

First Burn: an Animatic

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Introduction

For this year's TraPe I decided that I wanted to try something more creative, and I thought about trying animation, before stumbling upon something called an animatic. I really liked it, and decided to try this instead. It was a "Hamilton in 7 minutes" animatic, by szin on YouTube, and I liked the way that the drawings depicted the songs, but without taking away from the music, almost like a supporting act. I looked at a couple of others and found that in others, it was more that the music added to the drawings, in a way that made the art the main focal point, but without the music being unnecessary or unneeded, which I really liked, and the way that the visual renderings of the lyrics are very creative, and that I've never seen two artists depict a lyric in the same way.

I started thinking about how I would illustrate them, and whenever I listened to a song, I found myself thinking "oh, that would be fun to draw" or "hey, I know how I could draw that" but the ones that sparked my ideas the most were songs from musicals, which I guess is because that's how musicals tell their stories, and the songs are where most things happen. I decided that I really want to try it out, to try using all the different programmes, and to try thinking up ways to tell a story in pictures, and then drawing it all out, and seeing the finished thing, and then I thought, why not make an animatic for my TraPe?

When I tried to decide which song to use, I didn't know how to choose. I wanted to use a song from a musical, for reasons already stated, but I didn't know which one. When I finally decided to use a song from Hamilton, because that was the first animatic I ever saw, there was still the problem that Hamilton is almost two and a half hours long, and consists of 46 songs. There were a couple that I almost automatically eliminated, because they either don't make much sense out of context (like The Reynolds Pamphlet), they're too short (like The Adams Administration or I Know Him), they're too long (like My Shot), or they make me cry and I don't want to have to listen to something almost on repeat if it makes me cry (like Stay Alive (reprise) and The World Was Wide Enough). There are others that I decided to eliminate because one of the reasons I like animatics is because they really show emotions, and some songs in the musical are there purely for the reasons of introducing a character (like Aaron Burr, Sir). I decided on Burn, when I thought to think about the Hamildrops (these are a collection of songs that didn't make it into the final cut of the musical, and bonus tracks) when I stumbled upon First Burn, the alternative to burn that wasn't used in the musical. I really liked it, and I really liked the way it was sung and the way that everything almost collided and I had so many ideas already after listening to it once and I decided that I absolutely had to choose this one.

So I did.

What is an Animatic?

An animatic, or a story reel, is the stage in movie or cartoon production that comes between a storyboard and the final production. It shows the key frames and camera movements, and helps to get a feel for the scenes before actually animating, respectively shooting, them. Sometimes animatics contain frame-by-frame animation for important details. In the live-action and animation film industries, they are mostly used as guidelines for a final project.

Amongst musical theatre fans, animatics are very popular. Many artists take songs and scenes from their favourite musicals and draw them, some going so far as to make an animatic version of an entire musical. These tend to include a lot more frame-by-frame animation and less camera movements, and are presented as a final project rather than as a step in the production. Many of this kind of animatics are in fact a lot closer to full-on animations than animatics, but are still titled as an animatic, but most are still clearly animatics because of the way that they only use key frames rather than fluid movements.

About “First Burn”

First Burn is, according to Lin-Manuel Miranda’s tweet on the 29th of April 2018, the first draft of “Burn” (a song on the original Hamilton: An American Musical soundtrack in which Eliza expresses her pain and anger at her husband and his affair) and a mood TM. It was written by Lin-Manuel in 2014 (a year before Hamilton: An American Musical’s original release) though it was swapped out for Burn. The final production of First Burn was released as the fifth of the 13 Hamildrops of 2018 (and one in 2017) at Midnight on April 30th. It was sung by *five* actresses, who were the current Elizas in various casts around the globe at the time of First Burn’s release, Lexi Lawson, Arianna Afsar, Shoba Narayan, Rachelle Ann Go and Julia Harriman. It was produced by Mike Elizondo, who worked with rappers such as Dr. Dre and Eminem, and Alex Lacamoire, who produced (and was the original musical director of) Hamilton.



