

Week of April 20, 2020 to April 24, 2020

Monday	Tuesday	Wednesday	Thursday	Friday
April 20, 2020	April 21, 2020	April 22, 2020	April 23, 2020	April 24, 2020
Creating a Storyboard and Shot List				
Read the article ~ <i>How to Storyboard: A Basic Guide for Aspiring Artists</i>	Read the article ~ <i>Learn the Lingo, Camera Shots & Techniques in Storyboarding</i>	Read the script, <i>The Shribble</i> and take notes to begin breaking down the script	Print or use paper to begin the drawing process of the storyboard.	

Week of April 27, 2020 to May 1, 2020

Monday	Tuesday	Wednesday	Thursday	Friday
April 27, 2020	April 28, 2020	April 29, 2020	April 30, 2020	May 1, 2020
Creating a Storyboard and Shot List				
Work on the storyboard including the shot list by labeling, adding notes, including audio/sound effects, color coding, indicating camera angles and camera shots to be used.				Finalize Storyboard and Shot List

BE CREATIVE!

Creating Your Storyboard and Shot List

Instructions:

Using the script, *The Shribble*, written by Joseph Arnon, you will create a storyboard illustrating what types of shots and techniques, in sequence, you would plan on filming for a movie. A storyboard is basically a blueprint of what your movie will look like, it will serve as your guide when filming. The storyboard drawings don't have to be fancy, stick figures will do fine.

Before you start illustrating the storyboard, you need to break down the script, in order to examine the scenes and translate them into individual storyboard panels.

To Create the Storyboard and Shot List:

Step 1 - Print out the storyboard document in Google Classroom (you may need to print a couple of pages).

If you do not have a printer use blank paper, notebook paper or index cards.

Step 2 - Read the entire script, *The Shribble*, provided in this packet.

Step 3 - Read the following two articles to review storyboards, camera shots and angles

1) How to Storyboard: A Basic Guide for Aspiring Artists

<https://design.tutsplus.com/articles/how-to-storyboard-basic-guides-for-aspiring-artists--cms-30962>

2) Learn the Lingo, Camera Shots & Techniques in Storyboarding

<https://design.tutsplus.com/tutorials/storyboarding-part-2-lingo-camera-shots-techniques--cms-31171>

Step 4 - Complete the storyboard

Make sure to include:

1) What aspect ratio will be used on your storyboard

2) A drawing of each shot on a panel in sequence and numbered to follow that sequence.

3) A description of the type of shot on each panel,

4) Elements that might help communicate a story more accurately include:

a) Use of Arrows or Symbols to show camera movements. Arrows help show movement, direction, and transitions.

b) Color an object/subject to differentiate it from the surroundings.

c) Add Captions under or in the images

5) The correct audio, sound effects and special effects terminology/abbreviations in the storyboard.

6) A transition at the beginning, between scenes and at the end.

Turning in your Storyboard and Shot List:

Scan or take pictures of your storyboard and return in one of the following options:

1) Upload through the Google Classroom assignment,

2) Email to Mrs. Hatton using your WISD Gmail account, or

3) Physically deliver to a designated drop-off box.

Grading breakdown -				
30% drawn panels that include the entire script	20% shot types are indicated	20% camera angles are indicated	20% correct audio, sound and special effects included	10% correct sequential numbering

How to Storyboard: A Basic Guide for Aspiring Artists

design.tutsplus.com/articles/how-to-storyboard-basic-guides-for-aspiring-artists--cms-30962

Miss
Chatz



What You'll Be Creating

Have you ever what wondered what kind of planning goes into making commercials, short films, or animations? Well, for starters, the backbone of any of these projects are storyboards or storyboard artists.

Storyboard artists are individuals who take a script/concept and turn it into a visual story.

If you want to become a storyboard artist on any type of production set, whether it's a freelance job, a personal project, a TV show, commercial, or a music video, there are some guidelines you need to follow in order to get the storyboards created.

Contrary to what many might think, you don't need to be a great artist to illustrate a storyboard, although of course it's an added bonus. Generally, all that is really required is an understanding of the basic techniques and principles of storyboard art. Your role is to be able to communicate the vision and concept as accurately as possible.

Today's tutorial is aimed at anyone who wants to begin working as a storyboard artist. Along the way, you will learn what essential skills you need to get you motivated and started in the creative field and art of storyboarding.

Let's get you started!!

1. Introduction to Storyboarding

1. What Is a Storyboard?

Storyboarding is the practice of producing sketches for a script/concept. It is an essential part of the preproduction process of any animation.

A storyboard is a sequence of hand-drawn sketches or visual images that are supported by script notes or dialogue and placed in a sequence, for the viewer to visualise an animation before production.

Each individual shot in a storyboard represents a type of camera shot, angle, action, or special effect, to effectively tell a story.



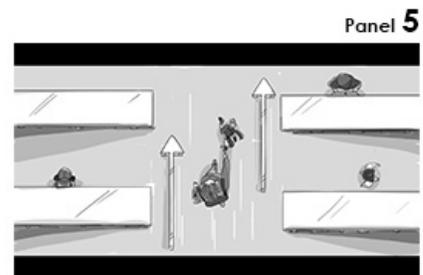
“Do you trust me?” she looks at him. The boy gives his hand to hers. She pulls him and they start running...

Note: The sidekick should be thrust towards camera, and it should feel like she’s pulling the boy. He almost can’t keep up with her, and maybe one of his legs are up in the air, because she’s so strong. She doesn’t have to be smiling, but more like she’s on a mission and racing. She needs to be smaller.



“We see her leading him quickly through the stacks and stacks of books. They’re headed on a HUGE adventure and she can’t wait.

Note: Same action of urgency with this. She’s pulling the boy and they are really running! His expression can be more of WHOA where we going!?. She needs to be smaller. Please reference what I sent you for her height.



Overhead of them running through the center of grand room of aisles of books.

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2. What Is the Purpose of a Storyboard?

Storyboarding helps the production team envision and develop an idea, visualise and test out concepts, and highlight any potential obstacles with the structure or layout of a story before it heads into production.

Why the need for a storyboard?

1. It is a step-by-step guide to the production process, so it helps manage timing in production, and it saves money.

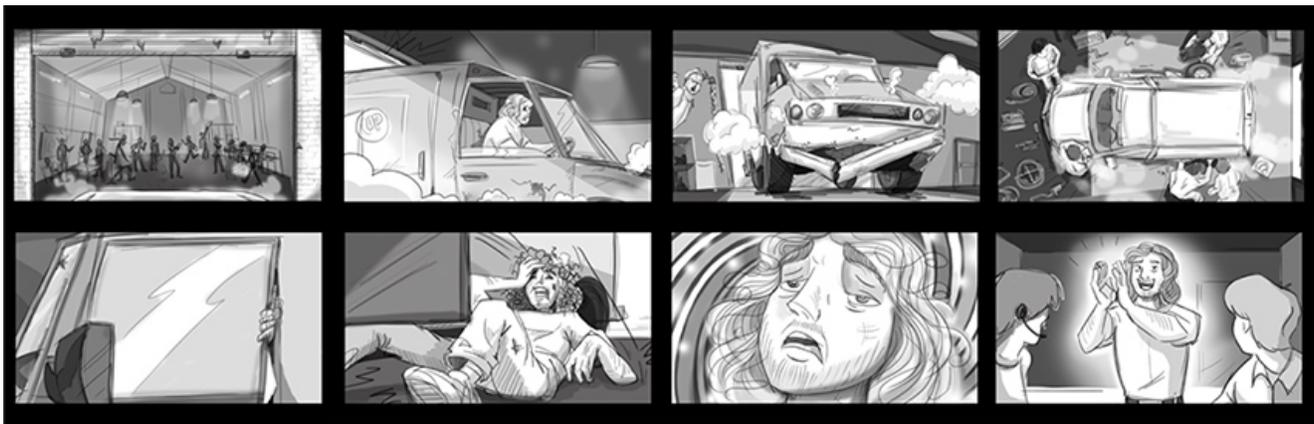
2. Builds a connection with the viewer and between the production teams on a project, so all can communicate from one source of reference.
3. Helps communicate a vision and understanding of the story.
4. Helps in production direction.
5. Most importantly, it's used to sell/pitch the idea to clients to get funding in!

