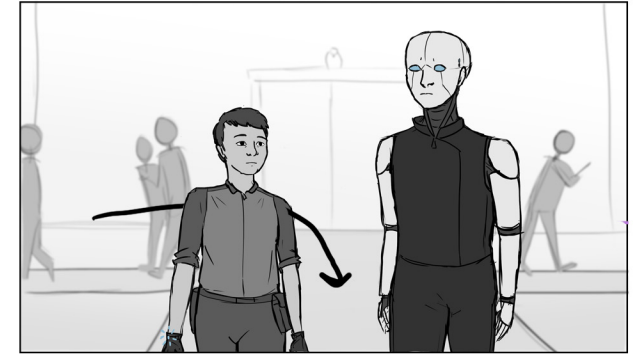
Mia: "I hope that I can see her again soon."



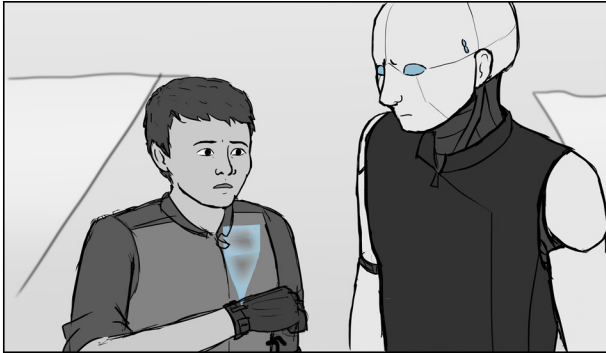
[The corridor opens up into a large, cathedral-like hall.]



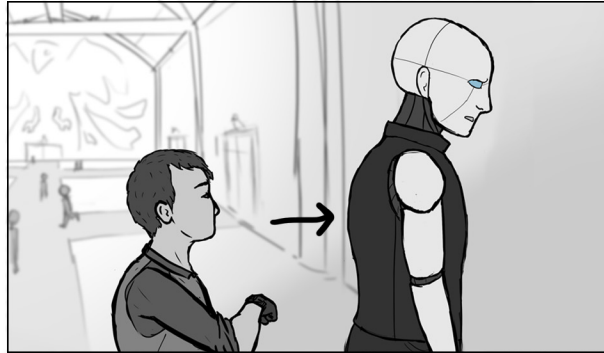
[They pause to admire it, then continue walking further in.]



[Tracking shot. They turn off of the main path. A notification blinks on Mia's glove.]



[Mia raises her hand and a holograph appears.]  
Mia: "Jude, are you alright? I'm getting readings of distress in your neural circuits--"



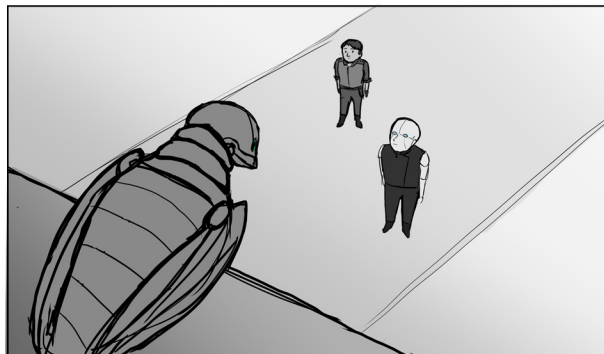
[Jude walks forward.]  
Jude: "That's just it, circuits and all that. None of this is human."



Jude: "I'm not human."  
AI: (offscreen) "Negative."  
[Jude looks up towards voice.]



[A raven-like robot is perched at the top of the doorway.]

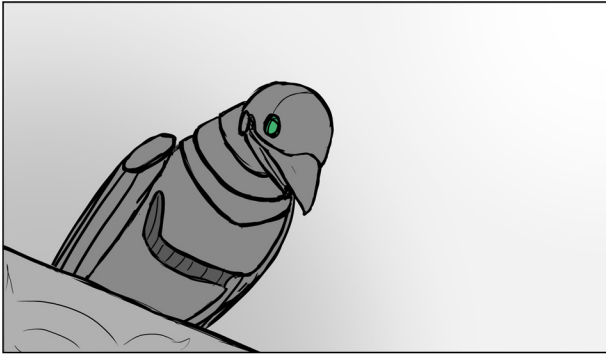


AI: "All signs show that you are a human. You have a consciousness that was not created through the use of code--"

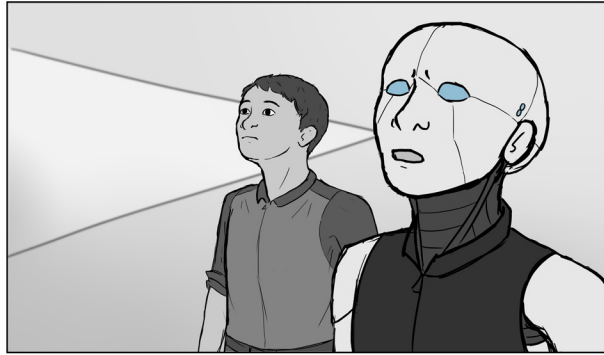


AI: (offscreen) "-- or in any way created by a programmer, and instead is comprised of your own individual thoughts and experiences."

