TVET CERTIFICATE V IN MULTIMEDIA

STORYBOARD PANELS CONSTRUCTION

MMDPC501

Construct Storyboard Panels

Competence

Learning hours: 60

Credits:6

Sector: Media and Films making

Sub-sector: Multimedia

Module Note Issue date: June, 2020

Purpose statement

This module is intended to the learner pursuing TVET certificate V in Multimedia. At the end of this module the learner will be able to design and draw the shapes of the panels, develop and sketch the storyline and emphasize action motions and camera positions; he or she will be able to work competitively in the Multimedia world under non-directive supervision.

Table of Contents

Total Number of Pages: 70

LEARNING UNIT 1: DESIGN AND DRAW THE SHAPES OF THE PANELS

LO 1.1 - Selection of the storyboard templates

- **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 visualize 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.

- **What Is the Purpose of a Storyboard?**

Storyboarding helps the production team envision and develop an idea, visualize 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!

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.

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?

How to Make a Storyboard?

***Step 1*:** Create a Template. Draw a series of rectangles on a piece of paper, as if you were creating a comic strip

***Step 2*:** Add the Script. Under each rectangle, write the line of script or dialogue that corresponds to that scene.

***Step 3*:** Sketch Out the Story.

***Step 4*:** Add Notes

When you create a new panel, it is added after the current panel. However, you can create a new panel before the current panel. You can also create a new panel that contains elements (layers) from another panel.

- Content/Topic 1: Film and entertainment industry

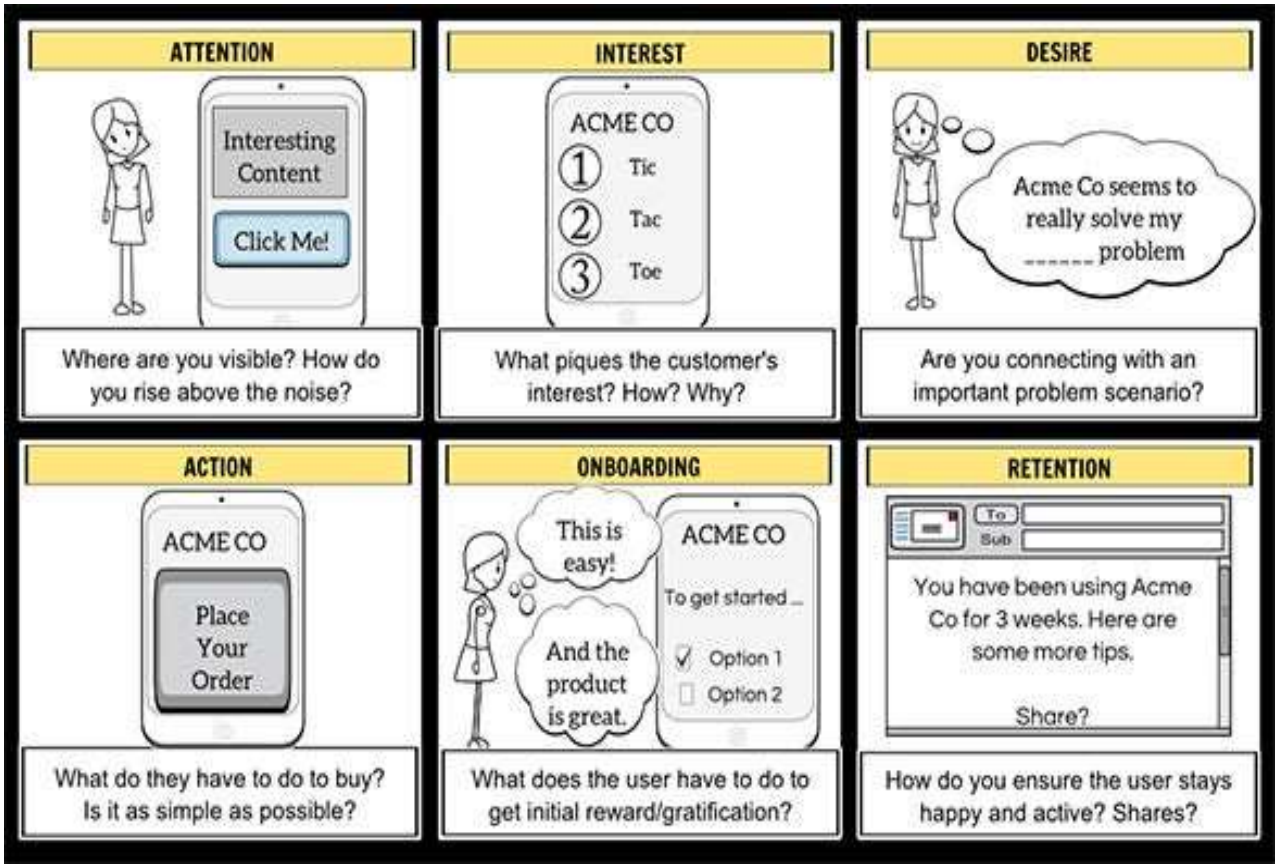
The media and **entertainment industry** consists of **film**, print, radio, and television. These segments include movies, TV shows, radio shows, news, music, newspapers, magazines, and books. ... The radio and television broadcasting **industry** is composed of two different types of companies.

Cinematic Direction: The directing of cinematography includes both the camera shots and the lighting to obtain both a particular type of effect and mood. The director also has control over the editing to create the pace, rhythm, coherence, story, and character development they and the producer want.

- Content/Topic 2: Business template

Driving consumer action is not an easy task. It takes hard work to reach a targeted audience and make sales. The starting point is to sell the story about your product and this template can help you with that.

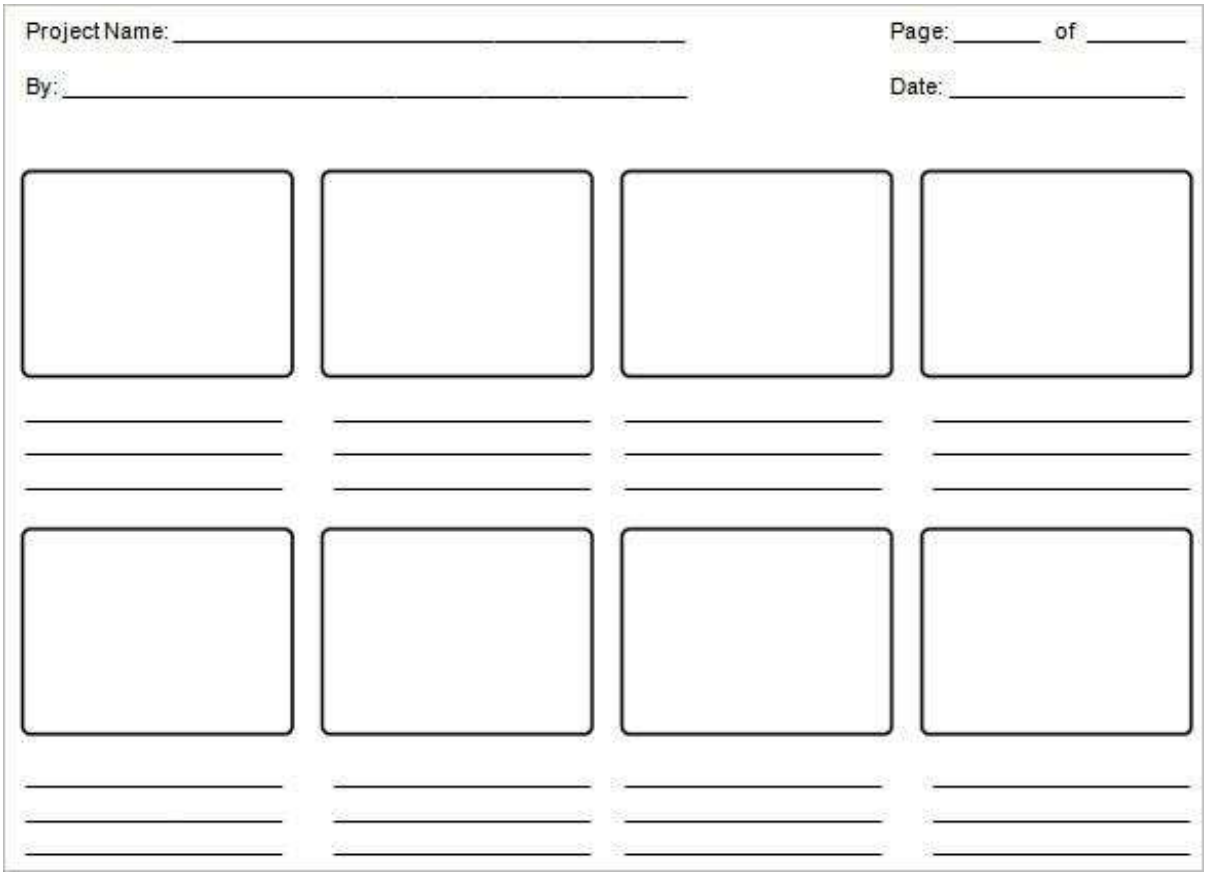
Sample Business Story Board Template



- Content/Topic 3: Education template

You should keep your personal studies well organize if you want to be a successful student at school. Actually, the best way to study is to organize your points properly. This template helps you do just that.

- Education Storyboard Template



LO 1.2 - Sketch the panels of each scene

- Content/Topic 1: Description of panels

In filmmaking and video production, a **scene** is generally thought of as the action in a single location and continuous time. ... A **scene** is a part of a **film**, as well as an act, a sequence (longer or shorter than a **scene**), and a setting (usually shorter than a **scene**).

How to Write a Scene for Film?

Story development is the most vital part of writing. When you have a concept floating around in your head, that's not enough to grab the laptop, open your screenwriting or writing software, and start typing away. ... And the answers your mind and imagination conjure encapsulate your story and your characters

Screenwriting is a visual medium that requires a writer to create words on a page that can be transformed into images on the big screen. Writing for a script that will be visualized into a film is very different from writing for a novel. It's a common beginner's curve to break. We have seen many scripts that tend to focus too much on prose and unnecessary fluff. Generally, what a scriptwriter

needs to understand is that their script is going to be analyzed by dozens if not hundreds of people in production, people who do not have time to interpret any vague ideas.

A **panel** is one specific action or moment in a **storyboard**. One drawing is one **panel**. You will find all sorts of information in a single **panel**. A **panel** is part of a shot or scene.

Comic: Comic definition is relating to, or characterized by comedy

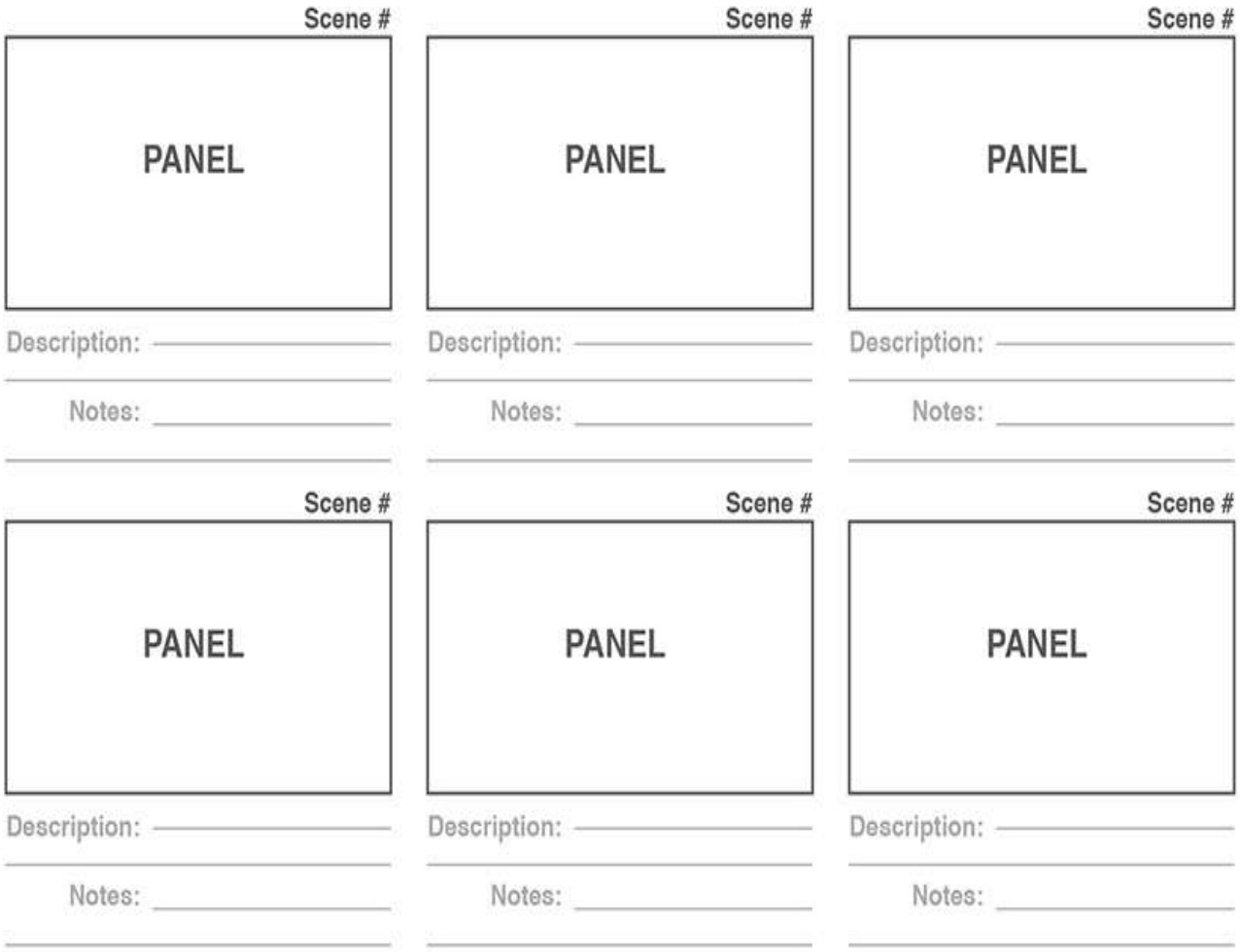
The techniques of comic writing Comics can look simple but are complicated at the same time. Lots of different things can appear on the page, but in general the building blocks of comics include panels, narrative boxes, speech bubbles, lettering, and visual metaphors. Panels are used in comics to frame the action. The way you lay out the panels on the page is important, as it affects the rhythm and pace of the story. You can:

- Create page-sized panels for scene setting, or for effect and emphasis
- Remove panel borders to create a pause or suspend time, as seen in figure 5
- Use large panels to make it feel like time is slowing down
- Use small panels to speed up the action and make time pass more quickly
- Insert smaller panels into larger panels to add detail, space action out, or add or hide information
- Cut- off at angles to make the action more dynamic (see figure 4)

Figure 5: panels from *The Red Shoes and Other Tales* by Metaphrog

Gutters are the spaces between the panels. The reader imagines or accepts that time passes in these spaces. **Closure** is when a comic artist only draws a small part of something, and the reader's brain pictures the rest. For example, if you just draw a claw and the reader pictures the rest of the monster.

Sketch the panels of each scene



LO 1.3 - Create the description and dialog panel

- Content/Topic 1 Description classifications according to the storyboards types

Storyboards types

- A narrative: story or tale is any account of a series of related events or experiences
- Abasics. something that is fundamental or basic; an essential ingredient, principle, procedure
- A Scene is the place where an incident in real life or fiction occurs or occurred.

Requires: Base Development System

Right-click any object and select **Description and Tip** from the shortcut menu to display this dialog box. You can create descriptions and tip strips for objects. Use this dialog box to create descriptions and tips for your own reference, or if you plan to distribute the objects to other users.

This dialog box includes the following components:

Description—Contains your description of an object in a project.

Controls, indicators, and constants—You can enter your description of controls, indicators, or constants in the Description component of the Description and Tip Dialog Box. You can view your description by either opening the Description and Tip Dialog Box or moving your cursor over the object to display the Context Help window.

VIs and functions—You can enter and view your description for VIs or functions from the Functions palette in the Description and Tip Dialog Box. Your description will not appear in the Context Help window.

You can format the text in the description to appear bold in the Context Help window. If you want to display a carriage return in the **Context Help** window, you must separate paragraphs with two carriage returns.

Four types of storyboard

In all the books I've perused about filmmaking, I think I've only ever seen one kind of storyboard described:

the Professional Hollywood Storyboard.

Well, here in indy micro stomp land, we have different needs. And so, I'd like to suggest that there are at least four types of storyboard that might be of use.

1. The thumbnail storyboard

Draw your storyboard all on one or two pieces of paper. For each shot in your proposed film, draw a little sketch, about the size of a postage stamp. It's OK if the sketches are barely legible -- the point is to be able to get your cinematography ideas down on paper as quickly as possible. If you're working alone, you could even start shooting based on this. Most likely, however, you'll want to do a second, more legible draft.

2. The floating storyboard

When you see photos of storyboards, the sketches of scenes are always drawn inside rectangles that match the aspect-ratio that the film is being shot in. But it doesn't have to be that way. You can draw sketches of your scenes in a sketchbook without rectangles around them -- just floating on the page. When you're in the early stages of developing your images, this is a nicely free-form way to work.

3. The framed storyboard

A framed storyboard is one where you draw your images inside of fixed-aspect-ratio rectangles. The point here is to force yourself to think carefully about how you want to compose things within the shape of the screen that your film will be displayed on.

There are number of ways to do framed storyboards:

You can just draw a rough rectangle on the page (for each shot). That's often good enough. You can cut index cards to the correct size and draw your shots on them. Advantage: this allows you to shuffle and reorder the shots as needed.

You can use computer software to make multiple perfect rectangles on a page, and then print them out on a printer. In my experience, it can be nice to have a tidy storyboard that lives in a binder when you're in production -- but it's not the easiest way to work when you're still developing ideas. *benefit: forces you to compose images within fixed aspect-ratio*

4. the photo storyboard

If you have your puppets and sets done, you can make your storyboard images using a digital camera. With the camera, you don't have to worry about aspect ratio -- the device imposes a frame around the image. Working with the camera also helps you generate camera angles that you might not have thought of when relying only on your imagination. If your puppets and sets aren't done, you can still work with this technique somewhat if you can make stand-ins and mock-ups of some sort.

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 analyze your entire animation in individual panels, before even starting with the actual storyboard work.

Here is an example:


DESERT TRIP (Script 1)
MID
1
Top View
CU
2
3
look back
4
OTS
5
Add frame looking at phone screen
6
LS
7
MID
8
Camel close up
9
12yr old kid
10
Product shot
CU
11
12
DEMO
ELS
13
14
ATVS
CRUNCH

LEARNING UNIT 2: DEVELOP AND SKETCH THE STORYLINE

LO 2.1 - Develop the storyline

- Content/Topic 1: Storyline development

Storyline definition: The storyline of a book, film, or play is its story and the way in which it develops. | Meaning, pronunciation, translations and examples.

Elements of story line

- Conflicts progress: from situations of unbalanced power and low awareness, or latent conflict to situations of unbalanced power and increasing awareness, or overt conflict.
- Character: the aggregate of features and traits that form the individual nature of some person or thing. one such feature or trait; characteristic. moral or ethical quality
- Ticking clock: is passing quickly
- Dialog: a conversation between two or more people as a feature of a book, play, or film.
- A Character moment: motivations and abilities in a single introductory scene. Sometimes the first thing needed is to set up how they fit into the plot, but this may not best reveal their character

Storyboarding Your Film

Before you create your film storyboards, you have to perform certain tasks and make certain decisions. First, begin by evaluating your screenplay and picturing it in terms of separate shots that can be visually translated into individual storyboard panels. Then you determine what makes up each shot and also which images need to be storyboarded and which ones don't. After you start storyboarding, you'll need to determine whether you're shooting for a TV movie or a theatrical release, which will ultimately affect the frame dimensions of your panels.

I. **Breaking down your script**

The task of turning your screenplay into a film can be very overwhelming. But remember, a long journey begins with a single step, so begin by breaking the screenplay down into small steps, or shots. A shot is defined from the time the camera turns on to cover the action to the time it's turned off; in other words, continuous footage with no cuts. Figure out what you want these shots to entail and then transform those ideas into a series of storyboard panels. Stepping back and seeing your film in individual panels makes the project much less overwhelming.

II. Evaluating each shot

You have several elements to consider when preparing your storyboards. You first need to evaluate your script and break it down into shots. Then, as you plan each shot panel, ask yourself the following questions:

- What is the location setting?
- How many actors are needed in the shot?
- Do you need any important props or vehicles in the shot?
- What type of shot (close-up, wide-shot, establishing shot, and so on) do you need?
- What is the shot's angle (where the camera is shooting from)? Is it a high angle? A low angle?
- Do any actors or vehicles need to move within a frame, and what is the direction of that action?
- Do you need any camera movement to add motion to this shot? In other words, does the camera
- follow the actor or vehicles in the shot, and in what direction?
- Do you need any special lighting? The lighting depends on what type of mood you're trying to convey (for example, you may need candlelight, moonlight, a dark alley, or a bright sunny day).
- Do you need any special effects? Illustrating special effects is important to deciding whether you

have to hire a special-effects person. Special effects can include gunfire, explosions, and computer-generated effects.

III. Creating a shot list

After you determine what makes up each shot, decide whether you want to storyboard every shot or just the ones that require special planning, like action or special effects. If you want to keep a certain style throughout the film — like low angles, special lenses, or a certain lighting style (for example, shadows) — then you may want to storyboard every shot. If you only want to storyboard certain scenes that may require special planning, keep a shot list of all the events or scenes that jump out at you so that you can translate them into separate storyboard panels. Even if you've already created your shot list, you aren't locked into it. Inspiration for a new shot often hits while you're on set and your creative juices are flowing. If you have time and money, and the schedule and budget allow, try out that inspiration!

What to include in the shot list?

a. Every shot should be given a unique number. I do not recommend starting with number 1 again for each scene – this creates too much potential for confusion. You should instead give every shot in the project its own number – going from shot number 1 all the way to shot number 953 if necessary.

b. Each shot should be described concisely using terms that will be understood by professional crew members, but ultimately it is the director who has to feel comfortable with it, because during the shoot crew members will be receiving instructions from the director, not from the shot list.

c. Wise directors who have made the effort to develop a proper understanding of film editing should add remarks that have editing implications for each shot. If the director has a clear idea of how a given shot will be joined with the shots that follow and precede it, it is inevitable that there will be certain caveats that must be heeded on the shoot if those planned cuts are going to work.

For example, are you going to cut from a medium shot to a close-up when an actress takes a cigarette out of her mouth? If that is the case, you need to be aware of this when you shoot those two shots, to ensure that the action in the two shots matches well enough to be cut smoothly. You need to be aware of these issues on the shoot – it is too late when you are cutting the project.

d. Performance notes for the actors are also worth including in the shot list, as an ultra-concise reminder of the directions you plan to give the actors. This is not the place for long-winded descriptions, but brief notes are definitely worth including.

If you wish, you can give the Cinematographer a version of the shot list that does not include notes for the actors, as long as you ensure that the Cinematographer is given a fully updated version of the shot list when you make changes to it. The 1st AD, on the other hand, should be given the full version of the shot list, because part of the 1st AD's role is to supply the director with an extra pair of vigilant eyes, ready to alert the director when a minor detail is overlooked.

IV. Constructing storyboard panels

Before you actually draw your storyboards, you need to create a space for them to call home. The shape and dimensions of your storyboard panels will be determined by whether your film is going to the TV screen or the theatrical screen. These two different dimensions affect how much information is drawn into your storyboards and what will ultimately be seen on the appropriate screen.

Here are some quick steps to design your own storyboard panels:

1. Decide which shape and size of panel to use.

A television storyboard panel, like the screen on your television set, resembles a square, only slightly wider. Theatrical feature-film storyboards are rectangular in shape, almost twice as wide as a

television screen (see Figure 1). Many filmmakers hope for a theatrical release and also like the picture information available with the larger, rectangular storyboard panel, but shooting a happy medium between the two is safer. You're more likely to end up on TV and you don't want a lot of your picture information lost on both sides of the image.

2. Draw the shape of the panel and add a thick black border (approximately 1/2 inch in width) around the square or rectangle. Placing a border around each panel helps you to see each panel as a definitive separate shot, and subliminally creates the illusion of a TV or darkened theater around your shot, giving you an idea of what that individual image will look like. With theatrical panels you may want to avoid the thick border to save on page space (and black ink!).

3. Create a description panel by drawing a 1-inch empty box.

Use this box to write down important information that describes in detail what the illustration doesn't show or enhances what is drawn in the frame above. For example, include any important dialogue, camera directions, scene numbers, or special-effects instructions.

Method 1: Sketching Storyboards

With our first sketching storyboard method, you create a storyboard via hand-drawn sketches. As an example, we illustrate the interaction of a person using a mobile phone to capture information displayed on a physical announcement board via a bar code located near that information.