Lin-Manuel Miranda 
@Lin_Manuel

Folgen



I wrote the FIRST draft of Burn in 2014. It's different, but it's a moodTM. So we got Lacamoire in a room w super producer Mike Elizondo and recorded it with FIVE Elizas, tagged herein.
First Burn.
Your April #Hamildrop @ Midnight, wherever you are.

An Analysis of the Text

I saved every letter you wrote me,

A very important part about Alexander and Eliza's relationship is the letters that Alexander wrote to Eliza during the war, because these letters were very romantic (and the reason that Eliza fell for Alexander in the first place) and were very special to Eliza, all his letters meant a lot to her. Now, though, very few survive because Eliza did burn most of them. These letters were symbolic of their relationship, which is why burning them was such a drastic measure to take.

**From the moment I saw you,
I knew you were mine,
You said you were mine.**

Do you know what Angelica said

Angelica Schuyler-Church (nee Schuyler) was Eliza's older sister and closest friend. Their younger sister, Margarita (or Peggy) Schuyler was dead at this point, and her death was one of the things that pushed Alexander into overworking, which in turn was one of the reasons he cheated on his wife, for the two of them were very close.

**When I told her what you'd done?
She said**

**"You have married an Icarus,
He has flown too close to the sun"**

Icarus is a young boy from Greek mythology whose father, Daedalus, built the labyrinth to contain the minotaur (a half-bull, half-man creature) of Crete. The king, who the minotaur belonged to, then locked both Daedalus and Icarus in a tower, for they knew how to escape the labyrinth, and the king didn't want them to tell the eighteen children that were sent to be slaughtered by the minotaur each year how to escape. They then proceeded to make wings out of wax and pigeon feathers so that they could fly to safety. The one thing that Daedalus told his son was that he wasn't allowed to fly close to the sun. Icarus did fly too close to the sun, and the wax on his wings melted and he drowned. What Angelica means by this comparison is that Alexander has gone too far into the danger zone and that was what brought him crashing down.

**Don't take another step in my direction,
I can't be trusted around you.**

Don't think you can talk your way

Alexander Hamilton was known to be very good with words, so good, in fact, that George Washington himself hired Alexander to be his secretary. Here, Eliza means that she is extremely hurt and nothing he has to say can make it right again or make her forgive him.

Into my arms, into my arms.

I'm burning the letters you wrote me

You can stand over there if you want

I don't know who you are

Eliza means here that she no longer knows who her husband has become, and that the Alexander she married isn't the same Alexander who is standing in front of her.

I have so much to learn

I'm re-reading your letters

And watching them burn (burn)

I'm watching them burn (burn)

You published the letters she wrote you

Here, Eliza is talking about the Reynolds Pamphlet, which is a pamphlet that Alexander published in 1797 in which he told the world (and Eliza, she didn't know about the affair prior to its release) about the affair, painting Maria Reynolds (nee Lewis, also Lewis post-divorce) as a master seductress and himself as the innocent victim.

You told the whole world

How you brought this girl into our bed

Throughout the whole musical, Eliza never once says Maria Reynolds' name, making her seem inhuman and villainous. Eliza also blames Maria for Alexander's infidelity, and she later forgives Alexander. In reality, Maria's abusive husband James Reynolds was responsible, as revealed in a pamphlet that Maria wrote, telling her side of the story. However, nobody would publish this pamphlet.

In clearing your name, you have ruined our lives.

Heaven forbid someone whisper

"He's part of some scheme"

As explained in the song "We Know", Alexander published the pamphlet as a rebuttal to rumours that he was embezzling government funds and wrote the pamphlet to prove that the money he spent (because of James' blackmail) was his own.

Your enemy whispers

So you have to scream

Alexander's "scream" is the pamphlet, Burr, Jefferson and Madison confronted Hamilton in private about the possible embezzlement but Hamilton's counter-argument (No, I wasn't stealing, but I WAS cheating on my wife.) was published and made public for the whole world to see. Hamilton couldn't just say no, he had to shout it, had to be louder than the opposition, had to be more public, ruining his relationship with Eliza and his children in the process.