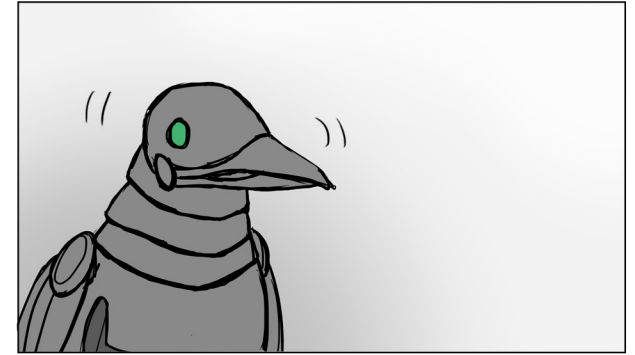




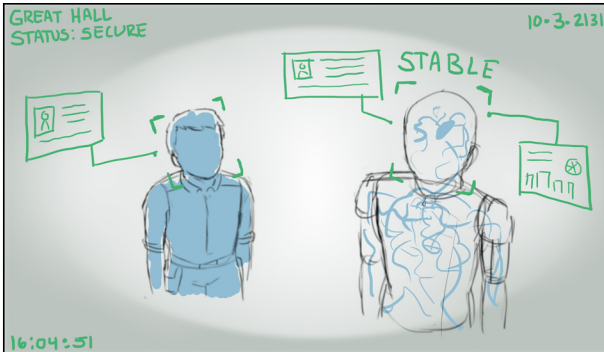
AI: "In conclusion, you are very much a human."



Jude: "What is that?"



[The AI's head twitches as it looks around]  
Mia: (offscreen) "It's an AI designed specifically to detect threats as well as--"



[From the AI's POV, Jude and Mia give off similar thermal readings, although they appear differently. Status graphs also appear]

Mia: "--monitor the mental states of those in android hosts."

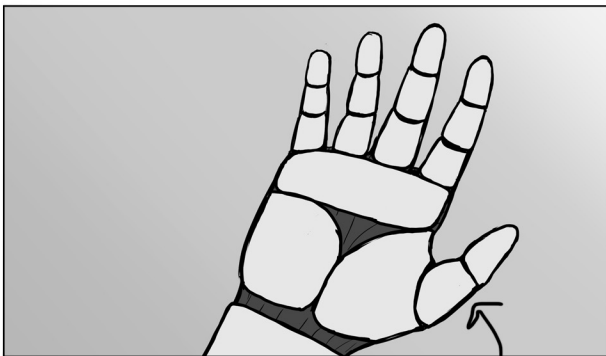


[Mia turns to Jude]

Mia: "So if an AI says that you're a human, you have to believe it."

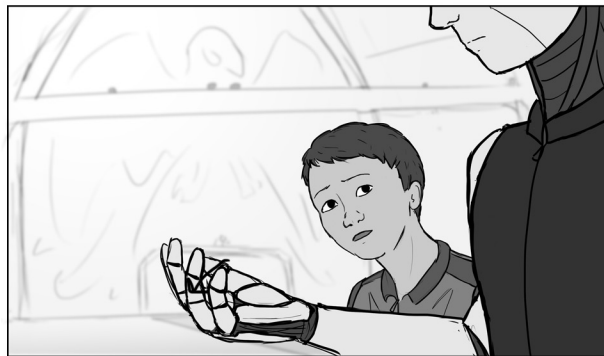


[Jude looks down and away]



[He raises an android hand and studies it]

Jude: "But I don't feel human. I don't feel alive."



Mia: "But you still are. You get another chance at life. Doesn't that count for something?"



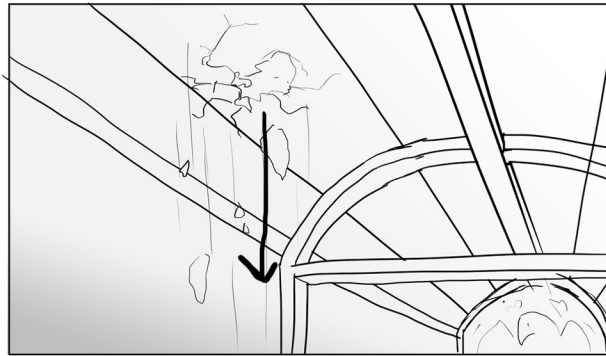
Jude: "... I don't know."

# Action Scene

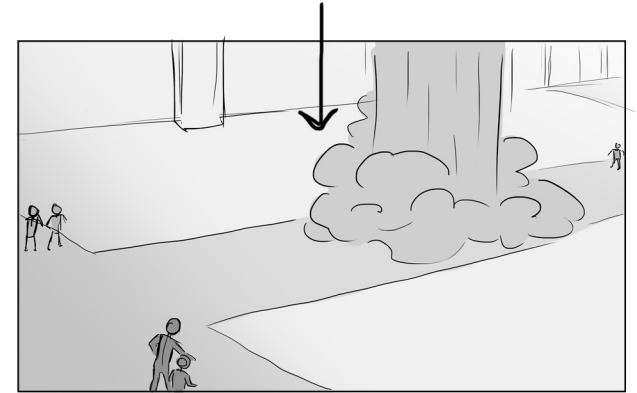
For the action scene, I decided to create a fight scene between the Valkyrie and Draugar who break into Valhalla. Planning this scene was a challenge, but I found that keeping the characters together and the action in one main location was a greater success. For this scene, I focused on the characters, poses, and actions.



