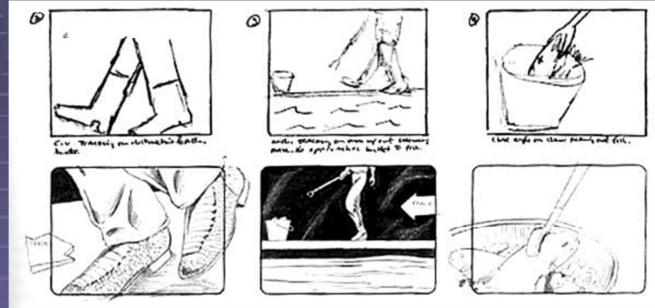


# What is a Storyboard?



A panel or series of panels of rough sketches outlining the scene sequence and major changes of action or plot in a production to be shot on film or video.

What is a storyboard? It's a place to plan out your digital story in two dimensions. The first dimension is time: what happens first, next, and last. The second is of interaction: how does the voiceover (your story) interact with the images, how do visual transitions and effects help tie together the images, how does the voiceover interact with the musical soundtrack? Any element can interact with any other one, and the storyboard is the place to plan out the impact you intend to make on the audience.

## Important Definitions

Storyboard: a sequence of drawings, typically with some directions and dialogue, representing the shots planned for a movie or television production.

Camera Viewpoint: the angle and size the audience views the action.

Shot: One continuous viewpoint of the on-screen action.

Shot Number: the order of the storyboards is recorded in numbered sequence.

Scene: A collection of shots from a single location and/or time in a film or animation.

Staging: Choosing the best camera viewpoint of a shot for purposes of plot, interest and compositional strategies.

These are the important definitions that must be understood for the purposes of proper storyboarding.

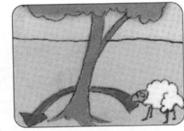
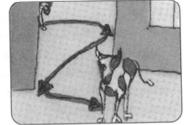
# The Need for Storyboards

- Storyboards provide the basic structure of animation & film.
- It enables you to visualize your scene prior to production.
- You can test your animation & film for proper staging and add/remove shots prior to production.

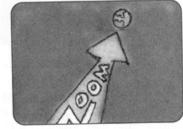


Many productions fail right out from the beginning as they fundamental haven't answered the important question: "is it worth making this film or animation?" Storyboards help you test your concept and direct your shooting so that you ensure you capture the most important parts of your film/animation. It allows you to test your shots prior to production ensuring that you focus on what is most important in your story.

# Creating Storyboards



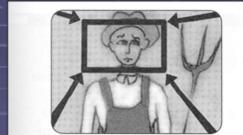
3. Use arrows along with shot names to convey specific camera movements that may not be understood if you use arrows only.



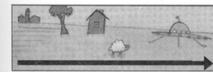
- Use the aspect ratio of your film for the storyboards.
- Use arrows to indicate camera movement or motion in the frame.
- Use arrows along with shot names to convey specific camera movements that may not be understood if you use arrows only.
- Use a frame within a frame to indicate zoom areas.

## More about Storyboards

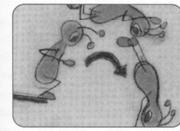
- Use differently shaped, extra-long, or extra-wide boxes to show pans.
- Draw multiple pictures for moving objects or characters within a frame if it seems important to the story.
- Write dialogue below the board, have characters do something while they talk.
- Include shot numbers next to each panel to indicate order.



5. Use differently shaped, extra-long, or extra-wide boxes to show pans.



6. Draw multiple pictures for moving objects or characters within a frame if it seems important to the story.

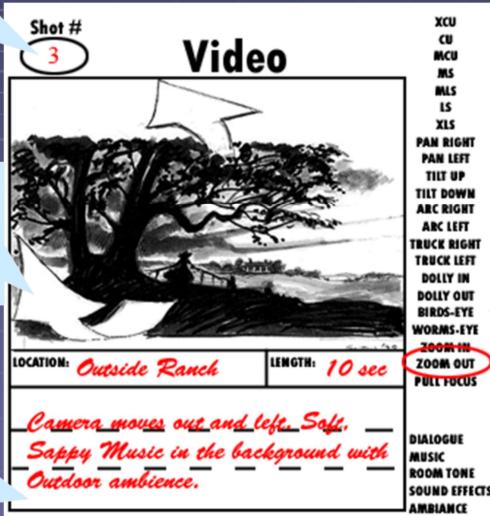


# Camera Angles and Frame Composition

Make sure you number your scenes.