1. Outline storyboard frames. Take a blank piece of paper and draw a grid of 5 rectangular boxes. These frames the complexity of the interaction, you might need more than five boxes to draw all your scenes. Using only five sketches for the storyboard, however, has the benefit of limiting the interaction shown in the storyboard to one particular scenario. If necessary, you can draw additional storyboards later; either as variations of the first one, or as storyboards illustrating a different kind of interaction with the system.

2. Develop the storyline. Before you start sketching scenes, you need to plan a storyline for the storyboard you want to create. Some aspects to consider when describing a storyline are: Before you start sketching scenes, you need to plan a storyline for the storyboard you want to create. Some aspects to consider when describing a storyline are:

✓ Where does the interaction takes place?

✓ What is the problem?

✓ What is the task that people are trying to do?

✓ Which people are present and what are their actions?

✓ What kind of objects or digital devices do they use?

✓ What is the possible input and output for each digital system?

✓ How do the actions of people and/or devices solve the problem?

You will develop this storyline across your five frames.

The first beginning frame introduces your story, and is also called the “establishing shot.” The following frames develop the story, eventually leading toward a climax, i.e., the solution to the problem. The last end frame concludes the story, and often indicates a scene that emphasizes that the interaction illustrated in the storyboard is completed (e.g., a person walking away).

Before you read our particular solution below, try to plan your storyboard by describing a series of five shots.

Here is one possible storyline for your example scenario*:*

(a) a person is passing by an announcement board in a public setting;

(b) the person then notices one particular announcement and is interested in more information;

(c) the person uses a mobile phone to capture the bar code displayed next to the announcement;

(d) detailed information appears on the mobile phone display; and

(e) the person walks away from the board.

Write the storyline text underneath each of the five frames of our storyboard. The next step is to draw each of these scenes from the storyline in our storyboard. Give it a try before you see our solution below (which is one of many possible solutions).

3. Sketch establishing shot (introduction). As mentioned above, our first sketch of our storyboard—the establishing shot—will be used to "set the scene" As mentioned above, our first sketch of our storyboard. In particular, it gives an overview of the location where the interaction takes place and shows the people involved. For this kind of sketch, you can use an "extreme long shot" (as described earlier) to show details of the environment. In our solution, we sketched a hallway containing a door and an announcement board, and a person as a simple stick figure. Similar to many of our sketches before, a key aspect is simplicity. Do quick sketches instead of spending too much time with unnecessary details. Keep the elements you are sketching (people or features of the environment) to the bare minimum. If you want to try different scenarios, do that as separate storyboards. For example, using different sheets containing five blank panels, you can create similar establishing long shots of other environments and situations: a person walking through an airport with many surrounding people and an electronic display, or a couple arriving at an enclosed bus stop with posters hung on it.

4. Continue the storyline sketches with appropriate camera shots. the storyboard. Apply the simple sketching techniques we introduced in earlier chapters. Use stick figures to Now continue with the remaining sketches of illustrate people's postures and orientation, or draw simple silhouettes of people and objects with the photo tracing technique. In each of the above sketched scenes you can apply the cinematographic techniques of varying in each of the above sketched scenes you can apply the cinematographic techniques of varying camera shots.

For the beginning and end we used the extreme wide shot to illustrate context. The over the shoulder view in the second frame shows details of the person and the board, as this emphasizes what the person is looking at. We then used the first person point of view shot in frame 3 to emphasize the action a person is doing (i.e., taking a photo of the bar code). Finally, the close-up in frame 4 allows us to show details of the information displayed on the screen.

5. Emphasize actions and motions. (drawn in yellow below) are a valuable way of indicating and emphasizing important motions or actions that If needed, you can now add visual annotations to the sketches. Annotations are otherwise difficult to show in a static image.

6. Demonstrate to others and iterate. board is now complete. Try other variations of this scenario by Your first narrative story building alternate scenarios, such as the airport and bus stop situation described earlier. Also try developing a separate interface storyboard showing what the person does

on screen; use this to explain the details the person must do in frame 3 above. Get feedback: colleagues, friends, or clients. At this point, use that feedback to see if your storyboard is effective: do they understand your story, i.e., how you envisage the context of use of the system by the actors portrayed within it?

Method 2: Photo-Based Storyboards (Shortened Section) Photo-based storyboards are an alternative method for portraying narratives. Instead of sketches, you will now take and use photos as your source material. To illustrate, you will create a storyboard for the same situation: a person using a mobile phone to gather digital information from a poster via a bar code. As before, you need to have your storyline developed; for our example, we will use the same storyline developed in Step 1 above.

1.Take photo snapshots. front of a public announcement board. Vary the camera shots: Take a series of photos of a person in long shots for overview, over-the-shoulder and point-of-view for people's actions, close-ups for details of an interface or a particular action, etc. Select five photos as your sources for your storyboard.

Again, begin with a long shot introducing the setting, followed by three photos illustrating the interaction, and a single photo for the ending of the storyboard.

2.Manipulate and print your photos. manipulation tool, decrease the contrast and increase the Using your favorite image brightness of the photos, and then convert them to gray scale photos.

This makes it easier for you to add annotations and sketch over the photos. For printing, we recommend a minimum size of around 10cm x 10cm (4" x 4").

3. Add annotations. Similar to our earlier -sketched storyboard, we also add annotations to our photo storyboard. Again we use these to indicate a person's movement (arrows for walking direction, or head turning). Use a thick marker and different colors to make these annotations stand out from the photo underneath. Alternately, use office supplies to add editable and movable annotations atop your storyboard. For example, if you place a transparency over the photo, you can draw your arrow atop of that. You can move that transparency to move the arrow, or replace it with a new transparency if you change your mind.

4.Add storyline text and comments. storyline text below the printout of the Write the photos.

This makes it easier for others to follow the story you are telling when they read your storyboard.

Your photo-based narrative storyboard is now complete.

LO 2.2-Describe the panels referring to the act structure

- Content/Topic 1: Connection of storyline and panels according to the plot development

Exposition: is - a setting forth of the meaning or purpose (as of a writing). How to use exposition in a sentence?

A Complication is when a problem or a dilemma disrupts the normal life or comfort of the characters and sets off a sequence of interesting events.

Climax: is its point of highest tension and drama, or it is the time when the action starts during which the solution is given

Resolution: is the end of the story. It occurs after the CLIMAX. It is when you learn what happens to the characters after the CONFLICT is resolved. A story is the telling of an event, either true or fictional, in such a way that the listener experiences or learns something just by the fact that he heard the story. A story is a means of transferring information, experience, attitude or point of view. Every story has a teller and a listener.

How to Tell a Story?

How do you become a good storyteller? Here are four tips I've learned the hard way that will help you tell better stories in conversation:

1. Grab their attention

Wanting to tell the whole story is great. But if you tell a story chronologically and take the time to explain it in detail with backstory, your audience will zone out by the time you get to the good part.

2. Set the mood

You are the story's narrator. Your job is to set the tone for which the story takes place. The tone of your storytelling can greatly affect the listening experience. Don't ramble on in a monotonous voice.

3. Let them imagine

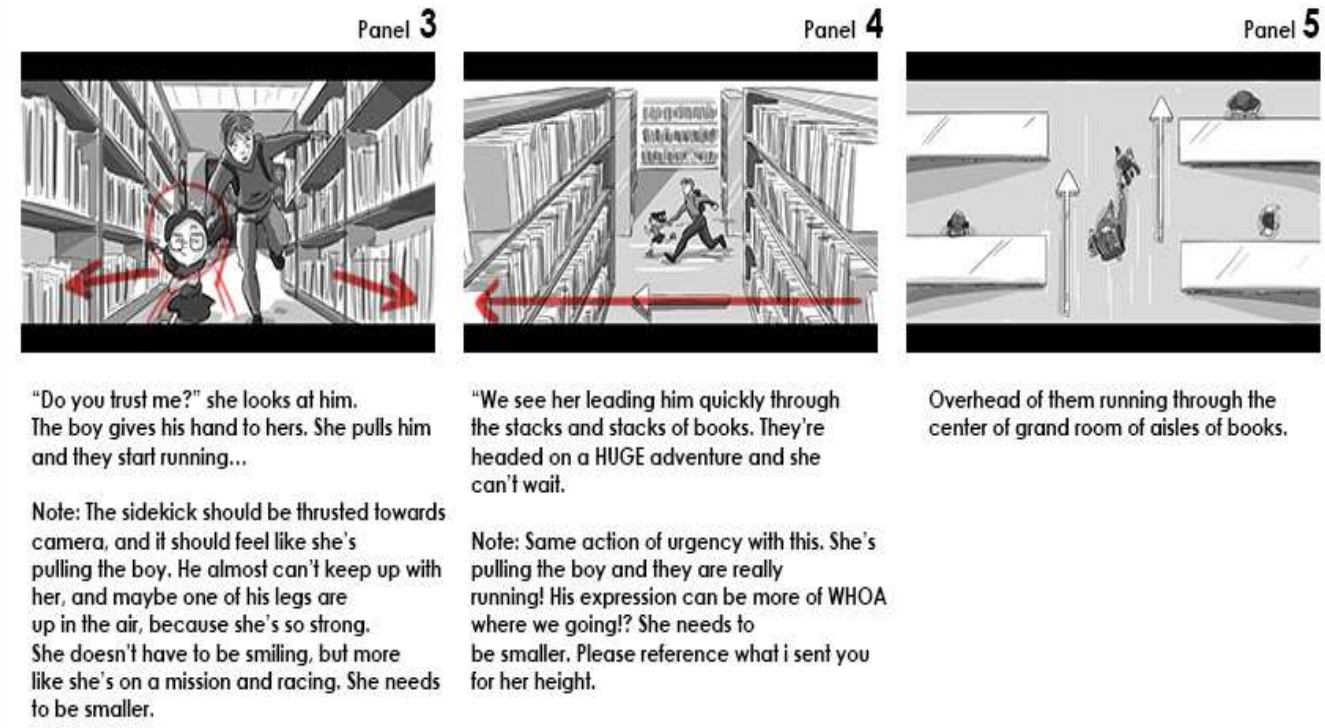
Telling a story through speech requires your audience to imagine it. So let them participate and visualize. You might try asking what they think happened before actually telling them.

4. Use casual, everyday words

Have you ever been confused by wordy jargon? I bet you had a hard time understanding some parts of the conversation because of it.

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!



To build and organize your storyboard project, you will use panels, scenes, sequences, and acts. You have many options to customize these project elements in order to keep things clear and organized.

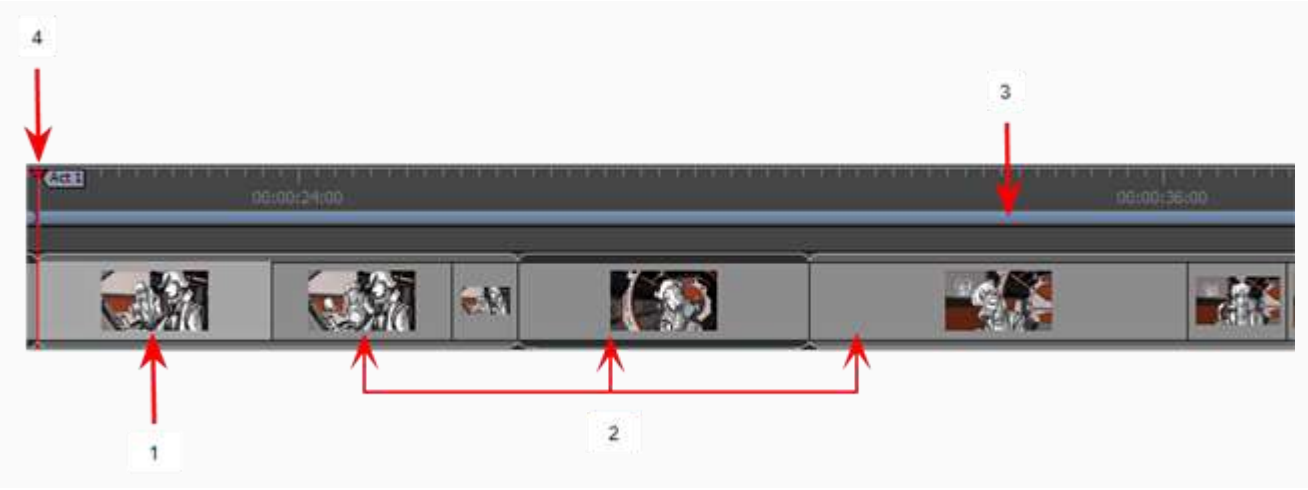
A panel represents an action. You can use multiple panels whenever you need more than one drawing to clearly express the acting within a scene. It is the white rectangle representing the camera view. By default, the current panel will be highlighted in red in the Thumbnails view.