I know about whispers

Whispers here meaning rumours, but also being a play on the line "your enemy whispers"

I see how you look at my sister

In the musical (although not historically) Angelica was also interested in Alexander, though she stood aside so that her sister could be happy, and there were also some hints (in "Take A Break", for example) that Alexander was also interested in Angelica ("My dearest, Angelica", the comma placement meaning that Angelica is his dearest rather than his dearest friend who is called Angelica.).

Don't

I'm not naïve

I have seen women around you

Alexander was known for being very flirtatious, and many women fell for him, despite Alexander only ever (historically) falling for Eliza, and according to some historians, possibly John Laurens, though most agree that they were only friends.

Don't

Think I don't see

How they fall for your charms**All your charms**

Alexander's flirtatious and charming nature is mentioned again to really underline this side of his personality.

I'm erasing myself from the narrative

The entire musical is very cleverly written, and Lin-Manuel took Hamilton's obsession with his legacy and wrote the musical revolving around it. The whole thing is about the various characters fighting for control of the narrative, and, ultimately, history. In "History Has Its Eyes On You", Washington talks about how there is no way of knowing who has control of the narrative and who has control of how you go down in history, and Jefferson and Madison try and erase parts of Hamilton from history, to affect the almighty narrative, but Eliza is the only one who addresses it directly, at various points throughout her relationship with Alexander; "Let me be a part of the narrative, in the story they will write someday" (That Would Be Enough) is what she says when trying to convince Hamilton to stay at home with her, "I'm erasing myself from the narrative" (Burn and First Burn) is when she separates from Alexander because of the Reynolds pamphlet and "I put myself back in the narrative" is after Alexander's death when Eliza does so to tell his story.

Let future historians wonder how Eliza reacted

When you broke her heart

You have thrown it all away

Stand back watch it burn

Just watch it all

Burn

And when the time comes

Explain to the children

Alexander and Eliza had 4 children when Alexander cheated, and 6 children when the pamphlet was published.

The pain and embarrassment

You put their mother through

In those days (and often nowadays), especially since Hamilton was in a position of power (also like now), Eliza was the one who took the fall. It was her life that was ruined because of the pamphlet, not Alexander's.

When will you learn

That they are your legacy?

We are your legacy!

Here, Eliza appeals to the side of Alexander who is so obsessed about his legacy, trying to get him to realise exactly what he had done.

If you thought you were mine

(mine, mine)

Don't!

The process of an animatic

In this section, I mean specifically an animatic of a song like the one that I've done, because this is the process that I'm most familiar with. To make an animatic like the ones used in the film industry then there is a different process.

Step 1 – choose a song

Whether you hear a song and decide to make an animatic, or decide to make an animatic and then look for a song, the point remains that this is the first step to take.

Step 3 – write out the lyrics

This one isn't compulsory, but it helped me to write out the lyrics and make notes of what I wanted to accentuate, and interpretations and so on.

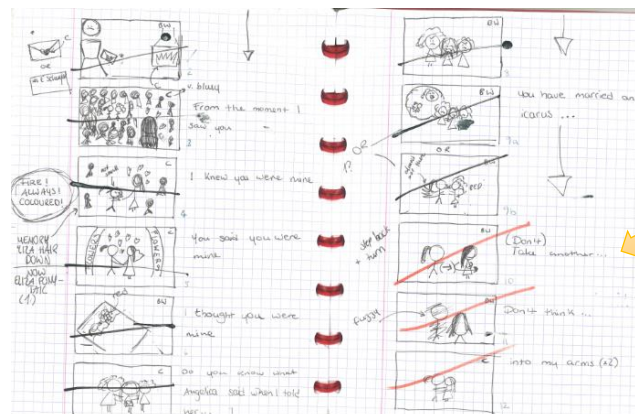
Step 2 – listen to the song

I don't just mean listen to it on the bus or while doing something else though, really sit down and listen to it. Pay attention to the lyrics and the melody. Does anything recur? Which parts do you want to put emphasis on? What do the lyrics mean? Look out for beats too, sometimes these are emphasised in a song and it always looks dramatic if a frame change happens on a beat. It's also a good idea to choose now whether you want to base your animatic on the melody or the lyrics, which will make it a lot easier to start your storyboard.