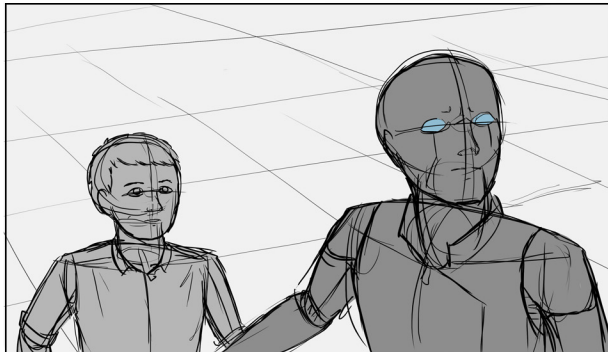
[The raven sounds an alarm suddenly, its eyes turning red.]



[Cracks appear in the ceiling before it breaks open and something falls through.]



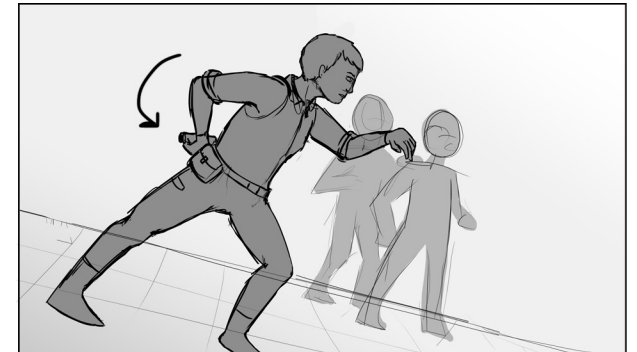
[Jude and Mia watch as whatever it is lands in a cloud of dust and rubble.]



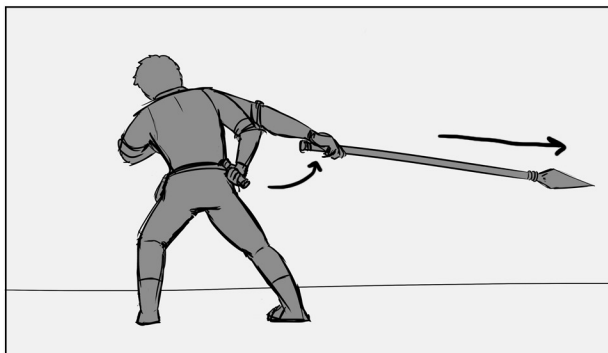
[They try to make out what it is.]



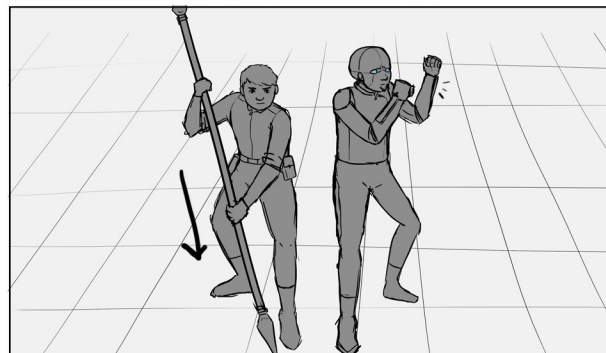
[A group of Draugar appear from the dust.]



Mia: "Draugar in the Main Hall! Draugar in the Main Hall!"  
[She reaches behind her as she speaks.]



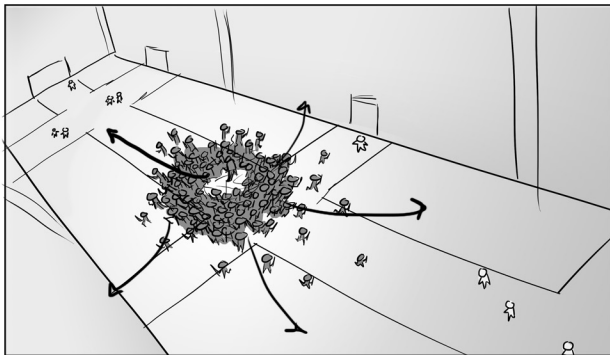
[She grabs a rod that extends into a spear.]



[The other end of the spear extends. Small blasters pop out of Jude's arms.]



[He starts firing at the Draugar.]