A scene is composed of one or several panels. In animation, whenever the camera angle changes, you should create a new scene. In live action, this is called a shot. In other words, if your action goes from a mid-shot to a close shot, each of these shot should be a different scene. By default, a grey rectangle connects the different panels of a scene together.

A sequence is a series of scenes that should be grouped together. Usually, scenes are grouped together by location. For example, all the scenes that are taking place in one location, should be in

the same sequence and as soon as there is a change of location, it should be a new sequence. by default, a blue line connects the different scenes of a sequence together.

An act is composed of one or several scenes and sequences. An act usually represents a story arc. It can be a certain time lapse in the story. For example, all the scenes in the first half of a TV series are one act, and the second act is after the commercial break. As for movies, live action, or even video games, there could have several different story arcs. In Storyboard Pro, a purple flag shows the beginning of a new act.



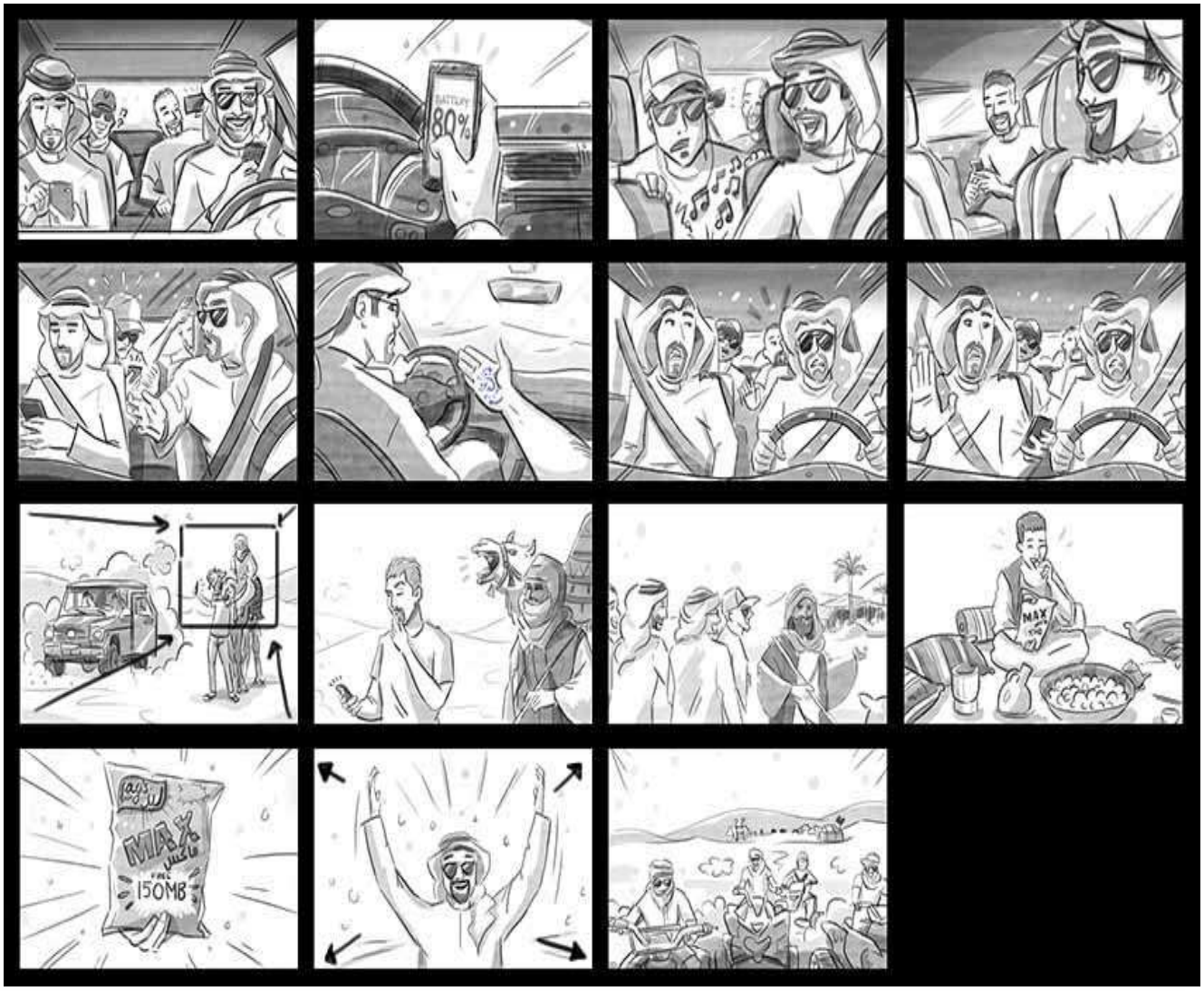
LO 2.3: Illustrate the storyline in the panels

- Content/Topic 1: Sketch structure rules

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

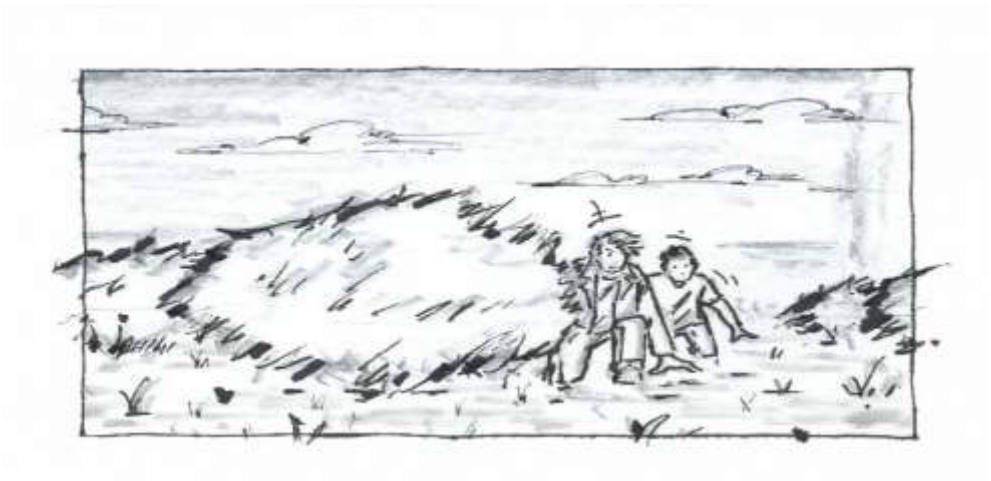
Figure out what aspect ratio will be used, lay out what each panel needs to show, and then transform those ideas into a series of storyboard panels.

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



Sketch Outside the Box

When drawing storyboards, it's important to remember you're not drawing a graphic novel. In other words, you're not bound to the same level of polish, since storyboards are a single step towards a bigger product, and not the product itself. As such, you should make a habit to literally draw outside the lines and let your art breathe. Follow through with your strokes, whether you're rendering a person, a room, a piece of furniture, or any other object.



The practical purpose of this is ensuring that everything is in proportion and not stifled by the "safe area" of your border. The more subjective purpose is the way the breadth of your drawing will suggest the world and scenery that's unseen. When you're happy with what you've drawn, you can add line weight and value while cleaning up or erasing any unwanted marks, such as lines that escape the border.

Draw Thumbnails

Draw small before you draw big — you'll save time by getting ideas down faster and provide yourself with a guide to fall back on later. It's something you can always improve on if you find a better path along the way. Jumping into your final sketches can be tempting (and sometimes necessary, depending on any number of factors), but if you have a choice, sketching out thumbnails allows your instincts to be conveyed without the pressure of "getting it right" immediately.

Think of the Audience

Aside from the obvious task of translating the words of a script or shot list, the flip side of storyboarding is creating an interesting flow from one shot to the next. Ideally, each new shot should be motivated in some way by the viewer experience. For example, in an action scene where you know there will be quick cuts in the final edit, you may want to keep the important information centered to eliminate ocular fatigue. Conversely, if you're storyboarding a slower-paced film or moment, it may behoove you to try a more detailed approach where the viewer's eyes can linger on and explore the picture.

Embrace Accidents, Mistakes, and Functionality

Storyboards are a single step in a long process, and because of that, it's crucial to let go of the notion that your sketches should be finely tuned masterpieces. Embrace accidents and unwanted marks – don't ignore them, necessarily, but accept them and work around them. Use your pencil more than your eraser. Doing this will make you a sharper, faster artist. Your storyboards can and should be visually pleasing, but functionality is paramount.

Adapt to Each Project

As an artist, you'll naturally maintain your own style and creative voice. That said, you should be open to adapting and improving your methods whenever possible. You may find that drawing with a No. 2 pencil on index cards works better for one project, while drawing with a stylus in Photoshop works better for anot [her. The vessel for your storyboards will not only change based on your personal preference and needs (not to mention the ever-changing landscape of the industry), but will also evolve based on the directors you work with, and ultimately what makes the most sense for your combined workflow.

Stay Inspired

Getting out of your own way can be the hardest part of any creative act, and one of the most reliable ways to do that is to stay inspired. Inspiration can and should come in any form — looking at other storyboards, screen-capturing Instagram posts, surrounding your workspace with cinematic “Art Of…” books, or simply putting on your favorite movie. It may help to think of your DVD/Blu-ray collection and Netflix queue as assets as much as entertainment. YouTube and its limitless supply of interviews can be an ally as well, just as long as you leave these things on in the background more than you actively watch them. Not to mention everything outside of visual art — literature, music, podcasts, whatever works! The power of creative rejuvenation and excitement in low energy lulls is vital to your stamina.

Inspiration: Both before and during production, storyboards bring previously abstract images and intentions into physical reality, creating a common visual ground

LEARNING UNIT 3: EMPHASIZE ACTION MOTIONS AND CAMERA POSITIONS

L O 3.1 - Apply cinematographic techniques to the sketches

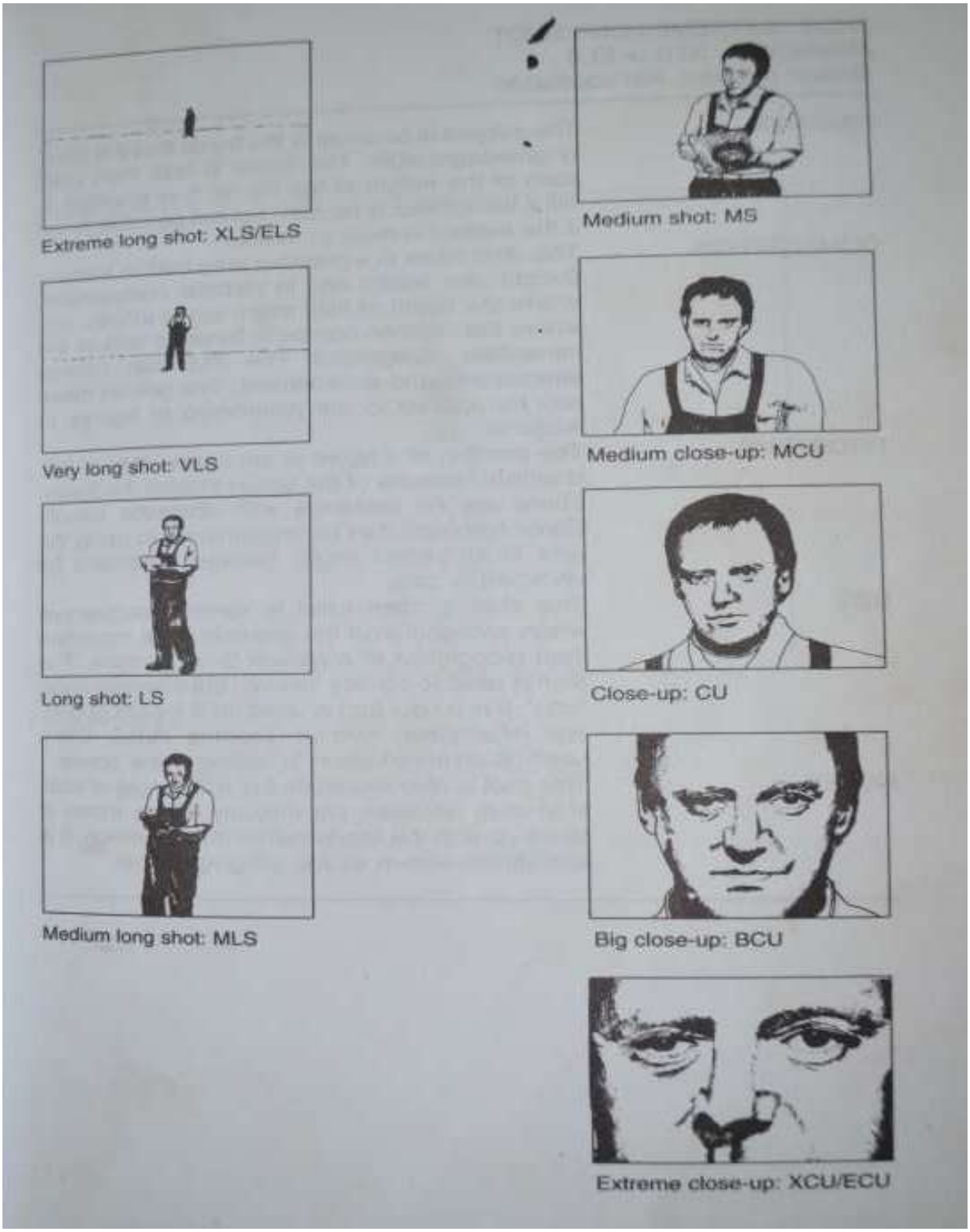
- Content/Topic 1: Cinematographic slugs and techniques

TYPES OF CAMERA SHOT

1. SIMPLE SHOTS

There are nine simple shots of single person, of which seven are very common, but there are over fifty variations of them. All of the simple shots refer to looking at people from the height of the eyes of the person being observed. The simple shots are known as:

- Extreme long shot
- Very long shot
- Long shot
- Medium long shot
- Medium shot
- Medium close up
- Close up
- Big close up
- Extreme close up



2. THE COMPLEX SHOT

This a shot composed of a moving subject or object made with movement of either the lens or the pan and tilt head, or both. Complex shot means 'consisting of several closely connected parts'.