Arrows make it obvious which way your camera will move.

Fill in important info here. Don't forget location and estimate shot length.



Circle your intended camera move and angle here.

## Process of Storyboarding:

### **1. 1. Write a Synopsis of the plot (narrative) of the film.**

eg "A retired marathon runner who almost made it big sees his own struggle in a young obnoxious protege. Both suffer (suffered) a traumatic rejection and self doubt. The elder must find a way to use this cathartic coaching experience to also bring out the champion he could not be. A terminal illness afflicting the coach eventually breaks the younger and the two become a champion team, at least until near the end..."

For the purpose of this exercise, we will be working on a Production Storyboard.

## **2. Break up the plot into Sequences and Scenes, then Shots.**

This can be done in written form or as a 'thumbnail' grid. THIS IS A VERY GOOD TIME TO WRITE A COMPLETED SCRIPT OR SCREENPLAY. It is amazing how useful the 'thumbnail visual' exercise can be in the production of a script or screenplay.

### 3. Pencil in the scenes and shots.

This is best done with basic shapes and shorthand Shot descriptions.eg. MS of boy running L to R.



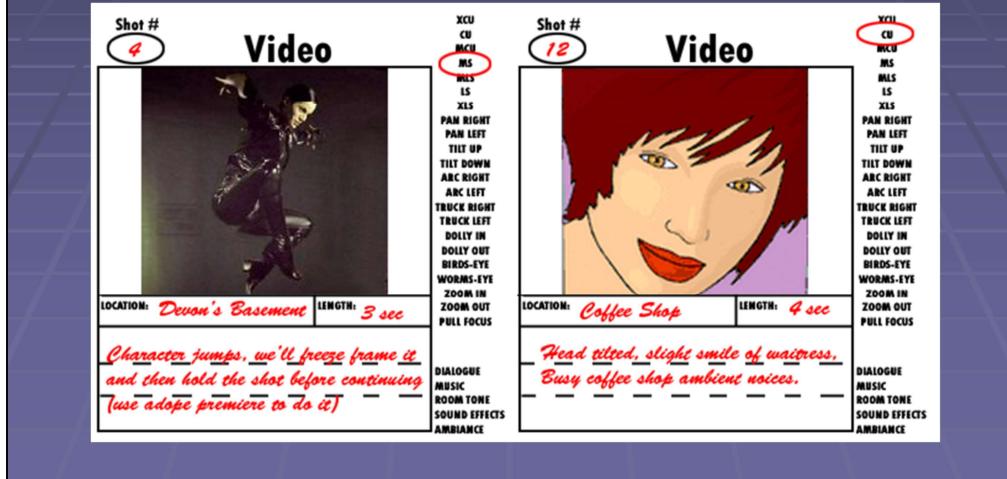
When penciling in your shots use crude characters but not stickmen. You want to be able to show dimension in your frames and you can only do that if your characters have some relevant size to them.

## 4. Analyse

Look for Mise-en-Scene, Montage, or Camera Angle shots required to enhance a scene.

## 5. Flesh out the Draft

Use drawings, Clip Art or Digital photos and add more detail to the shot description and SFX panels.