3. Who Directs & Lays Out the Storyboard?

Depending on the type of shoot or budget, the director might sit down with the storyboard artist to present their vision and place their input in the storyboard process. However, in most cases the budget isn't available, and you will need to break down the scenes and rely on your own experience to direct the shots as you see fit.

The key to storyboarding is to practice, by understanding how moving productions work.

- Watch plenty of movies, TV series or commercials, and try to study by sketching out the scenes as you watch.
- Look for camera angles and how a story is cut up and told visually.
- Keep in mind that storyboards are not a frame-by-frame breakdown, but more a scene-by-scene development, and each scene must serve a purpose in the storytelling.



2. Storyboard Lingo & Techniques

Now, let's learn some essential lingo to get you started on the right foot and familiarise you with the terms used in the industry. The following list will give you some up-front information.

1. What Are Film Aspect Ratios?

As you know, storyboards showcase a series of images, of what the audience will see on screen. These are shown in formats called a **Storyboard Panel** or **Storyboard Frame**, which is basically a rectangular shaped box presented digitally or on paper.

The size and shape of the panels are different, depending on what is called the **Aspect Ratio** (the relationship between the width & height of your video). The most common aspect ratios are **4:3** and **16:9**.

- TV aspect ratio is known as **4:3**.
- HDTV is **16:9**.
- Standard Widescreen is **1.85:1**.
- **Anamorphic** is **2.39:1**, also known today as "two-four-o".

Note that the dimensions of your panels should be the same as the aspect ratio the animation will be at the end.

Common Aspect Ratio



Widescreen Aspect Ratio



2. What Are Different Types of Camera Shots?

There are some different types of camera shots that you should know before starting. We will go over just the basic shots. Note that most shots are named in connection with the subject framed in the panel.

Establishing Shot (ES) is usually shown at the beginning of a scene to present where the action is taking place—for example, an island, a school, a basement, etc.

Close Up (CU) shots, are obviously close range views. They're often used in emotional scenes to show reactions or create intimacy. They can also increase tension, allow close views of characters or products, or accentuate an action.

Extreme Close Up (ECU or XCU) shots are sparingly used, usually when you need to add drama or focus to an event or scene, or represent some aggression or discomfort.

Mid Shot (MS) or *Medium Shot* is a frame from the character's waist and up. Typically used to show emotions and reactions, or during dialogue sequences.

Medium Close Up (MCU) is what is sometimes called a *Head & Shoulders*. It's basically a head shot from shoulder up, used to focus on a character's expressions or during dialogue scenes between two or three people.

Long Shot (LS), also known as *Full Shot*, is a shot taken from a distance. It's typically used to show the entire character or subject, and when you want to point something out between the subject and its surroundings or release tension in a scene. It's like giving breathing space to an event/action.

Medium Long Shot (MLS) frames the subject from the knees and up. It's a mix between a long shot and a medium shot and is usually used when there are a group of people in a frame or you wish to show the subject's hands and expressions.

Extreme Long Shot (ELS or XLS) is more long range and is used to establish the surrounding setting.

Camera Shot Types

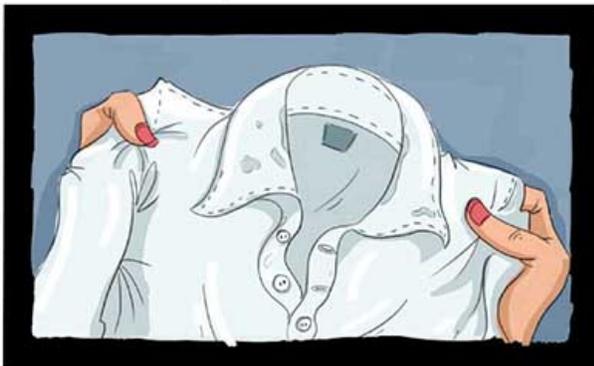
Establishing Shot · ES



Close up · CU



Extreme Close Up · ECU



Mid Shot · MS



Medium Close Up · MCU



Long Shot · LS



Medium Long Shot · MLS



Extreme Long Shot · ELS



3. What Are the Basic Camera Angles?

A **Camera Angle** refers to the where the camera is shooting from. When storyboarding, always imagine yourself holding the camera, and ask yourself what's the best way to portray the action or subject in a scene. Do that by establishing the most effective way to place the camera angle:

- **Point of View (POV)** camera angles are used when you want the viewer to understand what the character is seeing. The view can be close, mid, or long.
- **Over the Shoulder Shot (OSS or OTS** or also known as 'Third-Person) is a view from behind an individual and towards a subject. It's typically used between people in conversation, and the frame has one person/thing on the side of the frame.
- **Two-Shot** is an angle where two subjects are both in a single frame together, and usually speaking. When drawing dialogue frames, alternate between two-shots and OTS shots.
- **Up Shot / Worm's Eye View** are angles that look up at a subject/object.
- **Down Shots / Bird's Eye View** are angles that look down at a subject/object.

Camera Angles

Point of View - POV



Over the Shoulder - OTS



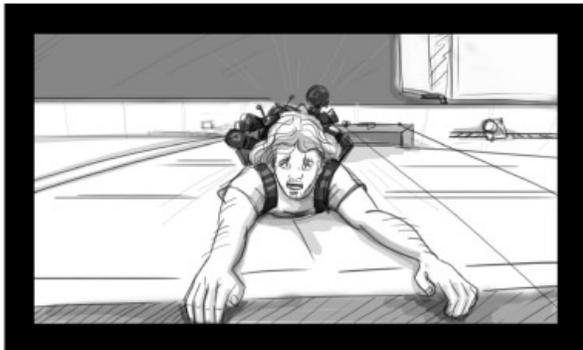
Two Shot



Up Shot - Worm's Eye View



Down Shot



4. What Are the Standard Camera Movements?

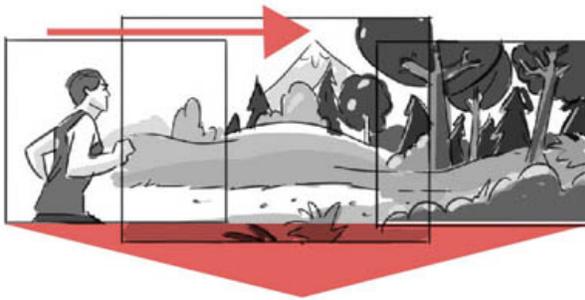
Next, let's familiarise ourselves with the following list of camera motions:

- **Pan/Tilt.** **Pan** is short for *Panorama Shot*. The camera is on a tripod, and moves right or left. A **Tilt** is when you move up or down.
- **Zoom In or Out** is when you adjust the lens to view in or out, and is used to increase the significance of something. Draw arrows from the edge of the panel inwards/outwards.
- **Dolly** is similar to a Zoom, but the entire camera moves towards a subject or away from it. Use thick arrows to show this motion.