In the complex shot there are five closely connecting parts:

i. Subject movement

ii. Lens focus movement

iii. Change in the lens focal length (lens angle)

iv. panning movement

v. Tilting movement. The movement can be either singular or in any combination.

3. THE DEVELOPING SHOT

This is a shot composed of a subject or object made with movement either of subject, lens, camera pan and tilt head and camera mounting or all. Developing means the act of starting with one thing and changing to another. In the developing shot the viewpoint is in one position and shifts to another with or without the subject. As the variation of movement is limitless, the developing shot differs from the complex shot in that the camera mounting moves from one place to another. Consequently, the change in background, as the viewpoint changes, becomes much more important.

The Two-Shot:

Frame Composition with Two People So far our basic shot types have been composed around one person. What happens when you need to include two people in a single frame? Well, as you have probably already guessed, you follow the same rules used for the single subject. Headroom, look Room, rule of thirds, balance of weighted objects, and so forth all apply to a shot that must encompass two people having some interaction. The nature of the physical interaction, of course, also helps dictate what type of framing must be used and what type of two-shot will be composed.

The Profile Two-Shot

Perhaps the most common variety of two-shot, the profile two-shot, is used quite often to help set up a dialogue between two people in a scene. A long shot or medium long shot will most successfully cover all of the action during the meeting of the two characters. As the figures are smaller and the environment is more prominent, the setting can be established and larger body movements may be covered from these shot types. Common scenarios where the profile two-shot may be appropriate might be a meeting of two old friends on a street (Figure 2.28), a confrontation between two feuding characters, or a romantic dinner for two over a small, candle-lit table (Figure 2.29). When using a tighter framing to compose a profile two-shot, you alter the implied meaning of the encounter by enclosing the characters in a much smaller space. A medium close-up or a close-up will force the faces of the characters together in an unnatural way, unless there is an obvious aggressive intention or an intimate overtone. Based on our previous examples, the confrontation (Figure 2.30) and the romantic dinner (Figure 2.31) may be good candidates for the medium close-up profile twoshot, but the meeting between the two old friends may not be well served by that framing. Forcing the faces of two characters together in a tight frame, when there is no real reason to do so, can make the viewing audience feel subconsciously uneasy.

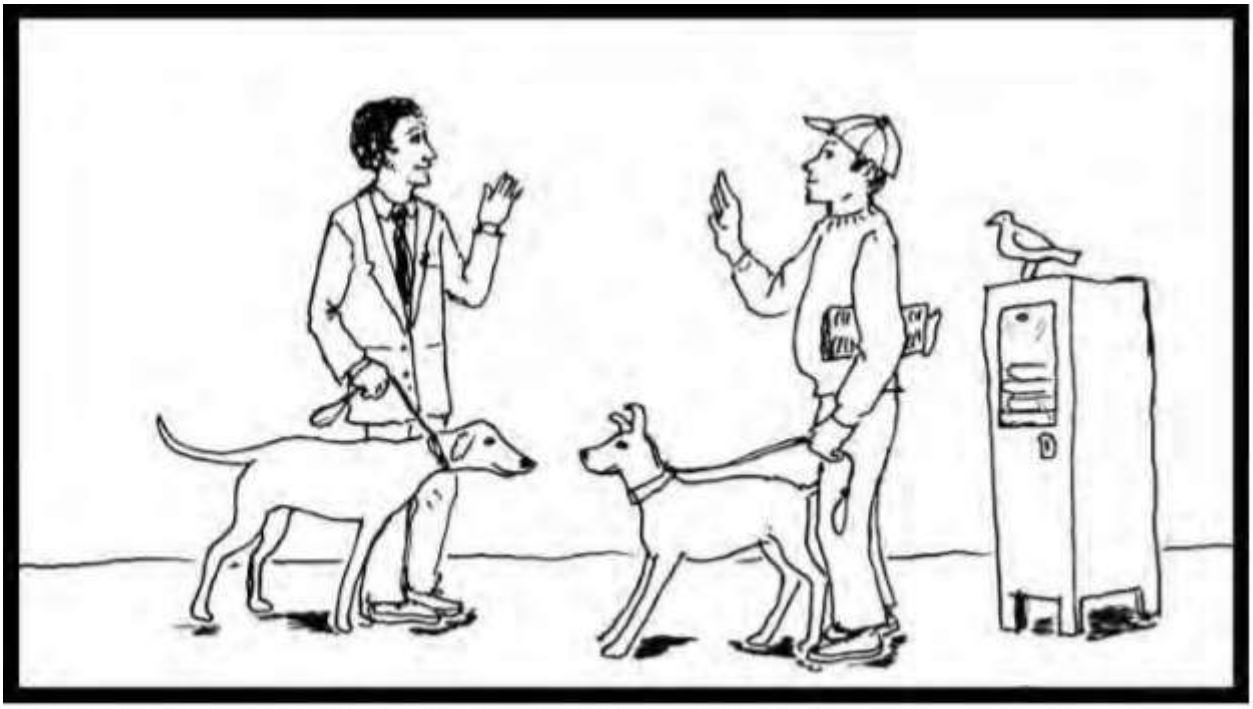


FIGURE 2.28 Profile two-shot as composed for the long shot.

FIGURE 2.29 Profile two-shot as composed for the medium long shot.

FIGURE 2.30 Medium close-up brings the feuding characters very close together in this profile

FIGURE 2.31 Medium close-up serves to unite the romantic couple within the tighter frame.

The Direct to Camera Two-Shot

Whenever two people stand side by side and face the camera, you generate a more Subjective shot. Their attention is toward the lens and not necessarily toward one another. An example of a truly subjective direct to camera two-shot would be two news Anchors or sportscasters sitting side by side, addressing the viewing audience directly. A less subjective example would be two characters walking side by side down a city side walk approaching the camera (Figure 2.32) or perhaps two characters sitting in the front seats of a motor vehicle (Figure 2.33).

These players have their bodies and faces

FIGURE 2.32 The medium long shot allows for ample room to move in this direct to camera two-shot

FIGURE 2.33 A very common type of direct to camera two-shot. The confines of the car interior dictate the distance

Between the two characters facing the same camera.

Opened up to the camera but, thanks to the conventions of fictional narrative objective styles, they are not directly addressing the camera's lens or speaking directly to the viewing audience. Either way, the framing for this type of shot must be wide enough to accommodate the shoulder width of the two people. The 16:9 wide screen aspect ratio of HD video will Certainly help with this, but a medium shot may be the closest shot type that could be used to adequately frame for a direct to camera two-shot. Attempting to frame any tighter will necessitate the use of overlapping one body behind the other and establishing A visual "favor" for the character in the unobstructed frontal position. In this case, "favor" may establish a more dominant character in the story or it may just prove a convenient Way of seeing a more intimate view of faces within one shot.

The Over-the-Shoulder Two-Shot Most often edited into a scene after the audience has first viewed the wider profile two-shot, the OTS two-shot favors one character's face by shooting from behind and slightly to the side of the other character's head. Because the profile two-shot establishes location and the two characters involved in the dialogue, the OTS shot allows for the audience to focus more attention on the one favored individual's face and script line Delivery. In both previous versions of the two-shot, an audience member would have to choose between which character' s face they would look at and when, but the OTS Decides that for them. An over-the-shoulder two-shot may be composed appropriately within a variety of shot types ranging from the long shot to the medium close-up. The most commonly used framing, however, is the MCU (Figures 2.34 and 2.35). It allows for good body composition,

Equal headroom and maintains the screen direction of look room from one character to the other. The wider aspect ratio of 16:9 may allow for a tighter framing of an OTS, but it runs the risk of compromising good composition in favor of more facial detail — a standard single close-up may be more appropriate, as the audience benefits little from seeing the possibly blurry slice of the back of the other character's head in The corner of the shot. Often, as a filmmaker, you will have to ask your talent to stand unnaturally close to one another in order to achieve the two-shot framing you are seeking. This holds especially

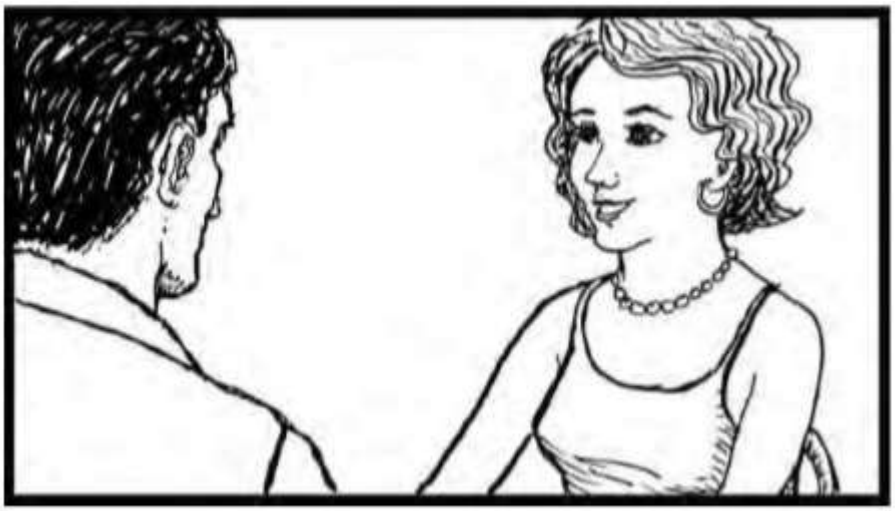


FIGURE 2.34 Standard, medium close-up over-the-shoulder shot.

True for the over-the-shoulder shot. In real life it may look strange, but on the recorded image it will look appropriate to the viewing audience. Just be aware that in fi lm language, Proximity and grouping equate a unity between characters. The family of two shots covers some pretty standard shots though and is often the best choice for recording different angles of the same conversation between two

 o characters.

FIGURE 2.35 The tighter framing takes away from the efficacy of the over-the-shoulder shot.

Pans & tilts Horizontal

A pan is a pivotal movement of the camera and lens on a horizontal plane either left to right or right to left. It may include a lens manipulation (focal length, focus or aperture) and should include a subject movement.

Vertical

A tilt is a pivotal movement of the camera and lens on the vertical plane either from low to high or the opposite way round. The tilt may also include a lens manipulation and should include a subject movement.

Diagonal

- A pan and tilt is a combination of both horizontal and vertical plane movement which may include a lens manipulation and should include a subject movement.
- **Content/Topic 2: Elements of the shot**

A shot is the basic division of a film or TV program.

The six elements of the shot are:

1. MOTIVATION
2. INFORMATION
3. COMPOSITION
4. SOUND
5. CAMERA ANGLE
6. CONTUINTY

1. MOTIVATION

Motivation is that part of the shot which gives the editor the reason, or motivation, to cut to another shot. Motivation can be in vision or in sound or combination of the two. In drama

shooting, the motivation is constructed, invented as part of the story, but in documentary shooting, the motivation is often more difficult to see and shoot. Nevertheless, it is still there if observation and patience are encouraged.

The motivation must be something that the audience can either see or hear.