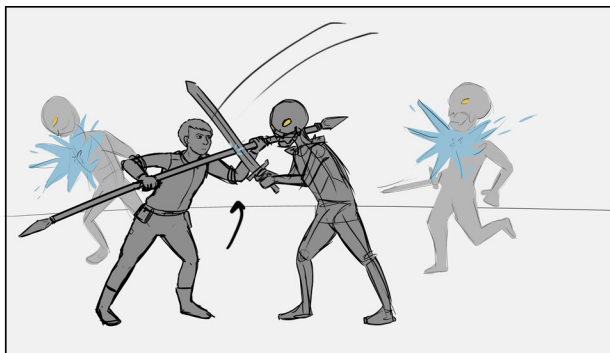
[They surge in different directions.]



[The Draugar charge, some falling as they are hit by Jude's blasters.]



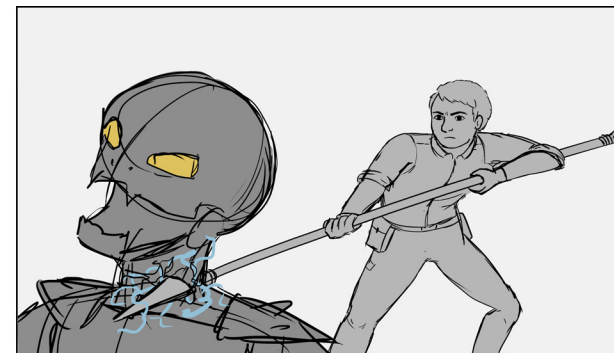
[Mia steps forward to meet them head on while Jude continues to fire his blasters.]



[A Draugar and Mia exchange a few blows.]



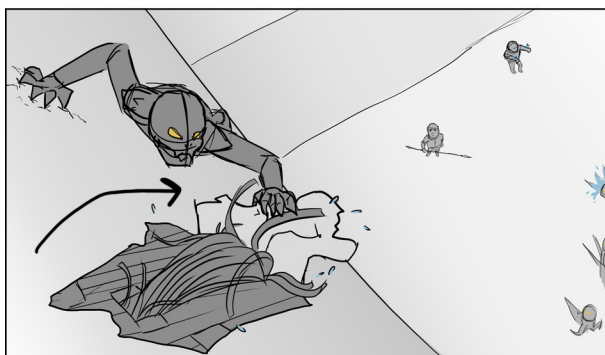
[She darts around it as it swings its sword.]



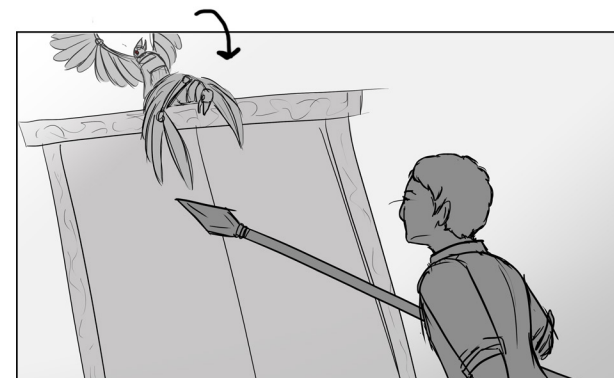
[She turns and stabs the Draugar with her spear.]



[The Draugar falls and Mia looks around. Draugar are swarming the walls and ceiling.]



[A Draugar tears off a chunk of the wall, along with the wires below.]



[The raven keels forward as its systems are disconnected.]

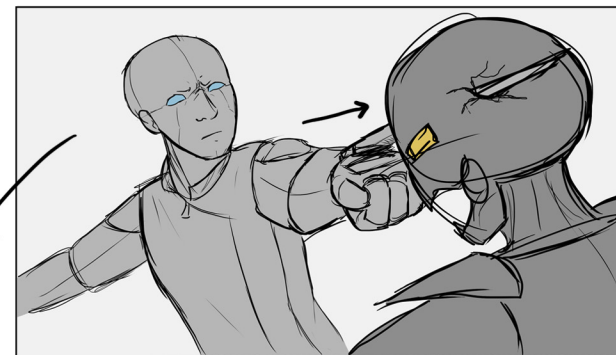




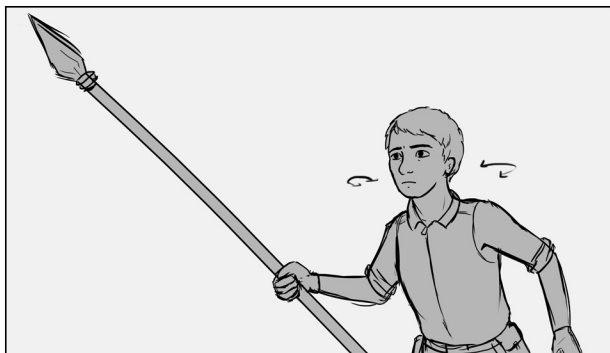
Mia: "They're tearing up the circuits! The whole ship could go down if this keeps up!"