Step 4 – draw a storyboard

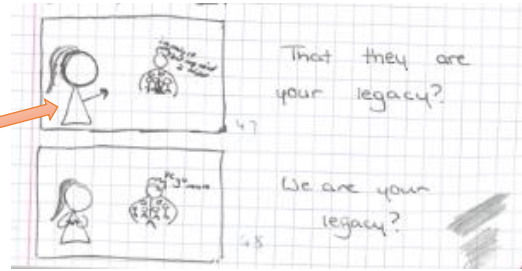

A Storyboard should contain the main frames only, like a comic. You can use this as a guide and add filler frames or more fluid movements later, but for now you just need simple drawings to use as a base. What can help is using arrows and other symbols to represent movement. Your storyboard should also show how long a frame should be on screen, not necessarily in seconds, but if you want it to be on screen during one particular line, that it's best to make a note of it, and similar things.

Write notes in the margin.
This is an easy way to remember things and have everything in one place



I planned the timings of my animatic around the lines, so that's how I planned my storyboard

Arrows are good to use to show the direction someone is going or (like here) pointing in

Ed 1	1	Ball	✓
Ed 2	2	wedding	✓
Ed 3	3	Pregnant Elysa	✓
Ed 4	4	Victory (flood etc)	✓
Ed 5	5	+ Philip	✓
Ed 6	6	+ Philip (up) + Ange	✓
Ed 7	7	domestic	✓
Ed 8	8	Heard	✓

If you have similar frames, make a list of the differences to help stay organised

Step 5 – start drawing your frames

This step is relatively self-explanatory. You don't have to draw the frames in order, but I found that it helped, because I could see exactly what point I was at, and how much more I had left to do. I also crossed out the frames on the storyboard once I had drawn the finished version. Now is also the time to draw filler frames and change things around a bit.

Step 6 – put them into your animation program

How you do this step really depends on what software you used, but the base of it is that you have to import the song and the various frames and then add them together. Something that makes things easier is to combine this with step 5, by drawing the first frame and then putting it into the program, then drawing the next one and then adding it in and so on.

Step 7 – saving your final project

This is very important. Two of the easiest ways to save it are on a usb stick, or upload it to youtube. A good idea is to not delete it from the animation program at all (if possible) so that it's always there as a backup just in case something goes wrong.

Recurring Characters

In my animatic there are a few recurring characters who are crucial to the storyline of the song. These are:

- Elizabeth Hamilton (nee Schuyler), also called Betsey or Eliza.
 - She was born in Albany, New York, on August 9th, 1757 to General Philip Schuyler and Catharine Van Rensselaer, as the second eldest of fifteen children, eight of which lived to adulthood.
 - Married Alexander Hamilton on December 14th, 1780
 - According to historian Ron Chernow in his biography of Alexander Hamilton, James McHenry (an aide-de-camp of George Washington, along with Alexander) said that “Hers was a strong character with its depth and warmth, whether of feeling or temper controlled, but glowing underneath, bursting through at times in some emphatic expression.” (page 131), and the Son of Joanna Bethune (who Eliza worked alongside) later said that “Both [Elizabeth and Joanna] were of determined disposition [...] Mrs. Bethune the more cautious, Mrs. Hamilton the more impulsive.” (page 729)
 - Eliza also helped Alexander with his political writings, parts of his 31-page letter to Robert Morris (a US senator from Pennsylvania), which contained much of the financial knowledge that aided him later in his career, were written in her handwriting.
 - She had a total of 8 children with Alexander, 6 of which had already been born when the Reynolds Pamphlet was published.
 - In 1806, Eliza, Joanna Bethune, Isabella Graham, and Sarah Hoffman founded the Orphan Asylum Society, which has subsequently evolved into the non-profit organisation Graham Windham that it is today.
 - Eliza defended Alexander against his critics in many ways after his death, like supporting his claim of authorship of George Washington’s Farewell Address. She was dedicated to preserving his legacy, and organised his writings (with her son, John Church Hamilton).
 - She died on November 9th, 1854 at age 97. She outlived her husband by fifty years, and all but one of her siblings (her youngest sister, Catherine, who was 24 years younger than her)
 - She was laid to rest near Alexander, Angelica and Philip in the graveyard of Trinity Church in Albany.
 - She is portrayed in Hamilton: An American Musical, and the role was originated by actress Phillipa Soo
- Alexander Hamilton, Eliza’s husband.
 - He was born out of wedlock to James A. Hamilton and Rachel Faucette in Charlestown, Nevis, in the Caribbean.
 - He was born on January 11th, in either 1755 or 1757. Although most evidence, including his own writings point to 1757, there is also evidence which leads some historians to favour 1755, and no conclusion has been reached.