2. INFORMATION

Each shot should have new information for the audience, which should be additional to the last piece of information. The audience needs this additional information, both visual and aural, if the story to be told is to develop, or if it is to create curiosity. Created curiosity should, in turn, be satisfied or withheld, as in drama. In vision, new information can often mean added detail, or another way of looking at the same thing.

3. COMPOSITION

A shot is composed by

- FRAMING
- THE ILLUSION OF DEPTH
- THE SUBJECT OR OBJECT WITHIN THE FRAME.
  Items 2(depth) and 3(subjects or objects) can be enhanced by the use of color.

1. FRAMING

A frame is a limit to a view. So framing, by limiting the view, isolates it and thereby draws attention to it.

It is a significant factor in composition, and has, over the years, become standardized. Framing is initially concerned with two dimension only.

2. Depth

On a two-dimensional screen, depth is obviously an illusion. It is made up of the following conventions

- Convergence
- Relative size
- Density
- Juxtaposition

3. Subjects or objects

The placing and the movement of the subjects or objects within a frame is also based on convention. It comes from the history of painting and the history of standardization of the film industry, mainly Hollywood.

As audiences have learned to 'read' these conventions, it is necessary to be aware of them and apply them if the audience is to understand the picture for the message or the story intended.

- **Content/Topic 3: RULES OF COMPOSITION**

I. Headroom

Within a given shot type (MS, LS, CU) there is a generally accepted guideline as to where the head of a person should be placed within the frame. This guideline applies much more to MS and CU shots because in these tighter shots you mostly see the person's body and head and much less of the environment. Human beings naturally tend to look each other in the face and, specifically, in the eyes when communicating. This "face focus" allows us to gain insight into the physical and mental health of an individual and to get a handle on their emotional state. Therefore, when an audience member watches an actor on screen they will most often look at the person's face, particularly at the eyes and the mouth. Filmmakers know this to be true and they count on it when composing an individual's shot. The placement of the head within the frame is very important, which is why we have the guideline of headroom.

A well composed shot

A big head room which makes this picture unacceptable.

II. Subjective vs. Objective Shooting Styles

Now let us address how the person's eyes are looking straight at us. What might it mean if the person being recorded by the camera looks directly into the lens? How does it make you, the viewer, feel when you are addressed directly by on-screen talent?

Subjective shooting.

Of course, it may depend on the kind of project you are shooting or watching. If you are photographing a news reporter on location, then it would make sense for the on-camera talent to look straight into the camera's lens and deliver the factual report.

The reporter makes a direct connection with you, the home audience, by looking you square in the eye and speaking the truth. Whoever it is, these television programming genres have an accepted rule that a person may look directly into the lens and address the viewer. Many call this style of camera work Objective shooting.

This is not so for scripted fictional narrative projects. With a fictional story you have actors playing roles in a pretend world. The camera is almost always an observer, not a direct participant. The talent is not supposed to look directly into the lens — and often, not even near it. If an actor looks into the lens, or addresses the camera, it is called "breaking the fourth wall.

MCU of talent with eyes looking away from lens axis.

Talent turns body and eyes off lens axis by one-fourth turn.

III. Look Room

Look room (also called **looking room** or **nose room**) is the empty space that we have provided within the frame, between the talent's eyes and the edge of the frame opposite the face. It is this empty area, or **"negative space"** that helps balance out this new frame where the weight of the object (the talent's head) occupies frame left and the weight of the empty space occupies frame right. In this case, the word **"weight"**.

Really implies a visual mass whether it is an actual object, such as a head, or an empty space, such as the void filling frame right.

Placing head on frame left allows the talent to look across the empty space.

What if we moved the head to the opposite side of the screen but kept the face and eyes looking in the current direction The look room for this framing is severely cut off on frame right and we have a large, empty space on frame left. Our weighted objects — the head and the void — still exist, but their placement just does not feel correct. The actor's face is too close to the near "wall" of the frame, making it look congested, claustrophobic, and trapped. Also, one gets the sense that the empty space occupying the majority of frame left is crying out to be filled with someone or something. That negative space behind the head can imply negative feelings of suspense, dread, vulnerability, and so on and unless that is your Creative intention, it would be best to not frame the actor this way.

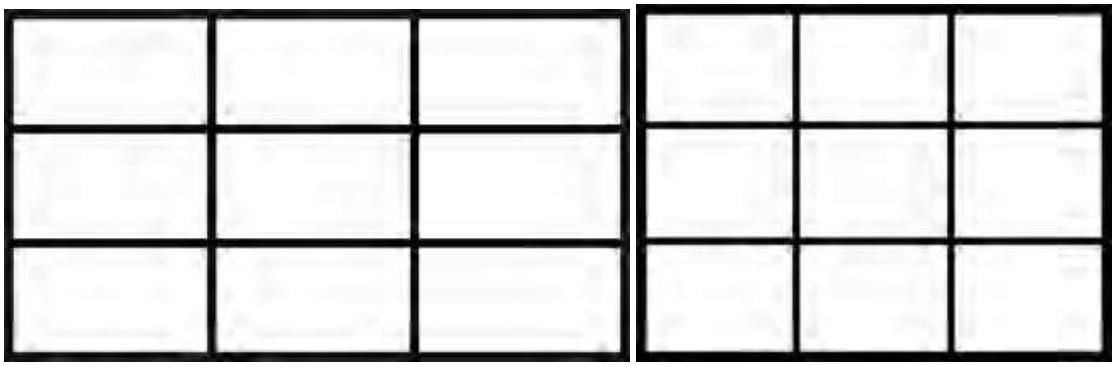
No look room creates a void crying out to be filled.

With the head at the center of the frame is not wrong, mind

You; it is just not always as visually interesting to keep your objects of interest at the center of the frame. That may work well for still photographic portraiture, but it lacks a certain punch for motion picture imagery. You will become quite adept at placing important objects on one side of the frame or the other over time.

IV. THE RULE OF THIRDS

The rule of third is the basic rule of composition. This guideline gives you the idea on where to place your subject within the frame. Though your tendency may be to position your subject dead center on the screen, the rule of thirds will give you a more compelling picture. First imagine that the two vertical and two horizontal lines divide your viewfinder into thirds. The rule of third suggest that the main subject in your shot should fall on one of the points where these imaginary lines intersect. The resulting image will be much stronger than if you simply place your subject in the crosshairs.



Frame markings along the 1/3 lines inside a 16:9 frame and a 4:3 frame.

Talent placed along the vertical 1/3 line.as the rule of third suggest.

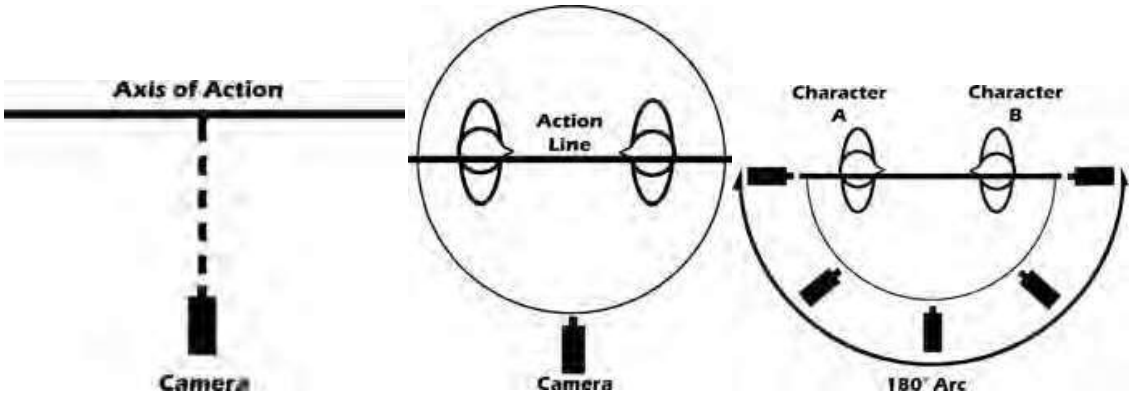
Back of talent's head is too close to frame left, breaking the frame edge.

Cutting the face in half may be considered "artsy" or "experimental" so beware.

v. THE 180 ^{O} RULES

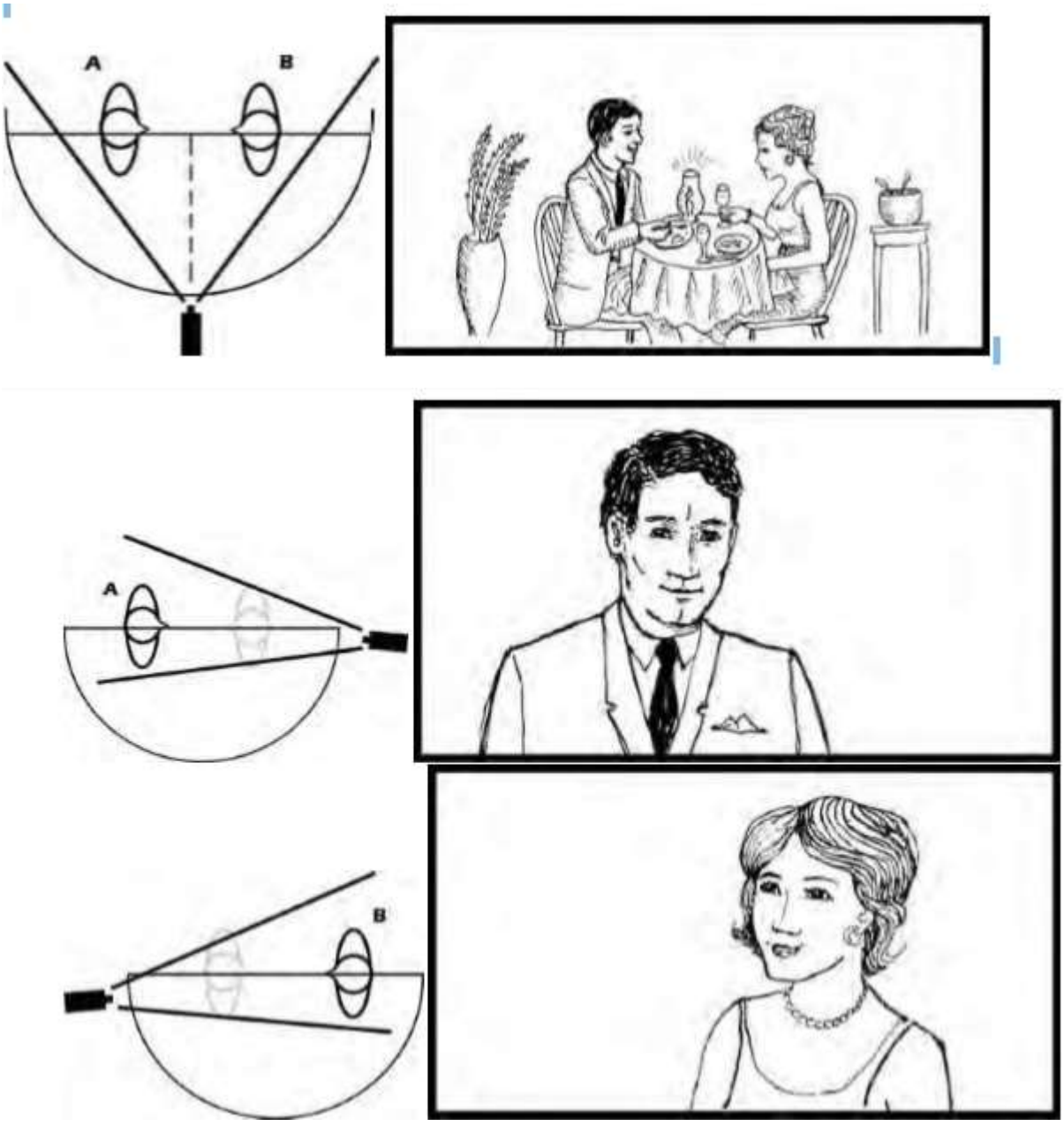
The 180-degree rule says that the action of the subject or subjects is the center of the circle and the diameter of that circle passes through the action, and shooting is permitted within 180 degrees of one side of the circle only.

Once you have established this first line, it pretty much stays locked in place, but there are ways to alter it while shooting coverage. Of course, to get other shots of your subjects you Will have to move the camera around the fi lm space, but now you will have to respect this initial axis of action. The line has cut an arc out of the imaginary circle that is 180 degrees Around from side to side. Your camera must now operate within that 180-degree arc when you set up for your new camera angles and coverage shots



The first shot establishes frame left and frame right and also establishes the lines of attention throughout the film space. Character A is talking with character B. A is sitting frame left and his sight lines are pointing frame left to frame right. B is sitting frame right (receiving A's attention) and is looking back at A (sending sight lines from frame right to frame left). When you frame your shot for

a single CU of A you would need to maintain screen direction and continuity. A is still frame left with attention pointing frame right (even though B is no longer physically visible within the frame). Cutting back to B in her CU would necessitate a similar treatment. B is framed toward the right, looking out frame left. The series of shots and overhead should help solidify this practice.