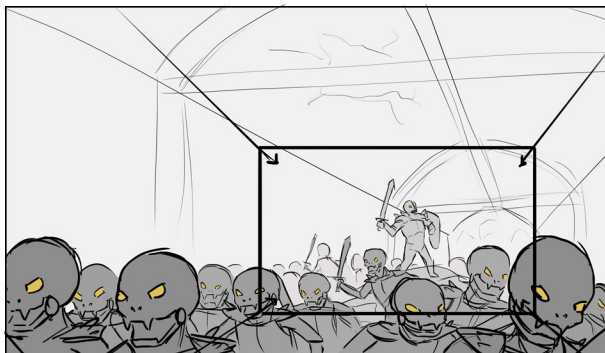
Jude: "Then we have to take out the Jarl--and fast!"  
[A Draugr rushes forward. Jude just barely blocks the sword and it gets lodged in his arm.]



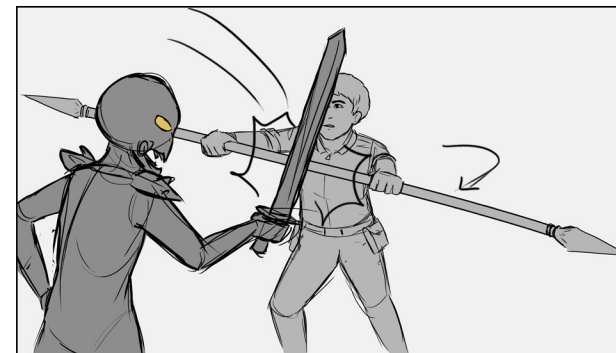
[He wrenches his arm to the side, tearing the sword out of the grip of the Draugr. A knife shoots out of his wrist as he swings his fist forward, impaling the Draugr.]



[Mia looks around the Main Hall, trying to spot the Jarl.]



[Mia's POV, shaky camera scans the mass of Draugar, zooms in on the Jarl once spotted.]



Mia: "It's over there--"  
[She is cut off as she blocks the attack of a Draugr.]



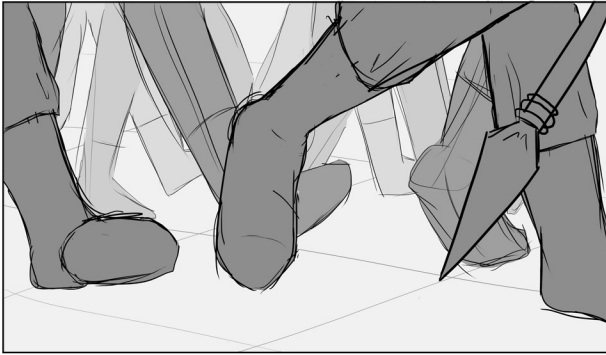
[Mia fends it off and backs up.]  
Mia: "Jude, you have to get us over there."



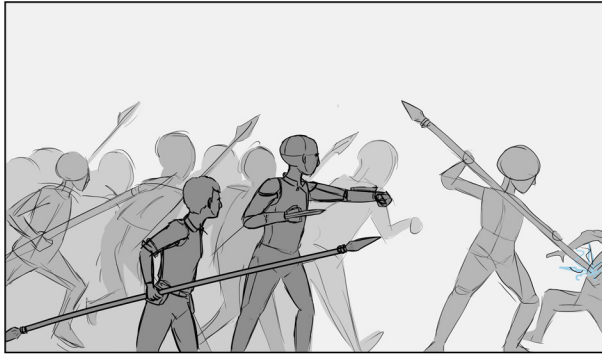
Jude: "They'll kill you. I'll go alone."



Mia: "As if!"  
[They break apart to fend off the Draugar.]



[Reinforcements come charging through the doorway.]



[Mia and Jude watch as reinforcements charge past.]



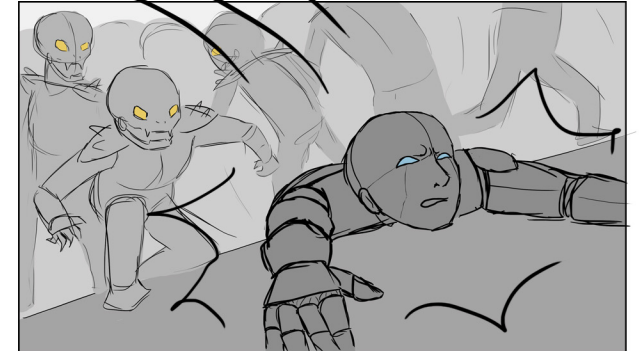
[Jude is about to jump when Mia grabs onto him just as he's leaping. He instinctively grabs onto her to make sure that she doesn't fall into the horde of Draugar.]



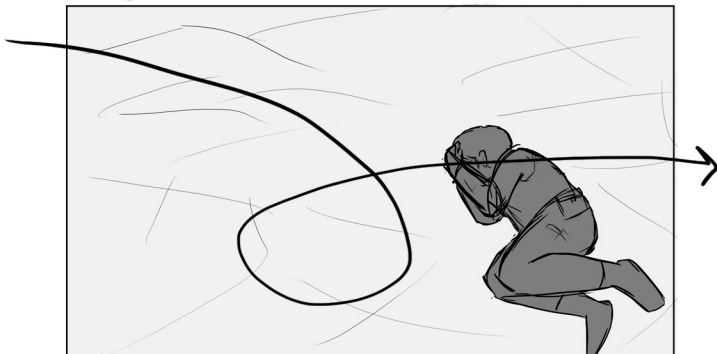
[The camera swivels and follows them as they leap over the horde of draugar, Jude's android strength propelling them straight toward the Jarl.]