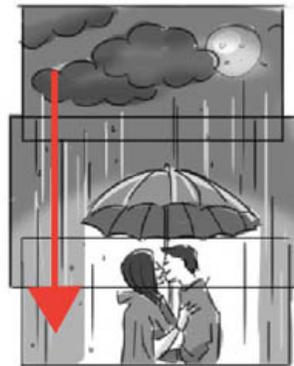
- **Truck In & Truck Out** is similar to dolly, but the whole camera moves left to right or vice versa.
- **Pan** or **Panning** are when the camera rotates sideways in one direction, often used in dialogue scenes or when following a subject or revealing something near. When storyboarding, draw an arrow in the camera's direction.
- **Track** or **Tracking** is another way of following subjects. It's when the camera moves and follows the subject/action without cutting. It's typically used in walk cycles and is symbolised by using an arrow in the motion of direction. It can also be *Hand-held* or on a *Dolly*.
- **Hand-held** is carrying a camera by hand, to give to give a more natural documentary feel to a scene, typically used in police or war scenes.
- **Rack Focus** is when the camera focuses on a subject in the foreground and the background is blurry, and then it reverses so that the focus shifts to a clear background and blurred foreground. In a storyboard, just draw where the focus starts and an arrow and rectangle where it moves to.

Camera Movements

Pan



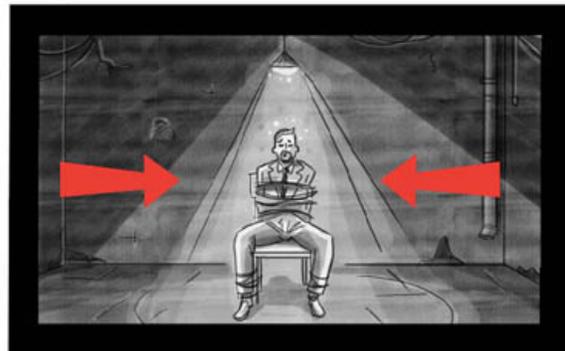
Tilt



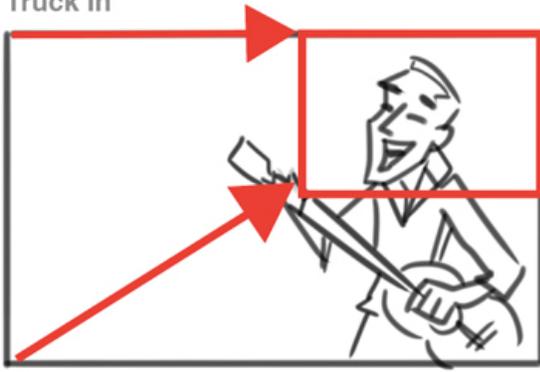
Zoom In/Out



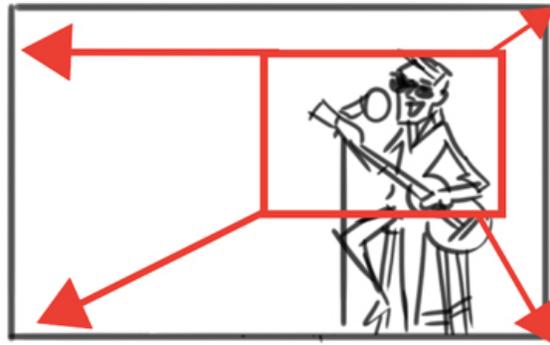
Dolly



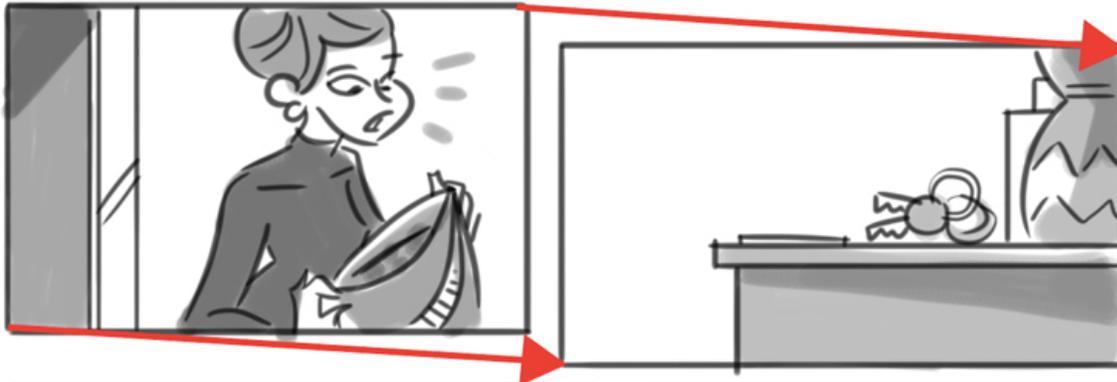
Truck In



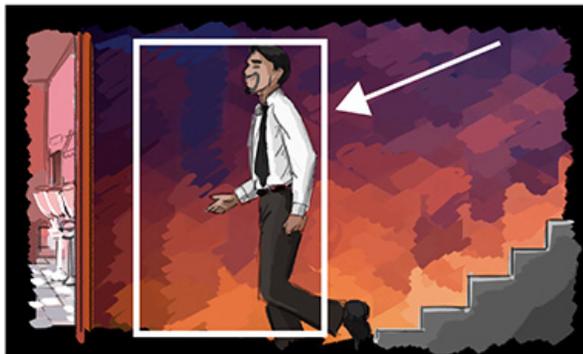
Truck Out



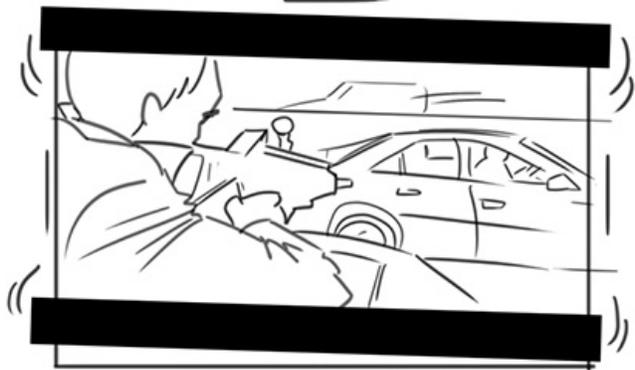
Pan



Tracking



Hand-held



Rack Focus



3. The Art of Storyboarding

1. Before Starting to Storyboard

Next, let's take a glimpse at the art of storyboard making.

Before you get started, gather your notes, read over your script, and research whatever source materials you need. Clients might give you some reference material, but in most cases you need to gather your own.

Consider asking the client a few questions before storyboarding:

- Do you have a script or breakdown of the script?
- Who is the storyboard for?
- Color or black and white?
- Budget?
- Format to be used?
- Reference material?
- Delivery date?

2. What Are Thumbnails?

Before you start illustrating the storyboard, you need to break down the script, in order to examine the scenes and translate them into individual storyboard panels.

The easiest way is to **Thumbnail** the scenes.

Thumbnails are a rough sketches of the storyboard panels, mainly quick illustrations of stick figure forms, notes, and laid-out sequences of events on a page. This is done to quickly determine how each shot/camera angle/movement will be used. It also helps to evaluate which images need to be storyboarded and which not. With thumbnails, you can swiftly step back and analyse your entire animation in individual panels, before even starting with the actual storyboard work.