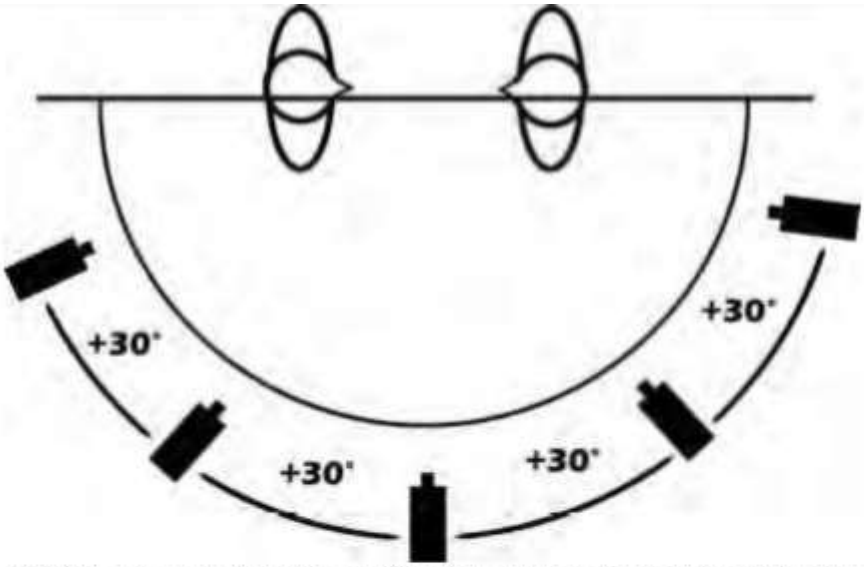
Respecting the imaginary line and staying within the 180-degree arc will result in correct continuity of screen direction across the shots of this dialogue scene. “Jumping the Line” or crossing the line.

It does happen from time to time, but most filmmakers do not notice it until they get into the editing process. To “jump the line” or “cross the line” means that you placed the camera on the opposite side of the action line and recorded coverage shots from the wrong side of the 180-degree arc — effectively reversing the established directions of left and right and inverting the film space on the

unaware viewer. In the series of shots , the first two are repeated from our example given earlier, but the third shot is taken, by mistake, from the far side of the arc. The result is a nice CU of character B, but the real mistake is not apparent until the three shots are edited together. B's screen direction and line of attention are reversed and therefore the cuts make no sense because it now appears that both A and B are sitting in the same fashion looking off frame right, not looking back and forth at one another as established in the wider two shot.

The 30 Degree Rule

Grounded in the execution of the 180-degree rule is another important guideline called the 30-degree rule. Simply put, when you are seeking various angles on action for a variety of shot types within your 180-degree arc, you should ideally move the camera at least 30 degrees around the semicircle before you begin to frame up a new shot of the same subject. The angle of view or perspective on the same subjects is considered "different enough" when the camera is moved away from the previous setup by at least 30 degrees. Because each shot or view of the action is supposed to show new information to the audience, it makes sense that you would not wish to create two separate coverage shots that are too similar to one another. Following this 30-degree rule can help prevent this similarity in repeated shots when the edit process is underway. This will avoid what is known as a jump cut — two shots with similar framing of the same object cut together causing a visual jump in either space or time within the film's world



A 180 degree arc from the action line broken down into 30 degree slices.

The same subjects as seen through the camera at five 30 degree slices around the 180-degree arc.

This maintains the action line and achieves a new angle on action appropriate for the edit

4. SOUND

Sound differ from vision in most important way. In vision, the eyes choose what they see. With sound, the ears have no choice. Also, sound is more immediate than vision, and, as it is more abstract, it produces a picture in the mind more suited to the individual person's expectation than does vision. Example.

- The woman has a sound, her breathing or even her heartbeat.
- Her clothes have a sound. Silk makes a different sound from leather.
- Her skin has a sound. If she rubs her hands together, dry skin has a different sound to wet skin, and the way in which skin is rubbed makes for different sounds.
- The chair in which she sitting may make a sound.
- The room has its own sound. This sound is called atmosphere in the room, known as atmo or atmos.
- There will be sound, however faint, outside the room. It may be other types of atmos. It may be the sound of the street or of the traffic.
- There may be the sound of an individual item or things in the room. a clock may have a particular tick. A cat have an individual purr.

5. CAMERA ANGLE.

The term camera angle describes the position from which we, the audience, are looking at the object or subject. Each new shot should have a new camera angle. There are three reason for this:

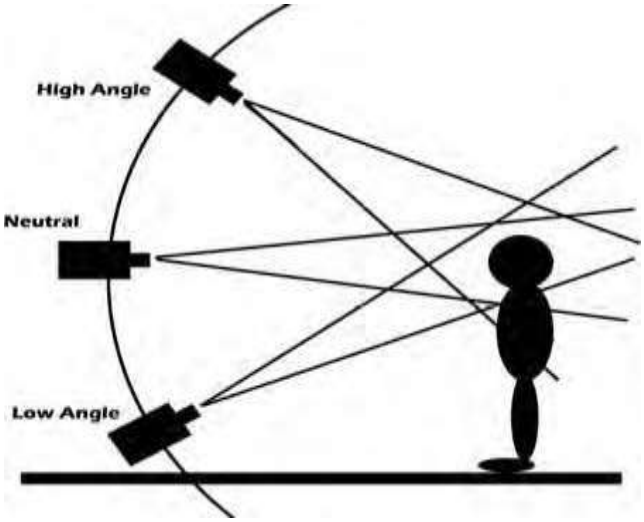
- Increase the possibility of new information
- To increase the possibility of shots editing together
- To copy more closely how people, react to new subjects or objects.

When seeing somebody or something for the first time we tend to alter our viewpoints so that we more closely observe what it is we are looking at.it is similar with the selection of the camera angles. a number of factors affect this choice. These factors are:

- The types of shot being used
- the framing of the shot
- the background in the frame
- the illusion of depth in shot
- the color and light in the shot
- the sound in the shot

The camera angle is referred to in degrees.

The “angles on action” refer to the angle from which you photograph a person, event, or action. As we will see, the position of the camera and the view of our subject it offers the audience will impact how much information is conveyed and also the perceived meaning absorbed by the viewer.



Side view of camera tracing path along vertical circle around talent. It is used to create high and low angle shots

High Angle Shot

Covering any shot of a person or action from a higher vantage point immediately informs the audience of an implied meaning. The grammar of a high angle shot often yields an understanding within the viewer that who they are seeing on screen is smaller, weaker, subservient, diminutive, or is currently in a less powerful or compromised position. Through foreshortening and through “compressing” the character into the floor or ground around them, the camera keeps the subject down and makes him or her physically appear shorter or smaller

A high angle view of talent.

Low Angle Shot

Let us now go in the opposite direction and drop the camera and lens below the neutral point and shoot from a lower angle up onto our person or action. As you may have already guessed, this angle on action usually generates the reverse feeling in your audience member. The character seen from below becomes larger, more looming, more significant, more powerful, and, of course, also physically higher in the film space.

A low angle view of talent.

6.CONTINUITY (episodic fiction: where previous and/or future events in a story series are accounted for in present stories)

Continuity is maintaining the established flow of visual and aural production detail between takes, shots and scenes. There are five main parts to continuity:

1. content continuity
2. movement continuity
3. position continuity
4. sound continuity
5. dialogue continuity

1. CONTENT CONTINUITY

Content continuity all visual elements concerned with the shot. These range from people and properties to dress and make-up.

Example

The woman is sitting in a chair, silently reading a book.

When the scene is shot with a number of shots, and has to appear continuous in the time, then the visual elements in the shot remain the same. The same book, the same clothes and hair style. The same chair and ornaments (An element of decoration).

2. MOVEMENT CONTINUITY

The majority of shots contain movement of one form or another, even though it may be small. But a small movement becomes a big movement close up; consequently, being aware

of the movements may have to be repeated in another shot within the scene. Movement must be carefully observed in order that it matches that in the previous shot.

3. POSITION CONTINUITY

Position continuity is the position of the subject or object within the screen. If a subject is positioned at the right-hand side of the screen in the first shot then they must be on the same side in the following shot, and cannot be on the left-hand side.

4.SOUND CONTINUITY

The continuity of sound is also critical. Not only in relevance to foreground or background position but in its perspective. Sound continuity holds the audience's attention. The audiences expect that the ticking of a clock seen on a mantelpiece which is distinctly heard in one shot, will be heard in following shot. If it does not, then it means that the clock has stopped, and dramatically this can have another meaning

L O 3.2 - Add visual annotation indicating the important action and motion

- Content/Topic 1: Graphic annotation

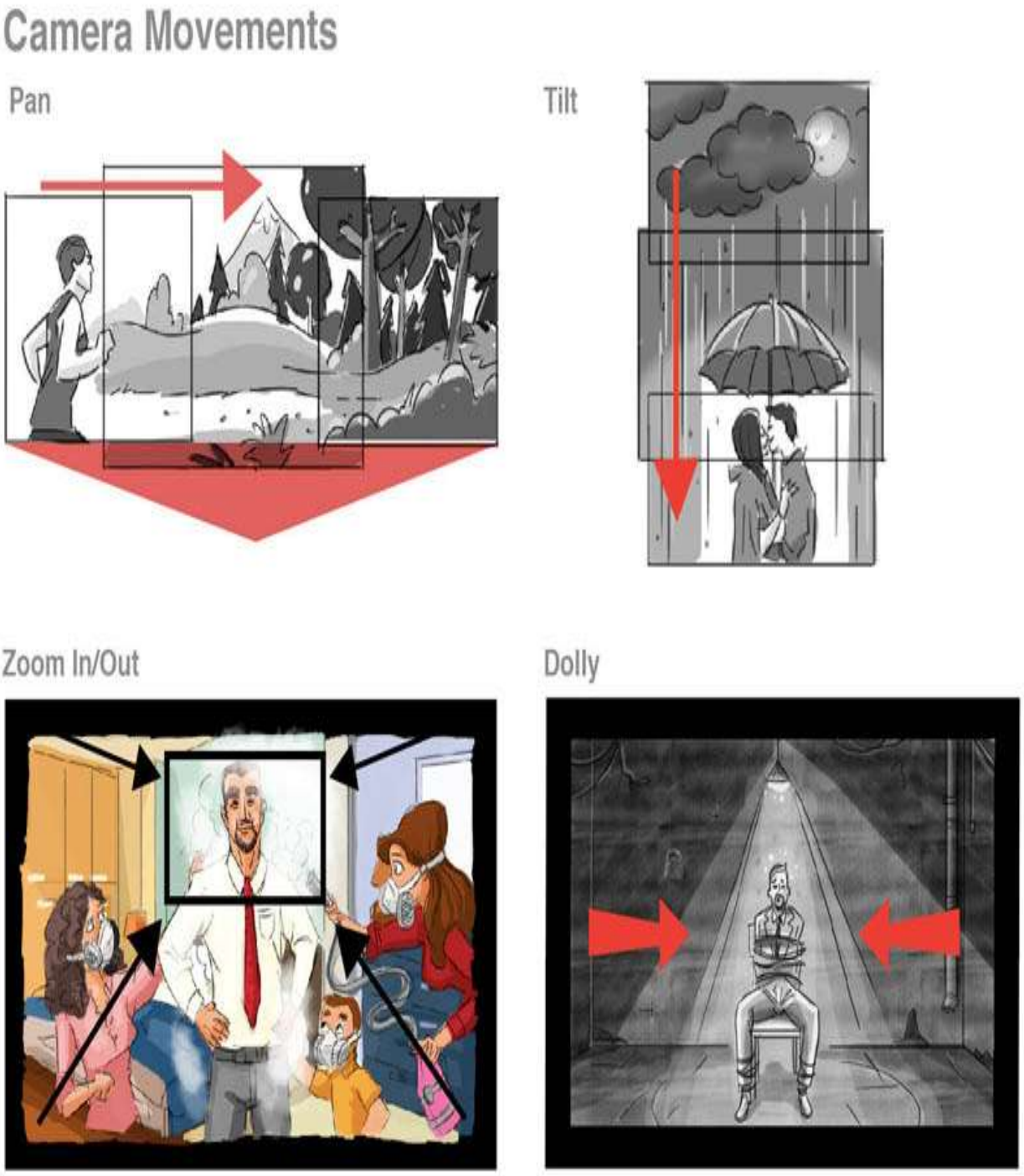
Body language: One of the best body language movements for actors is leaning in. Some directors or casting directors advise an audition. When this happens, shift your body and lean towards the person speaking to you; This makes the person feel heard, and acknowledge. Leaning also works well during the climax of a scene

What Are the Standard Camera Movements?