- He fought in the American Revolutionary War, and became one of George Washington's aide-de-camps
- He was the first United States Secretary of the Treasury, from September 11th, 1789 to January 31st, 1795.
- He wrote a total of 51 of the 85 essays titled The Federalist Papers (James Madison wrote 29, and John Jay wrote 5) defending the United States Constitution
- Alexander opposed Vice President Aaron Burr in the election of 1800, claiming Burr was "immoral". Burr took offense and challenged Alexander to a duel, where he shot Alexander.
- Hamilton died the next day on July 12th, 1804, aged 47 or 49, in New York. He was surrounded by his wife and children.
- Alexander Hamilton is the protagonist and title character in Hamilton: An American Musical, and the role was originated by Lin-Manuel Miranda, who also wrote the musical.
- Maria Lewis Reynolds, Hamilton's mistress
 - She was born in New York City on March 30th, 1768 to Susanna Van De Burgh and Richard Lewis. She had one half-brother and five full siblings.
 - In the summer of 1791, Maria visited Alexander, claiming that her abusive husband had abandoned her. This started an affair, and the last of Hamilton's payments to her husband and possibly the end of the affair date to June 1792.
 - Maria divorced her husband in 1793, with help from Aaron Burr. She married twice since, to Jacob Clingman and Dr. Mathew.
 - Her daughter Susan Reynolds moved in with her in 1808, after going to a boarding school in Boston, thanks to Aaron Burr.
 - Maria passed away on March 25th, 1828, having become religious and respected through her marriage to Dr. Mathew.
 - The role of Maria Reynolds in Hamilton: An American Musical was originated by Jasmine Cephas Jones
- Angelica Schuyler Church, Eliza's eldest sister
 - She was born on February 20th, 1756, in Albany, New York, as the eldest of the fifteen Schuyler children
 - Angelica Eloped with John Church in 1777, they had eight children together and moved to Europe in 1783
 - She returned to America in 1799
 - Throughout her life, Angelica was very close to her brother-in-law, so close that many people thought they were lovers.
 - Angelica died on March 6th, 1814
 - In Hamilton: An American Musical, the role of Angelica Schuyler was originated by Renée Elise Goldsberry.
- Philip Hamilton, Eliza and Alexander's eldest son
 - Philip was born in Albany, New York on January 22nd, 1782.

- Alexander wrote that Philip's birth was "attended with all the omens of future greatness"
 - On November 23rd, 1801, Philip duelled with George Eacker. Both parties threw away their first shot, Philip doing so on his father's counsel, then Eacker shot Philip above his right hip. The New York Post reported that "His manner on the ground was calm and composed beyond expression."
 - The shot was, however, fatal, and Philip Hamilton died the next day, aged only nineteen.
 - After his death, the Hamilton family fell into disarray and moved to Uptown New York.
 - The role of Philip Hamilton in Hamilton: An American Musical was originated by Anthony Ramos.
- Angelica (or Angie) Hamilton, Alexander and Eliza's second child.
 - Angelica was born on September 25th, 1784.
 - She was described as a sensitive, lively, and musical girl in her youth and was said to resemble her aunt, for whom she was named.
 - Sadly, when she was seventeen her elder brother Philip died. As a result of this, she had a mental breakdown that left her in what has been described as a "state of eternal childhood" until she died, often being unable to recognise family members, and talking to or of Philip as if he were still alive until her death on February 6th, 1857, aged 72.