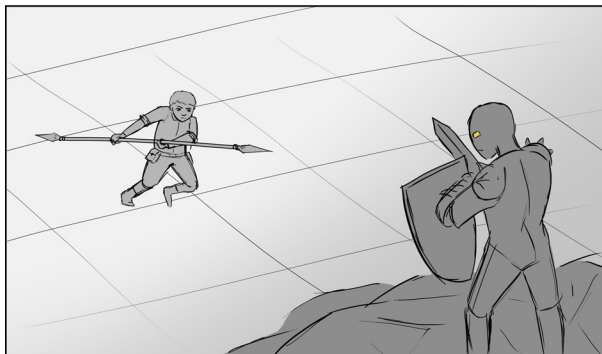
[A Draugar leaps up and grabs ahold of Jude's leg.]



[Jude lets go of Mia right before he crashes to the ground.]



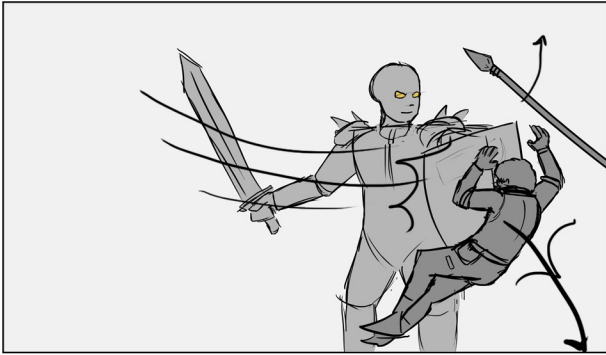
[Mia tumbles out of the way.]



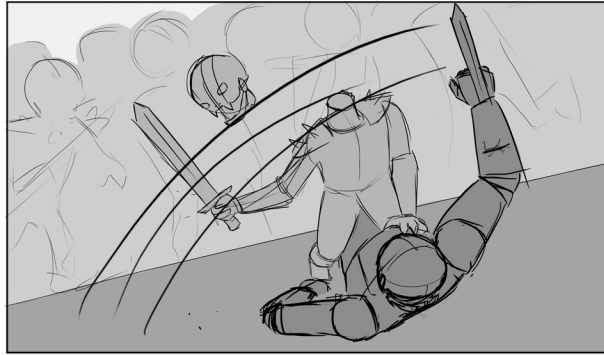
[She runs towards the Jarl.]



[Tracking shot. Mia rushes forward.]



[The Jarl sweeps his shield to the side and hits her. Mia loses hold of her spear and goes flying.]



[Jude's knife flashes out and he decapitates the Draugr.]



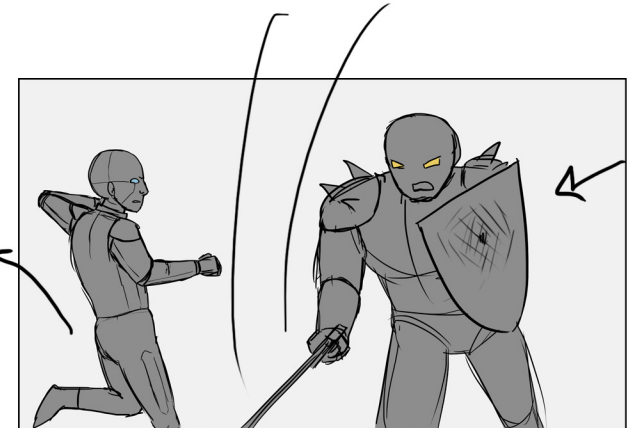
[Jude charges toward the Jarl.]



[The Jarl raises its shield just in time to block a direct hit from Jude's blasters.]



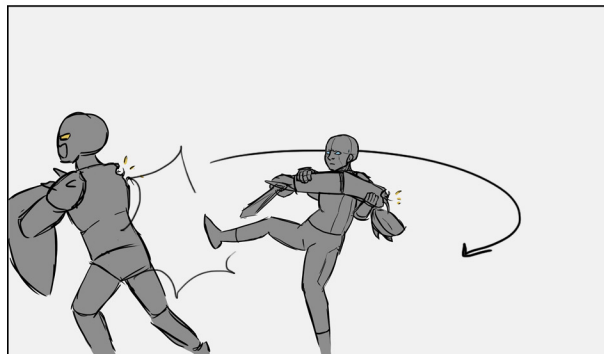
[The Jarl stumbles back, but quickly recovers.]



[It immediately launches an attack and swings its sword, Jude dodges just in time.]



[Jude sees an opening and rushes forward, grabbing the Jarl's arm and blasting the shoulder joint.]