Here is an example:

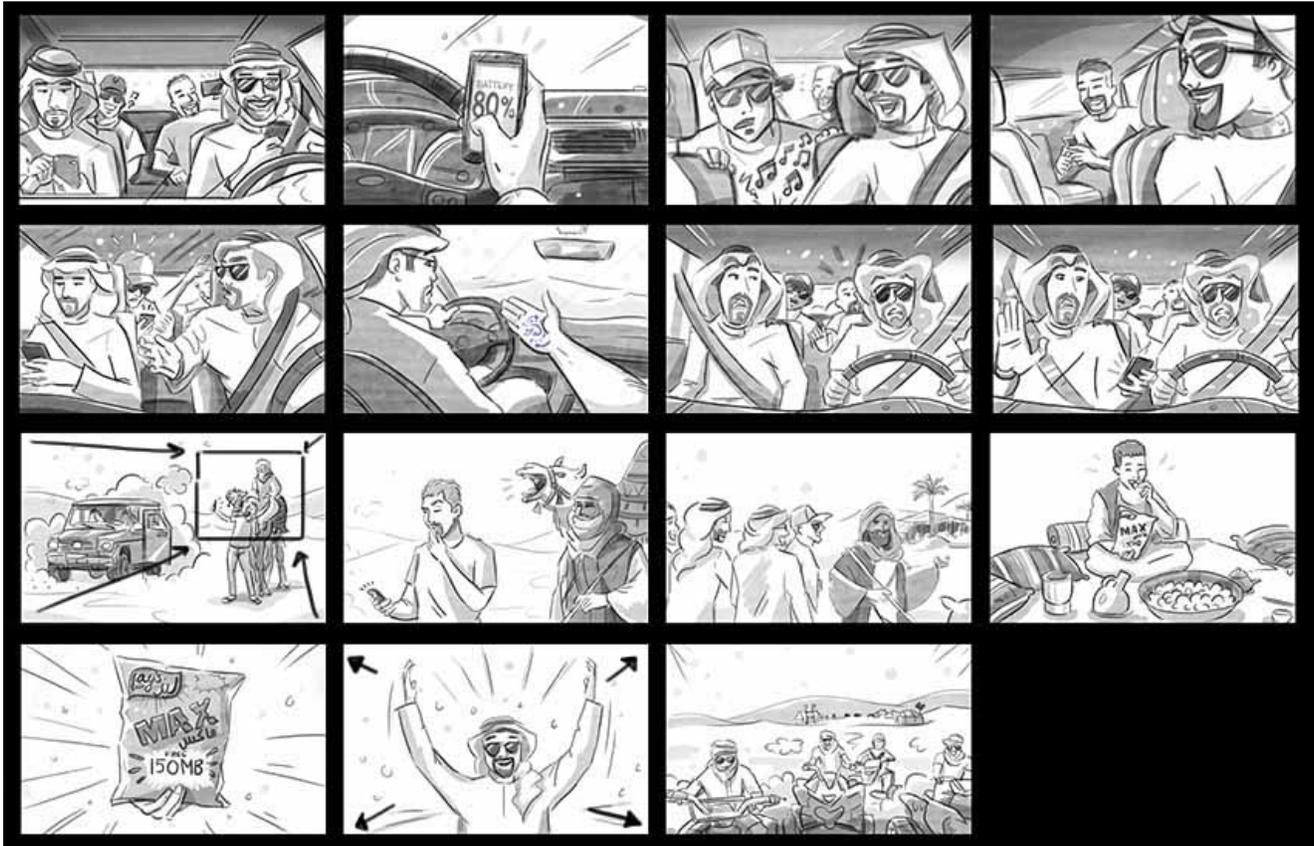


3. How to Break Down the Script

Once you have thumbnailed your script and gathered all your material, it's time to start drawing out your frames.

Figure out what aspect ratio will be used, lay out what each panel needs to show, and then transform those ideas into a series of storyboard panels.

Decide what elements (characters, objects, background) are in each frame, and the best shot type to communicate the event.



4. How to Lay Out & Structure the Storyboard

Every artist has a preferred method of drawing and structuring their panels. You can work with a number of templates available online (one example is the "6panel" single-page template below) or create your own. There is no right way of drafting a storyboard. You can use the good old-fashioned pen/pencil and paper, Adobe Photoshop, or any sketch app and storyboard software available today!

Here is a short list of software and apps you can lean on:

1. [Storyboarder](#) (Free) - Screenshot Below*
2. [Storyboard Artist Studio](#) (\$\$\$)
3. [Storyboard Fountain](#) (Mac) (Free)
4. [Toon Boom Storyboard Pro](#) (\$-\$-\$-\$)
5. [Procreate](#) (iPad Pro) (\$)
6. [Paper By FiftyThree](#) (iPad) (Free)
7. [Celtx Shots](#) (Free)
8. [Autodesk Sketchbook](#) (Free)

Scene #	PANEL	Scene #	PANEL	Scene #	PANEL
Description: _____		Description: _____		Description: _____	
Notes: _____		Notes: _____		Notes: _____	
_____		_____		_____	
Scene #	PANEL	Scene #	PANEL	Scene #	PANEL
Description: _____		Description: _____		Description: _____	
Notes: _____		Notes: _____		Notes: _____	
_____		_____		_____	



5. How to Label the Storyboard Panels

Learn to label your shots correctly, so that they are in order and you and the team can stay organised.

There's more than one way to effectively number storyboards.

In short, the process is like having an ID for each panel. If you're using storyboard software, it will automatically assign panel numbers. However, if you're not on any software, and a client/director wants to move, add, or delete a panel, you can't name a panel, for example, *Panel_6_New_New_New*. You will end up needing to find old/new files, and it becomes a messy, time-consuming burden.

The proper way would be to follow this order: *Project Name_Script#_Scene_Frame_01.jpg*

6. Numbering Presentation vs. Production Boards

It's important to know which style of boards your client wants: **Presentation** or **Production** boards.

Presentation boards are typically short and are presented internally or used in pitches. They represent only the key shots needed, and not every shot of the director's vision. Only the key elements are illustrated in individual frames.

So, in numbering presentations, it's easy to add a letter, number, or decimal at the end of each panel number.

For example, if you want to add an additional shot between 23 and 24, then you would call it 23-1. If you want to convey a single shot, in several panels, it could be 23i, 23ii, 23iii, etc.

If you make an alteration to your panel then the correction will be labelled 23-a. That way they're clearly connected, but still have their own unique ID numbers.

Production boards are numbered the same, but the difference is that they are a breakdown of every scene's "action", so each action is broken into camera angles. This means that whenever the camera cuts, you must change the scene number to represent a new shot. So, for example:

- *Scene# 2: Shot 1A*
- *Scene# 2: Shot 1B*
- *Scene# 2: Shot 2*
- *Scene# 2: Shot 3*
- *Scene# 3: Shot 1...*

Once you have submitted the board, your job is done. The client might transform it into an animatic.

7. What's an Animatic?

An **Animatic** is simply an animated storyboard!

Once you submit your storyboard, the production team might take the illustrated panels, import them into an editing program, and add a **Voice Over (VO)**, audio, sound effects and/or demo music, to prepare the timing and pace of the production for presentation purposes.

4. Storyboard Artist Job, Tips & Hints

1. How to Storyboard Effectively

The whole concept of storyboarding is to represent the concept, as closely as possible to what the animation will look like in the end. So your audience should be able to follow and understand the story through the sequence of frames you illustrate. Your job is to make the script come to life.