The Equipment I used

- **Drawing Tablet:**

The drawing tablet I have is a Wacom Intuos, which costs around 80\$ on amazon. It connects to a computer via Bluetooth or the usb port, and you draw on it using the included pen like a stylus. It takes a bit of time to get used to the different texture, and to looking up to see your drawing rather than down, but on the whole it's a really good tablet. A couple of good features are that it only reacts to the pen, which isn't ideal if you lose the pen, but it means that you can rest your hand on it, or trace around an object if you want. It's also pressure sensitive, meaning that the harder you push, the darker or wider the line, depending on the brush and the drawing program.

- **Drawing Program:**

I started off by using Corel Painter 6, because a free download came with my drawing tablet, but because of technical problems that were taking too long to solve, I decided to switch programs. The second one I used, and the one I plan to continue using in future is Autodesk Sketchbook, which I found after doing some digging, and is available for mobile and desktop (mac and windows) at sketchbook.com. It is completely free, and a great program to use that has everything you really need.

- **Animation Program:**

My Animatic is made by using still pictures, and occasionally frame-by-frame animation, so I needed a program that I could put images in and change the amount of time it's on screen for, and iMovie did everything that I needed, without costing anything. Many artists who make animatics use Sony Vegas, which does have more features, but it is quite expensive, and iMovie does the job just fine.

Problems I Faced

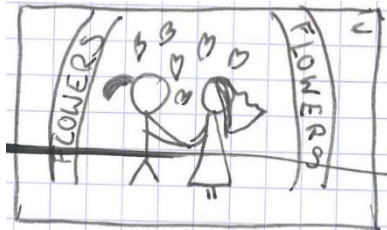
During the process of making my animatic, I encountered quite a few problems, that meant that making my animatic took a lot longer than I anticipated.

First of all, the original drawing program I used (Corel Painter 6) stopped working, and customer service was taking so long to get back to me that I was worried I wasn't going to have enough time to finish the animatic, so I started looking for a new program. On the whole, it was the right decision to make, but it did mean restarting completely because I couldn't access any of my previous drawings, so that did set me back quite a bit.

Another problem I faced, this time one that was entirely my fault, was that I found it quite hard to sit down and work on it. I didn't take enough breaks because I felt like I hadn't done enough to merit taking a break, but then I was less productive because I hadn't taken a break, which meant that I thought I hadn't done enough to deserve a break and so on. It became a vicious circle. Whenever I tried to work on it, I ended up annoyed, exasperated and frustrated, because things didn't look like how I wanted them to like, or because everything was taking longer than I thought it was going to take. This led to me avoiding working on it completely, which was a bad thing to do, and I knew that, and yet I still did it. The result of this was that there was a period of around two months at least where I had achieved next to nothing, and then had to work a lot harder afterwards.

Other Notes

- While making my animatic, I changed a lot of frames from the original plan to what they are in the finished animatic. For example,
 - I switched a few more complicated frames out for simpler, more symbolic versions that represent the same things.



I had originally planned to draw a frame like this, where Alex and Eliza get married, but then I decided that it would look too out of place compared to the scenes around it that were much simpler.



[image description: a storyboard frame that depicts someone's hand putting a ring on someone else's hand.]

I then thought that this would be a good idea, showing Alex putting a wedding ring on Eliza's finger, but then, after having drawn it, I decided that it looked very sketchy and after trying to refine it, it didn't really look like what it was supposed to look like, seeing as drawing hands isn't necessarily one of my fortes, so then I came up with this:



I think that it still underlines the fact that when Eliza says "You said you were mine" she means that they were married, but it doesn't look sketchy, unnatural or out of place.