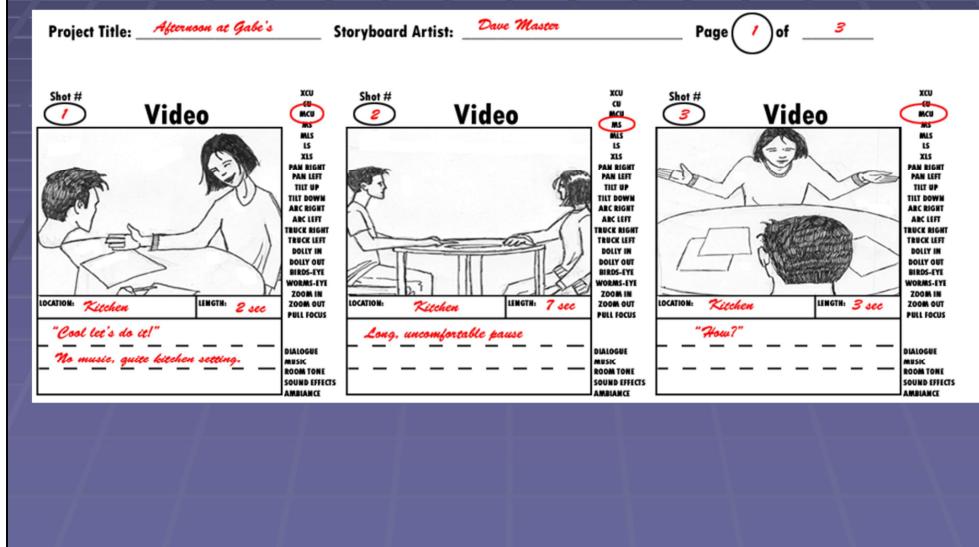


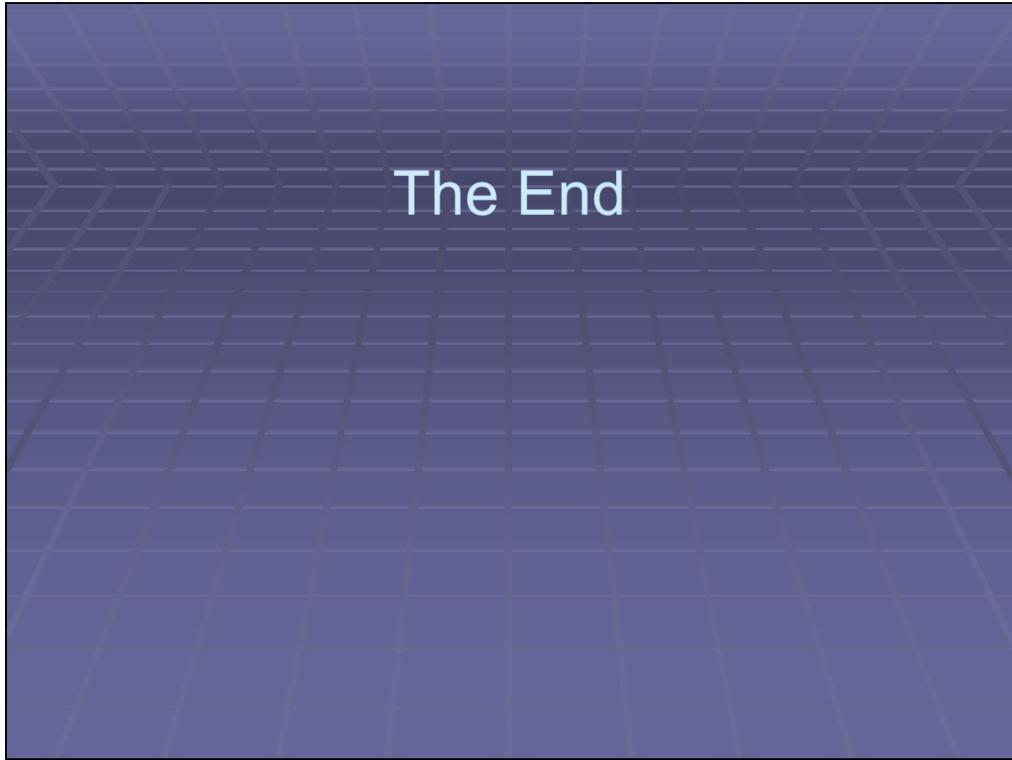
Because this is a design document and not intended to be viewed by your audience, you could insert a picture from another movie or animation to remind you of the type of shot you are looking to produce.

## 6. Analyse

This time, because you have clearer images, look for Continuity and Theme Development. Changes or additions can be referenced.

# Example:





The End