Elements that might help communicate a story more accurately include:

- Use of **Arrows** or **Symbols** to show camera movements. Arrows help show movement, direction, and transitions.
- **Color** an object/subject to differentiate it from the surroundings.
- Add **Captions** under or in the images



2. How to Enhance the Look & Feel of the Storyboard Frames

Creating a comprehensive storyboard that looks and feels professional is not just an art but a skill.

If the audience doesn't understand a part of the storyboard then usually it will need to be enhanced or altered. They should be able to understand the visuals without the dialog. Your best "test" audience would be your parents, siblings, or cat/dog. Try it out.

There are different approaches to illustrating a storyboard. Some artists like to use splashes of ink and color, others draw rough doodles and scribbles, some may only draw outlines, or in greyscale, or you may be the type that adds lots of details.

There are no rules to storyboarding, but there are some guidelines and tips to enhance your images and help stretch out your skills:

- Add details to a scene or character—this helps the viewer's imagination. For example, add utensils in a kitchen scene, or a zebra crossing on a street scene. The more you communicate through a board, the more accurate the production will be.
- Experiment with different camera angles, especially within dramatic scenes. Try over the shoulder shots, worm's eye views, or extreme close-ups.

- Avoid positioning the subject in the center of a panel, and make use of most of your negative space.
- Avoid tilted frames, complicated angles, or splitting screens in half with horizontal lines.
- When drawing people or a setting, where a crowd is needed, add a number of people, instead of just two people in the background.
- Be sure your subject/character is facing the correct camera direction.
- Ask yourself what type of camera shot/angle you will use. Do you need a close-up? Will the camera move?
- Make every frame count.
- It pays to practice! Practice at home while watching your favourite movies.



3. Understanding the Job

Now that you have equipped yourself with some visual references and storyboard terminology, here are a few things to remember.

Be professional and punctual, and add your personal touch to the work.

Being able to draw is one thing, but you need to grasp the technique of good visual storytelling.

Understanding how to frame shots will help the production team to save time and costs.

You should be able to take the client's script, notes, and references and turn them into a readable visual. If you can analyse how a scene can be transformed into a great visual, that's a bonus.

You also need to draw fast!! Like really fast. Delivery on time is essential. Be punctual!

Clients tend to need storyboards delivered the next day, or within two days, or you might get emergency work to be done the same night. They might even request additional frames after delivery, and you will need to deliver them by the hour. So, unfortunately, there is not the luxury of time.

Storyboarding is paid by frame, so the longer you take, the less you make.

If you also have a specific artistic style/touch that clients like/want, you will make good money and be on your way to becoming a good storyboard artist!



4. How to Land the Job?

The best way? Well, you can start by working for free or a small fee.

- Seek internships.
- Apply to entry-level storyboard artist positions.
- Apply to little production studios first, to test out your skills.
- Build a portfolio that will show off your abilities.
- Draw, draw, draw.
- Be ready to take criticism. Constructive feedback will help you develop.

Let's Start Storyboarding!!

You have your basics ready, so it's time to get started.

Chances are if you continually get called on for work, then either your price rates are cheap or your delivery is fast or your style is just right!

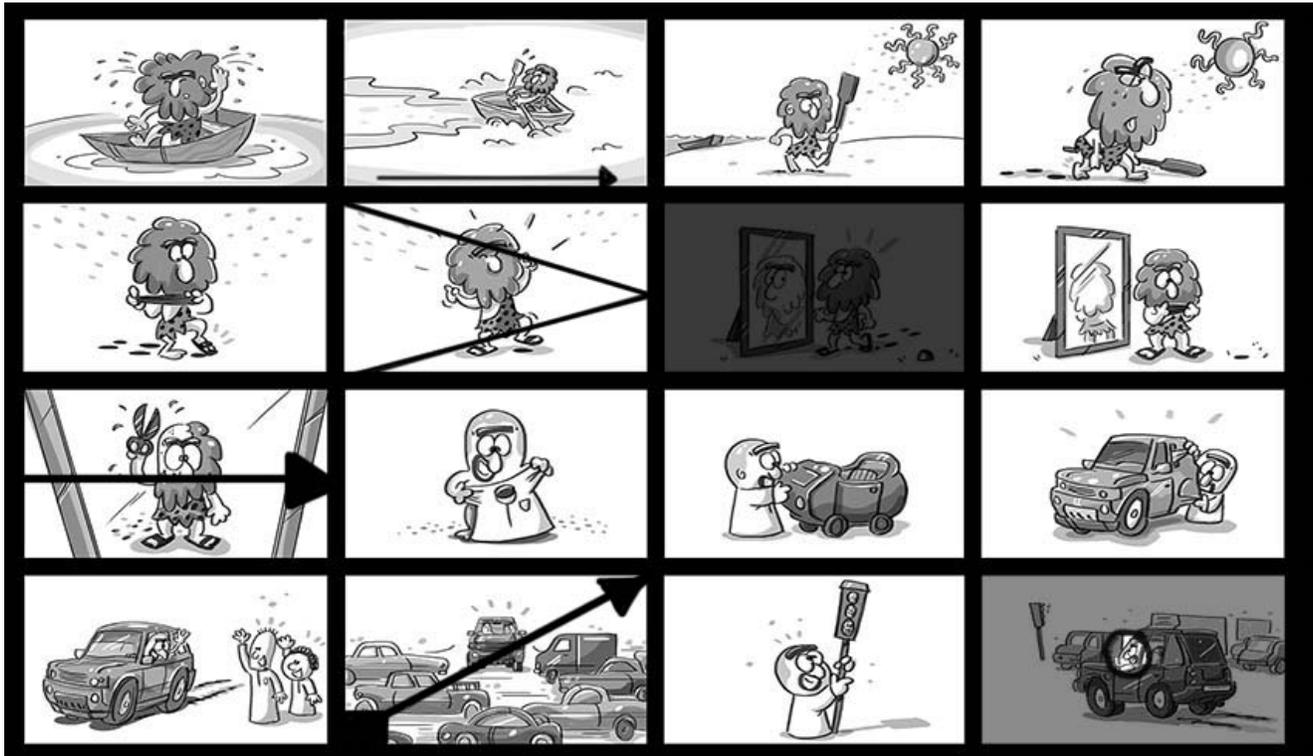
On the other hand, if you feel you are not cut out for the task and wish to hire a storyboard artist then feel free to email me, anytime.

Good luck!

Learn the Lingo, Camera Shots & Techniques in Storyboarding

design.tutsplus.com/tutorials/storyboarding-part-2-lingo-camera-shots-techniques--cms-31171

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What You'll Be Creating

Hey, all you aspiring storyboards artists out there!

I hope you had the pleasure of following my first storyboard tutorial: [How to Storyboard: A Basic Guide for Aspiring Artists](#)

A storyboard should not be a boring series of still drawings. There are different kinds of camera shots and movements to make a storyboard more alive, interactive, and interesting.

A lot of information regarding storyboarding is available to be taught, but we will only cover the fundamental bits needed to accomplish a typical storyboard job.

In part 2 of our tutorial, we will learn some additional storyboard terms, go over the different kinds of shots and scene types, and learn the various transitions we can use to create fluidity and interest between our scenes.

Let's start... Lights, Camera, Action!!!

1. Basic Storyboard Lingo

Storyboarding is a visual language. Each frame or storyboard panel represents a piece of the story the audience will view on screen, whether it's a TV commercial, a movie, or a kind of animation. Your job is pretty much to be like a mini-director, using basic cinematography skills to be able to dictate the story to your audience.

There are a few terms to know when placing elements in a frame or scene.