- I drew Maria Reynolds without a face, because, as stated above, Eliza never says her name. To Eliza, it's as if she was nothing more than a scapegoat, someone responsible for leading her husband astray. This is almost dehumanisation on Eliza's part, and I wanted to represent that in the animatic, seeing as I was drawing from Eliza's perspective. This is also why I reused the same drawing of her instead of drawing her again, doing something else. I wanted to depict her as a more two-dimensional character, because Eliza thinks that this is

all she is, and this is all she is good for, and that is something that I tried to bring across quite strongly.



- Similarly, I represented all the characters with a colour. In the musical, most characters only ever wear one colour, and I incorporated this into my animatic. These are:
 - Eliza Schuyler Hamilton's colour is a teal or a light blue.
 - Alexander Hamilton is represented by green, unless he's wearing his army uniform.
 - Maria Reynolds' colour is red, and for the same reasons as stated above, I always drew her completely red, rather than just her clothes. The circle that engulfs Alexander during the line "he has flown too close to the sun" is also red because it's supposed to represent Maria.
 - Eliza's sister, Angelica Schuyler-Church, is pink
 - Philip Hamilton, Alexander and Eliza's son is dark blue
 - Alexander and Eliza's second child, Angelica Hamilton, isn't in the musical, but I chose to represent her with orange.

These are the only recurring characters in my animatic. The colours also mean that each character is easier to identify so I don't always have to draw them in the same way.

- I had originally planned on making another similar sequence to the one where Eliza is swallowed by the circle of fire, where a drawing of her and her sisters reading a letter is swallowed by a circle of fire, but the sequence took so long to draw (two days, not including the base drawing, because it was very repetitive and I had to take more breaks) and had so many frames (32) that I ended up just repeating it in reverse order, because another 32 frames for about 2 seconds and the base drawing as well was too much, because of its repetitiveness.

The Final Project

After (a conservative estimate of) [x] hours, I finally finished my animatic, and I'm quite proud of how it turned out.

It's on youtube here:

<https://youtu.be/yCNJBII0emI>

And on the usb stick enclosed.

Conclusion

Making an animatic takes a lot more effort than I expected. Before I started, I watched a few videos on the process and I knew that it would be a lot of work, but most people said that their animatics took between a week and a month, and while I did realise that I would take a bit longer because it was the first animatic I've ever made, but it did take much longer than I had anticipated.

There was a point during the process where I didn't have as much finished as I would have liked at that point in time, but didn't have much time left to finish it, and I was worried that I would have had to just do as much as I could and explain that I hadn't been able to finish it in its entirety.

However, I worked a lot harder on it since then than I had done before (at least a few hours every day), and I managed to get it finished. I'm very pleased that I managed to do so, and to do so in a way that I am proud of.

In conclusion, I am very proud of what I've achieved. It took me a while, and maybe it's not quite as refined as I would have liked, but I am very pleased with the result. Howbeit, this did make me realise that I do definitely need to get better at managing my time, and being more organised when it comes to projects like this one, especially if there is a deadline, and to not wait until the deadline looms to really make progress.

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<https://www.youtube.com/watch?v=I67AquPWpaM&t=19s> (How I Make My Animatics – Szin)

<https://www.youtube.com/watch?v=jdlAgXviVJ0> (MY ANIMATIC MAKING PROCESS (How I Make My Animatics) – Ccinee11)

<https://www.youtube.com/watch?v=nJ4D0ujP8cM> (How I Make Animatics – Susana24601)

<https://www.youtube.com/watch?v=dEvW4vdhmZ8&t=146s> (How To Make And Use An Animatic – Draw with Jazza)

download the software I used:

www.sketchbook.com

<https://www.apple.com/imovie/>

a lot of information included in this is information that I found over time, before starting this project, so unfortunately, I can't quote sources for everything