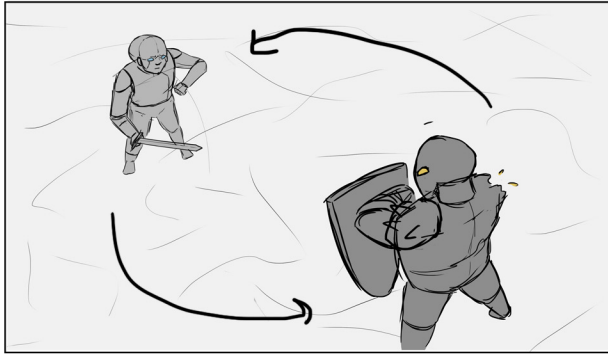


[He twists and wrenches it off]



[Jude tosses the arm to the side, but keeps the sword.]

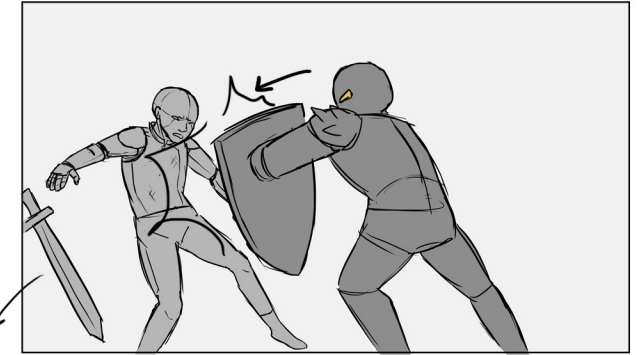




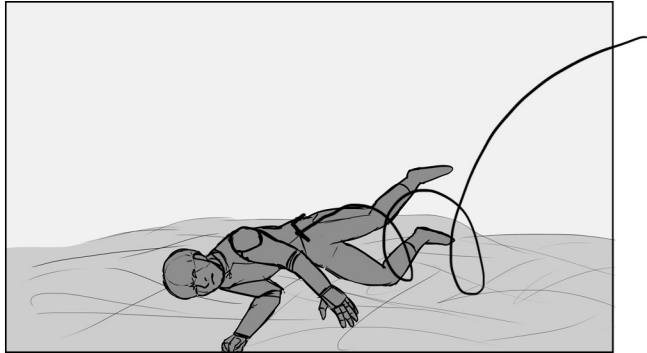
[Jude and the Jarl circle each other.]



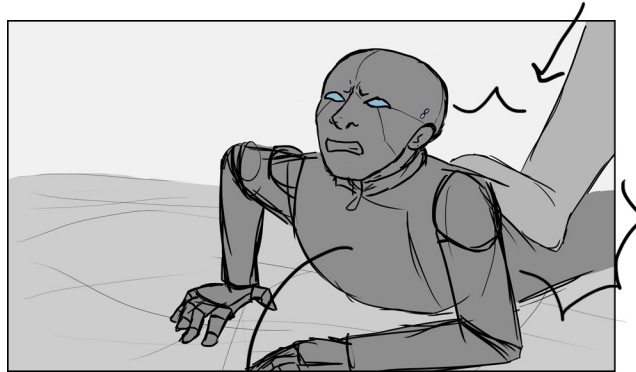
[Jude rushes forward with the sword.]



[The Jarl shoves its shield at Jude, getting a direct hit and sending him flying backwards, the sword slipping from his grip.]



[Jude crashes to the ground and rolls from the force of the hit.]



[Jude comes to a stop, but the moment he tries to get up, the Jarl plants a foot firmly on his back.]



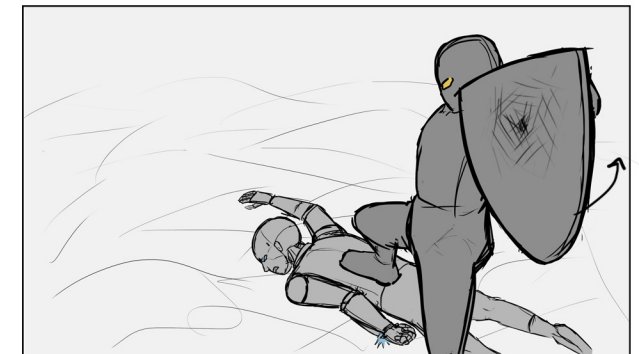
[Jude can't get up as the Jarl towers over him.]



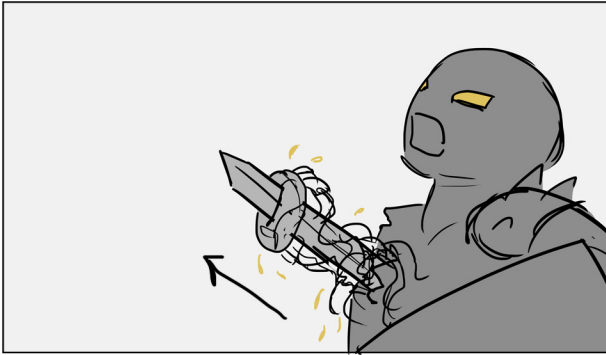
[The sword lies in the rubble. Rack focus to behind it to reveal Mia, lifting her head to look at it.]