1. Layering

Setting up your subjects within different layers of the frame is called **Layering**. It is a powerful feature that helps you to introduce the location of a scene and make your frames pop by adding a sense of depth to a shot. To apply layering, you need to create a foreground, midground, and background layer.

- **Foreground (FG)** (blue): The area closest to the camera view.
- **Midground (MG)**(pink): The area between the foreground and background, in the center of the frame.
- **Background (BG)** (green): The furthest part from the cam.
- **Overlay (OL)**: When one subject or element is superimposed on another, and both are visible. Consider placing overlapping elements in the frame sketch to help create depth in the shot.



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2. Audio & Effects

Here's a list of terms or words that might be included in a script or emphasised when storyboarding, in terms of what is happening with the audio, sound effects, and special effects:

- **Voice Over (VO):** The narrator voice is heard but not seen.
- **Dialogue:** What characters say to one another or what the narrator says to the viewer during a shot or scene.
- **Sound Effects (SFX)** are artificially created sounds made to play in a film or production. For example, a car horn, wings flapping, or subtle background noises.
- **Visual Effects (VFX)** are limitless. They could be anything from animated text to a painting, 3D, smoke, or anything that can be done with computer software.
- **Special Effects (SPFX/ FX)** are visual illusions used in TV, film, and different types of production. For example, claymation, cel animation, prosthetic makeup, or computer graphics imagery (CGI) are the more modern techniques used.
- **Computer Generated (CGI)** is virtually created computer graphics, composited into a production. This technique often uses a green screen plus actors to apply an effect onto a simulated background.

2. The Different Kinds of Camera Shots

Having a good selection of shots can make your story more interesting, depending on what you want the viewer to experience. Let's go through a selection of alternative camera shots that will help your film or animation visually.

1. Types of Pan Shots

A **Pan** is when the camera is on a fixed point and moves left to right or vice versa, as if you are turning your head to follow a subject. Pans are used when you want to create movement between scenes so the scene isn't boring. There are several types of pan shots you can use:

1. The standard **Horizontal Pan** is the standard panning camera movement of left to right or vice versa.
2. **Vertical Pan**, also known as **Tilt**, is the up and down movement. Here, the camera is in the same position but tilts on an angle to view up or down. It's commonly used to reveal something or to represent height.
3. **Diagonal** panning is when the camera moves in a diagonal motion, to reveal what's up or down.
4. A **Non-Linear Pan** is panning used to follow subjects.
5. **Smooth Pan** is slow, and typically allows the viewer to inspect a scene.

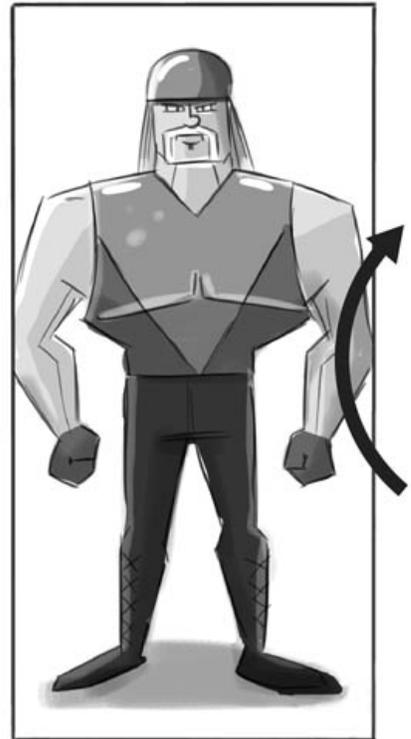
6. **Zip Pan** is a fast pan. It creates a streaked or blurred effect. Also known as **Swish** or **Whip Pan**. It's used to show the passage of time or quick action.
7. **Pan with Overlays** is when the camera pans and there is an overlay or a foreground element placed in front of the background to simulate depth.

Pan Shot Types

Horizontal Pan



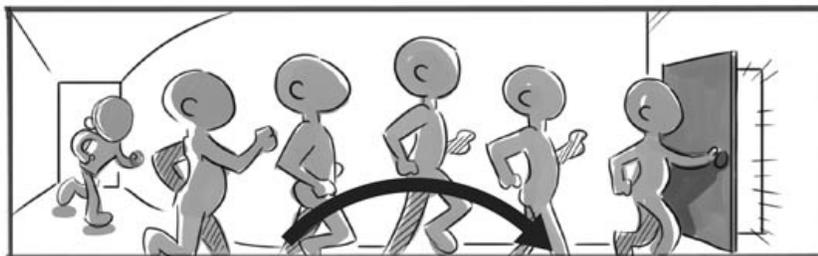
Vertical Pan



Diagonal Pan



Non-Linear Pan



Zip Pan



Smooth Pan



Pan with Overlays



2. A Pedestal Shot

In a **Pedestal** shot, the camera moves up or down, similar to a *Tilt*, but in this case it is not tilting the lens up, rather it is moving the entire camera up. It is a camera motion that is depicted by two parallel arrow symbols. In a pedestal shot, the distance between the subject and camera is always maintained.

Pedestal Shot



3. A Dutch Tilt, a Dutch Roll, and Rotations

- **Dutch Tilt** is a technique similar to tilting your head to the side. It's an intentional tilt of the camera to one side, used in scenes to give a sense of drama, disorientation, or being off-balance. The "**Dutch**" angle is also used when you want to show mystery, discomfort, drunk/drugged scenes, or moments of madness or desperation. Also known as a **Canted** or **Oblique** angle.
- A **Dutch Roll** is when the camera is twisted into a Dutch angle to give a scene an overdramatic effect.
- **Rotations** are basically moving the camera from one angle to the other to make it look as if there is a spinning, rocking or shaking movement in a scene. It can be a slight motion or a full 360° turn.

Dutch



Dutch Roll



Rotations



4. A Reverse Angle

A **Reverse Angle** is the reverse point of view of a previous frame. Cutting to a reverse angle allows the audience to identify with and follow dialogue between characters or reveal reactions or objects.

Reverse Shot: Reveal



Reverse Shot: Conversational



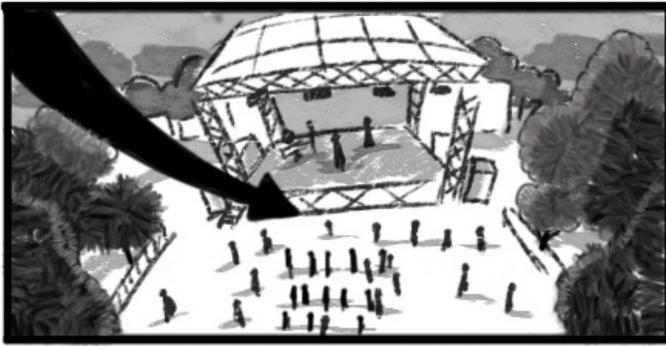
5. Car Mount

A **Car Mount** is the replicated view of a camera on a vehicle, either from the passenger's view or looking into a vehicle.



6. Crane Shot

Basically, this refers to a *dolly* camera shot in the air, using a large piece of equipment called a crane that moves towards or away from the scene. It is used to enhance a view, for example of a large crowd or scene. Also, it is applied when there is action or suspense, or as an ending to a scene.



7. Aerial Shot

A very high camera angle, similar to crane but taken usually from a helicopter, drone, or plane. Sometimes referred to as a **Bird's-Eye View**.



8. Orbit

Imagine the camera is on a circular track, rotating around a focal point. With an **Orbit** shot, the camera rotates 360° around the subject, which is usually fixed.