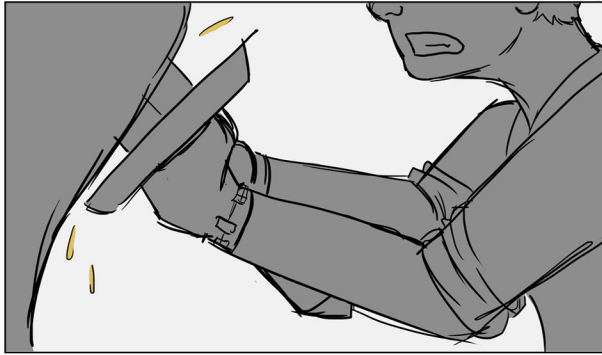
[Smirk]



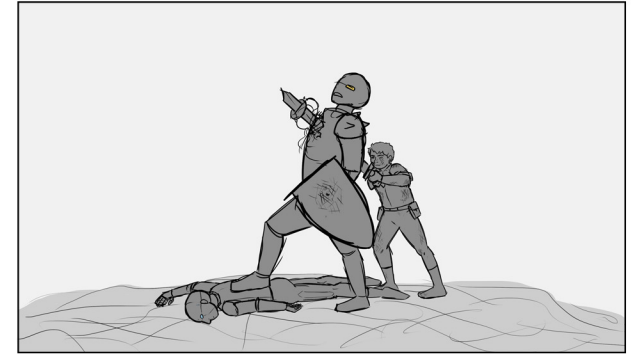
[The Jarl winds back its shield arm to smash against him in a final blow while Jude struggles to twist his arm around to fire a blaster at the enemy.]



[Just when the Jarl is about to bring down the shield, its own sword tears through its chest, bringing with it wires and its own heart-like energy source.]



[It was Mia. She trembles slightly from the exertion, but still standing strong.]



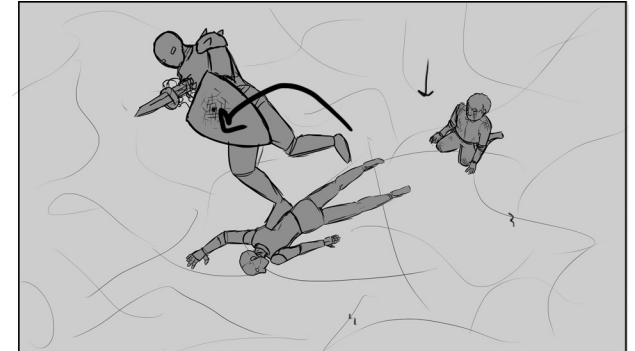
[They stand there.]



[The Jarl is shocked and the light fades from its eyes.]



[Mia wrenches the sword to the side.]



[The empty Jarl tips over onto its side and Mia sinks to her knees.]



[Without guidance from the Jarl, the remaining Draugar descend into disorder.]



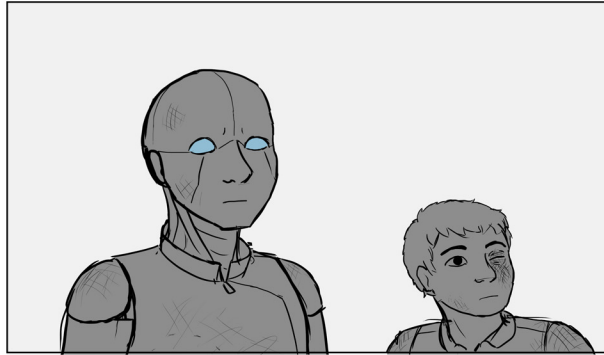
[In their leaderless state, some of the Draugar even attack each other.]



[Jude holds out a hand to Mia.]



[She takes it and he helps her up.]



[They both turn to look at the rest of the Main Hall.]



[The Main Hall is filled with broken Draugar and the reinforcements taking care of any that remain.]

# Reflection

While I went into this project seeking to learn more about storyboarding, I finished it with so much more. First and foremost, I did indeed learn a tremendous amount about storyboarding. This project has allowed me to think more about the shots within a scene. I am more conscious of creating a variety in shots, remembering to balance closer shots with wider ones. I used this knowledge during a video production internship over the summer and felt that my work was greatly improved by this variety of shots when I filmed offsite. I have also constructed a story that I hope to continue to develop even after the project is done. By working on this project, I have also been drawing more and gaining more experience particularly in constructing the human figure. Through the critiques, I have started to think differently about how I approach drawing the human figure and perspective. I have seen this affect other projects in how I approach drawing the characters and their poses. I have also gotten a lot more practice with digital art. I had used my drawing tablet for a few school projects, but always felt that my traditional drawing skills were better, as I had not been doing digital art for very long. By drawing so much digitally, I feel more comfortable with the medium and am excited to further this skill with more practice. Overall, this project has gotten me to draw more and think through character poses and action, which is reflected in my other works. Through the highs and lows of this project, I have come away with a wealth of knowledge and have grown in my skills because of it.



# Acknowledgments

A tremendous thank you is due to my mentors, Jesse Woodward and Kimberly Delain. The two of them went above and beyond with this project and I am incredibly grateful for all of their time, support, and guidance.