9. View Thru / Mask

View Thru or **Mask** is when an element is placed in front of a lens to create a framing of a certain shape, like a window frame, binoculars, keyhole, or gun telescope.



10. Inserts

An **Insert** is when a close-up shot is inserted between a long scene or dialog. These types of shots don't focus on people. Inserts have an instrumental value—they focus on certain details or emphasise a relevant object. Some examples may be a letter or handwriting, a store's signboard, a knife under a stack of papers, etc.



3. Types of Character Shots

Character Shots describe characters on screen or the number of characters seen on screen at a certain time.

1. 1-2-3 Shot

- **1 Shot:** One character on screen.
- **2 Shot:** Close-up or medium shot of two characters on screen.
- **3 Shot:** Close-up or medium shot of three characters on screen.
- **Group Shot:** Three to five characters on screen.
- **Crowd Shot:** Five characters and above on screen.

Character Shot Types

1 Shot



2 Shot



3 Shot



Group Shot



Crowd Shot



2. Reveal Shot

A **Reveal Shot** is when the camera is focused in just enough to show something unseen moving into, out of, or through a frame, without moving the camera itself. It is used to build suspense or warning. Reveal shots are illustrated by the use of arrows and small movements on screen.



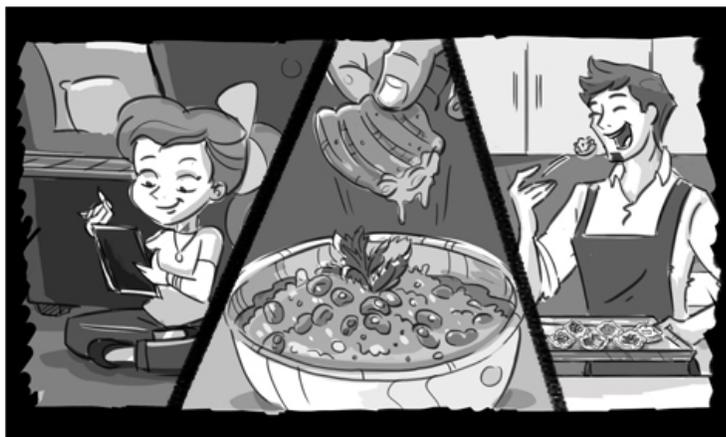
3. Reaction Shot

A **Reaction Shot** is a cut-away shot to a character reacting.



4. Split Screen

Split Screen is when the frame is divided into smaller segments, so the audience can see many things or actions at one time.



5. Beauty Shot

A **Beauty Shot** is a close-up used to captivate viewers. It's usually clean, very commercial looking, and is supposed to evoke a pleasant response from the audience.



6. Off-Camera / Off-Screen Shot (OC/OS)

An **Off-Screen (O/S)** shot is when viewers see nothing on screen, but there is dialogue or sound or a character enters or exits the frame. You can illustrate a dark frame with speech bubbles to it, or just a dark frame with the OC acronym.



4. How to Transition Between Scenes

A **Transition** is the 'cut' from one scene to the next. Here are some basic ones to learn:

1. Fade

A **Fade-In** begins dark and fades to full brightness. Illustrated by < on the frame.

A **Fade-Out** gradually gets darker or fades to black. Illustrated by > on the frame. **Fade** generally means fade to black. Fades are often used to separate scenes or when you need to change the scene location.

Fade

Fade In

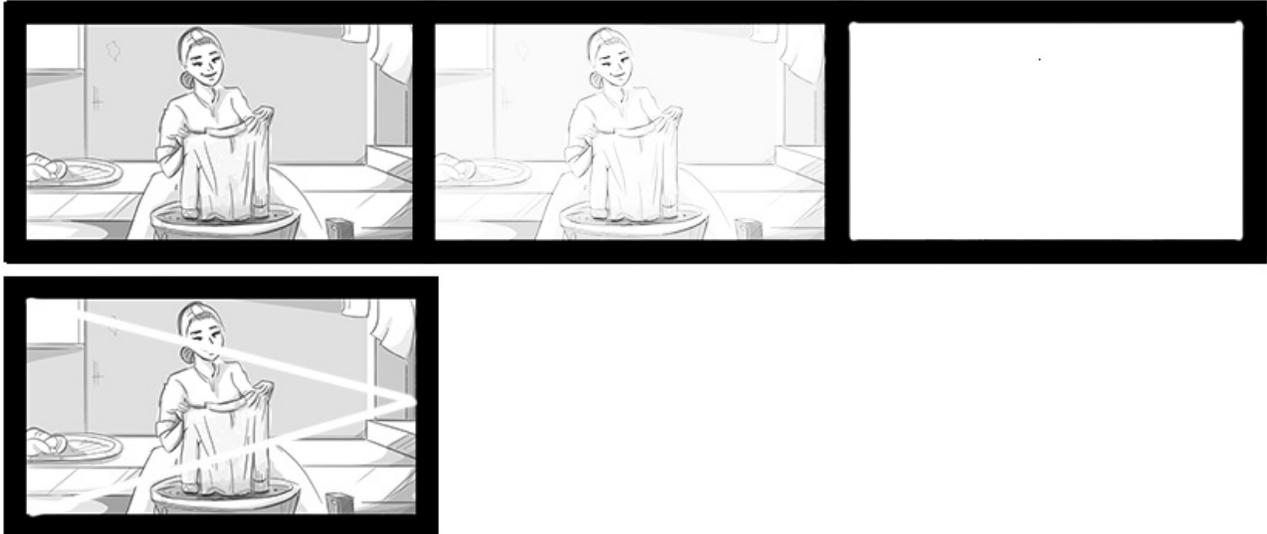


Fade Out



2. Wash Out

A **Wash out** is similar to a fade, but instead of going to or from black, it turns to white or a lighter color, similar to overexposure. It's also known as **Flash Fade** or **Fade to White**.



3. Dissolve

A **Dissolve** transition is gradual, moving from one image to another.

Cross Dissolve is the effect where one image is subtly replaced by overlapping another image on the next scene, so that the first image fades out gradually until it disappears, and the next scene fades up from 0% to 100%. It's usually used to show a transition to another place or to indicate a short passage of time. It's illustrated using cross-stitched lines.

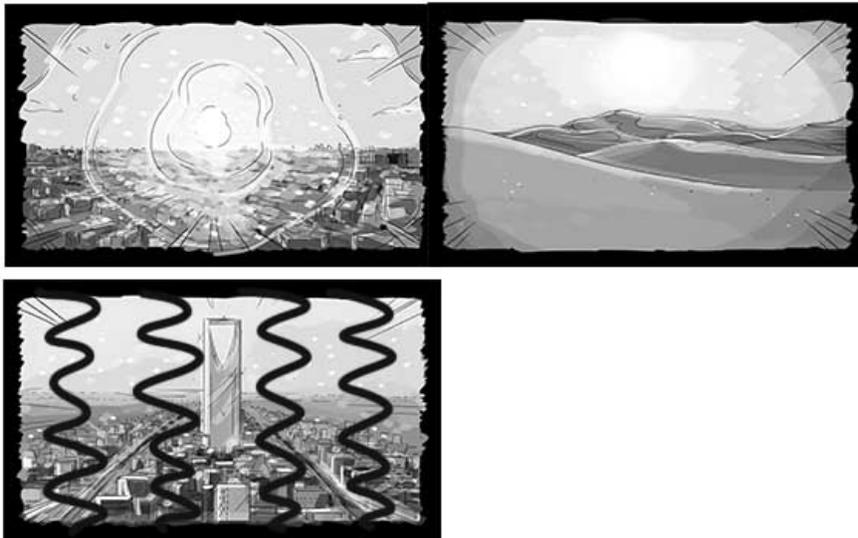
A **Ripple Dissolve** is an effect similar to water ripples, and it's illustrated using rippled lines. This type of transition distortion is usually used to indicate a flashback of time or to transport viewers to an imaginary event or memory.

Dissolve

Cross Dissolve



Ripple Dissolve



4. Cuts

Cuts are simply when shots end and the next begins. There are several types of cuts.

A **Cutaway** shot is a short edited shot that's not part of the first shot, but is followed by returning to the first shot. It's typically used to show an advance in time or to condense time in a scene.

Jump Cut is the cut from one shot to another shot of the same subject taken from the same camera position, to make the scene appear to "jump" in a sudden way, as if it's jumping forward in time. It is used to give a feeling of speed to an event.

Cuts

Cutaway



Jump Cut



5. Wipe

A **Wipe** is when one shot replaces another and travels from one side of the screen to the other by pushing the first image offscreen.

An **Edge Wipe** is a wipe technique that passes from one scene to the other with a wiping motion from left to right or vice versa.

A **Clock Wipe** will pass from one scene to the other through a circular clock wiping motion.

Wipe

Wipe



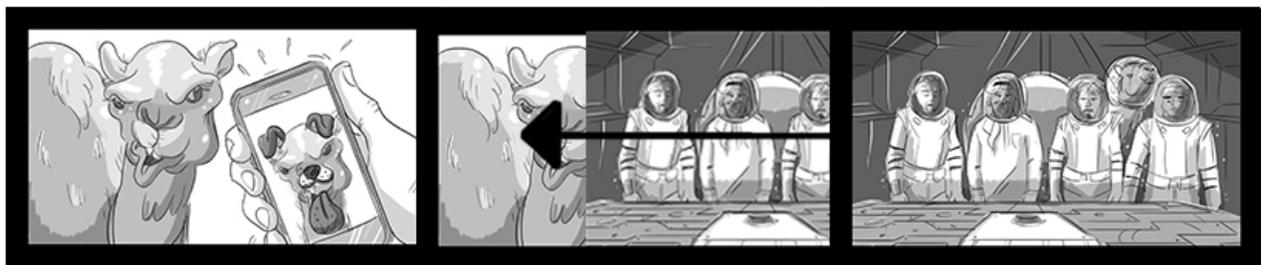
Edge Wipe

Clock Wipe



6. Slide

A **Slide** transition is similar to a wipe but will move from one scene to the other by moving to the next scene frame from the right side.



7. Iris

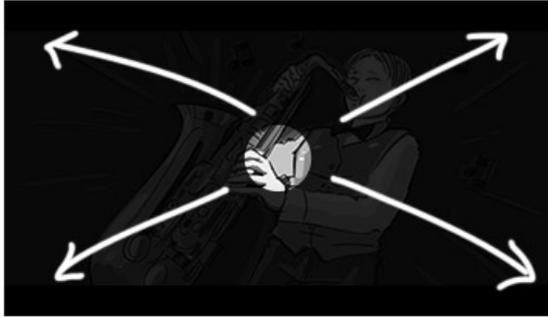
An **Iris shot** is a technique usually used to end a scene, in which a black circle mask closes to end the scene.

An **Iris Wipe** is when an image opens from a small circular area on-screen and opens outward to reveal the full image, also known as **Iris Out**.

An **Iris**, also known as **Iris-In**, is often used to close a scene, moving from out to inwards.

Iris

Iris Out



Iris In



8. Morph

This is when the subject in a scene frame transitions or dissolves to a new version of the subject in the frame.



All Set for Storyboarding!

Now you are equipped with some camera shot terms, visual references and storyboard references to help you create more complex scenes.

Don't go overboard with mixing in too many different shots. It's up to you to choose the

right camera shots to help deliver your story to the audience.

Be creative yet simple, draw some artistic shots, and keep an eye out for any problems before they are filmed.

In the end, it's all about being efficient, professional, and delivering the right message to the viewers. I hope you enjoyed following this tutorial and learned something new. Feel free to share how your storyboards turned out in the comments section below.

Happy storyboarding!

SHRIBBLE

by

Joseph Arnone

INT. KITCHEN - EVENING

VALERIE and FRANK sit at their kitchen table eating dinner.

VALERIE

Isn't this incredible that we are both vegan? I can't believe we have actually gone vegan.

FRANK

Babe, please. I'm starving.

VALERIE

Oh, come on. Just have some more salad.

FRANK

Salad?

VALERIE

Yeah, you need to eat more plant foods, vegetables and fruits.

FRANK

I'm starving babe, alright? I feel like I've been eating leaves all day.

VALERIE

Frances, stop it. It's only been three days.

FRANK

Three days? That's all?

VALERIE

Yep.

FRANK

Hasn't it been a week already? I feel like I'm breaking some sort of record.

VALERIE

Well, I'm proud of you. You are going to live a longer life.

FRANK (UNDER HIS BREATH)

In misery...

VALERIE

What?

FRANK

I gotta tell ya, I'm ready to grab my bow and arrow and shoot down birds in the backyard.

VALERIE

That's horrible. Tell me you're joking.

FRANK

I'm hungry! Been eating salad that don't even look like salad. It's leaves.

VALERIE

It's baby spinach!

FRANK

Great. Baby spinach looks like baby tree leaves. What's next? Going outside and eating dirt?

VALERIE

You have no discipline.

FRANK

Discipline? I've gone an entire week with—

VALERIE

Three days—

FRANK

That's a week if you're Italian and I feel like I'm shribbling up.

VALERIE

Shribbling? What's a shribble?

FRANK

Shribble. I feel like I'm shribbling...getting smaller.

VALERIE

You mean shriveling?

FRANK

Same thing.

VALERIE

Well, I'm so happy we're vegan. It's the most amazing thing. I feel light and healthy and I'm already getting a glowing complexion. You too! You're starting to get rosy cheeks.

FRANK

Rosy cheeks? What rosy cheeks? You sure that's not heart failure?

VALERIE

No, you look more vibrant. You don't feel it? Honestly, you don't feel like you have more energy?

FRANK

I need to eat protein to have strength. Let me get more chicken peas then.

VALERIE

It's called chickpeas, not chicken peas. It compensates for protein. (beat) You know, I can't believe how you go on. That's because you've been given horrible food to eat you're whole life.

FRANK

No, it's because I've eaten meals where I've actually used a knife.

VALERIE

You don't have to go vegan with me. I can do it by myself.

FRANK

I just wish there were more options, Val. We go to the store and it's not even an aisle, it's a shelf. One whole shelf out of an entire supermarket for vegan and it's all stuff that looks like it belongs on a late night infomercial.

VALERIE

Oh, stop.

FRANK

Come on, the options are limited. Yesterday we ate what looked like hot dogs but tasted like inflated rubber bands. Then you take coffee away from me and have me on this green tea and a man needs his coffee.

VALERIE

It's polluting your brain.

FRANK

I love coffee and I won't stop drinking it. This green tea concoction is going too far, I need steak and pasta and meatballs and cheese and-

VALERIE

Pasta, you can have gluten free pasta.

FRANK

What's that? I never heard of that brand? I only know Ronzoni.

VALERIE

It's not a brand, it's a kind of food.

FRANK

Okay, look...coffee and pasta is all I want...I'll stop eating meat, alright? I'll climb trees and eat leaves but I need my pasta and I need my coffee. Otherwise, I'll kill someone.

VALERIE

Alright. Deal.