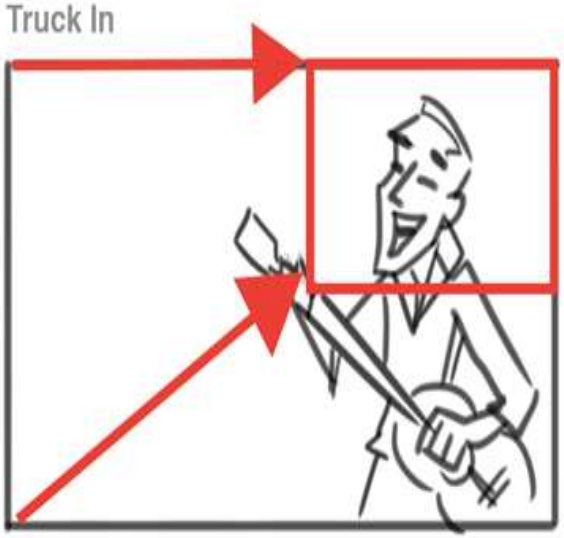
Next, let's familiarize ourselves with the following list of camera motions:

- **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.

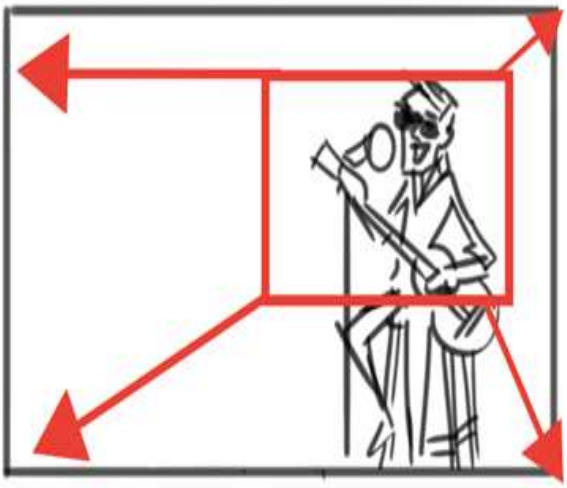
- **Track** or **Tracking** is another way of following subjects. It's when the camera moves and follows the subject/action without cutting. It's typically used in walk cycles and is symbolized by using an arrow in the motion of direction. It can also be *Hand-held* or on a *Dolly*.
- **Hand-held** is 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.



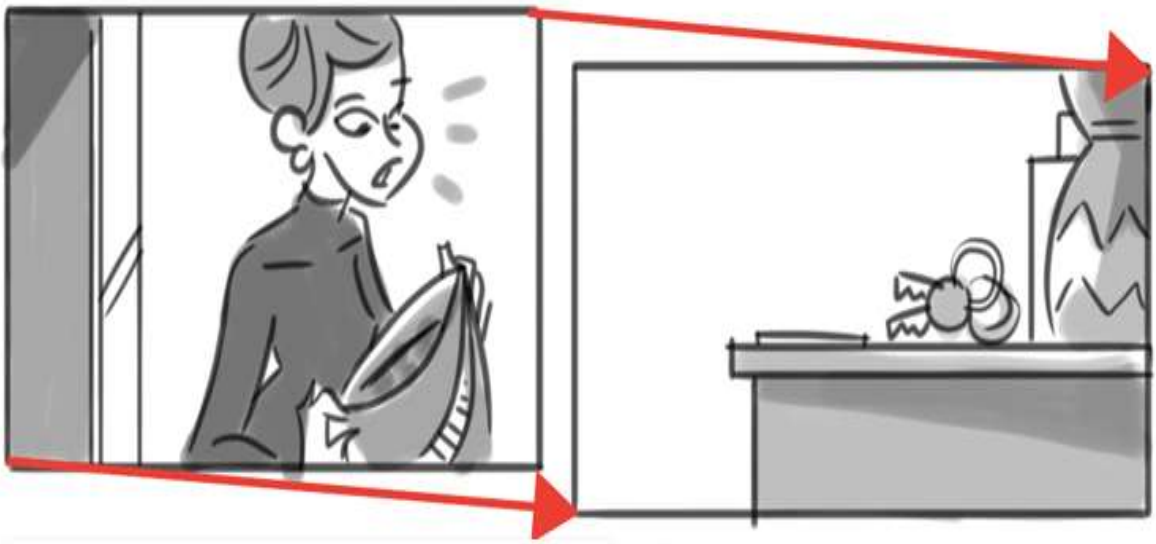
Truck In



Truck Out



Pan



Tracking

Hand-held

Rack Focus

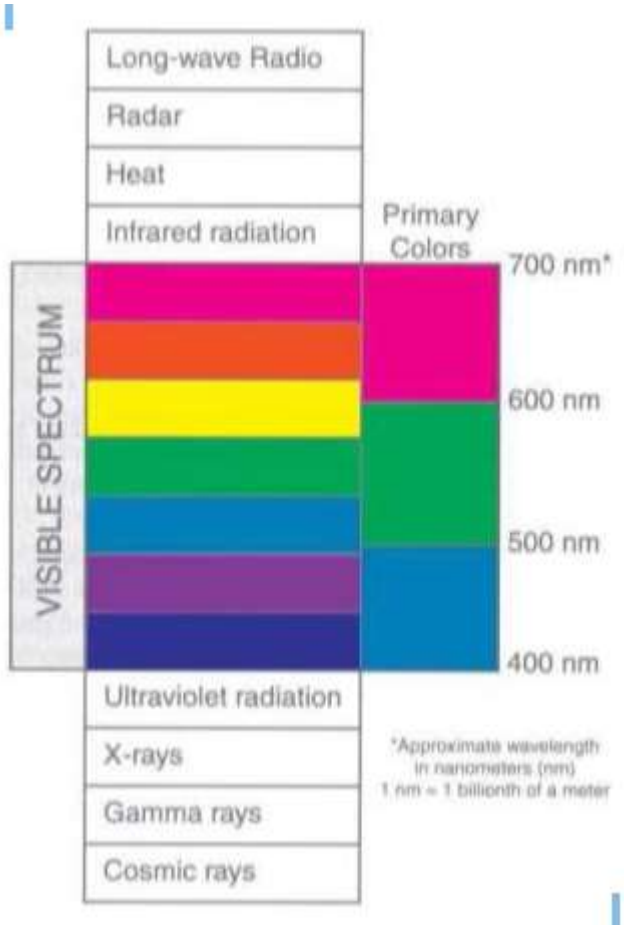
- Content/Topic 2: LIGHTING FOR FILM

Lighting

Light is a particular range of electromagnetic radiation that stimulates the optic receptors in the eye and makes it possible to determine the color and form of our surroundings. Light has three properties that contribute to our perception of the things it illuminates:

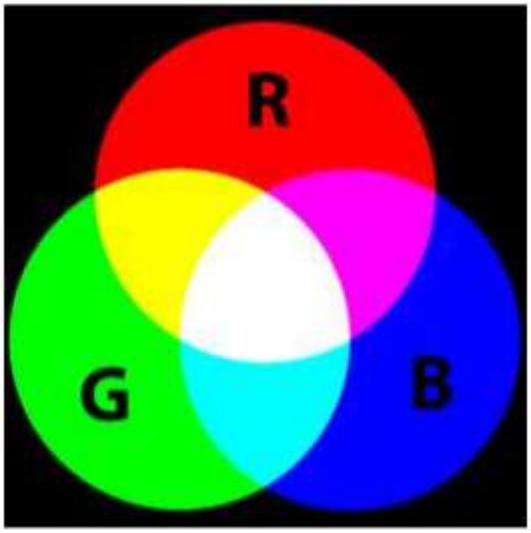
- Color
- Quality
- Intensity Color

We know that the light of the sun or of an electric lamp can be broken down into the colors of the rainbow. The common method for dispersing white light is by using a prism. you may have learned the memory crutch Roy G. Biv to help you remember the colors and the order they fall in when white light passes through a prism and is projected on a white surface.



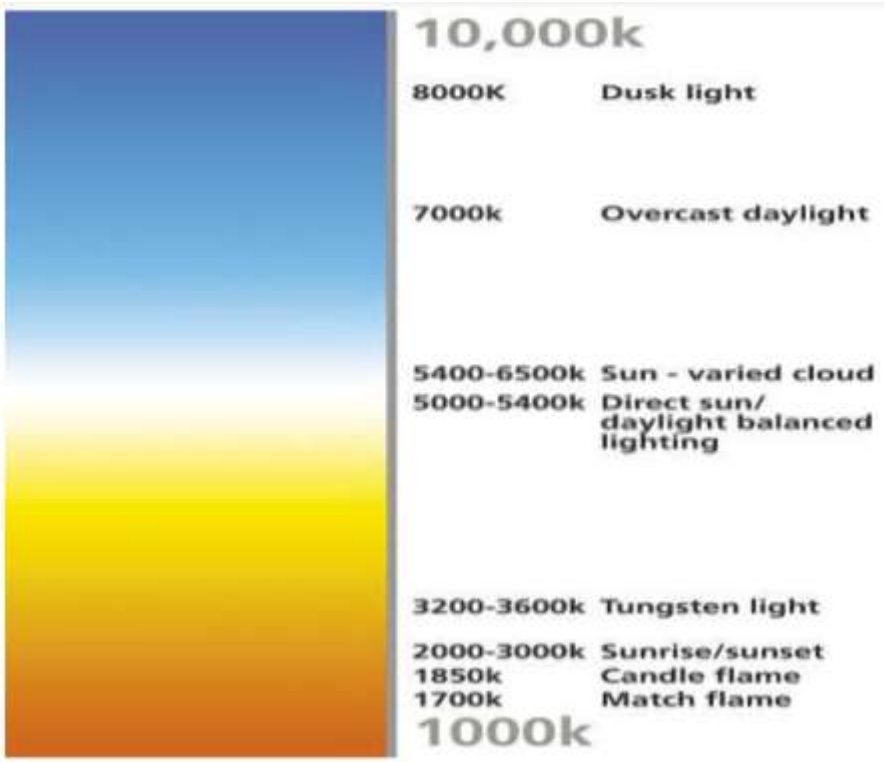
White projection

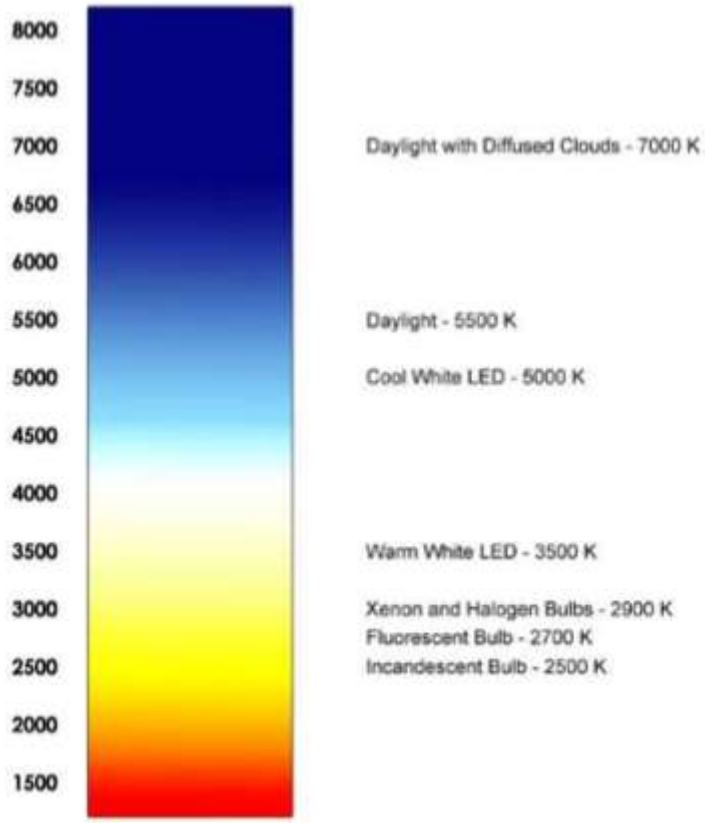
Primary Colors Light has two components: luminance information and chrominance information. The luminance information deals with the amount of light intensity in lumens and is measured in foot-candles. Chrominance (color) information is subdivided into two factors: hue or tint, and saturation. Hue defines color with respect to its placement within the spectral range, It is the basic color of the light. The term “tint” is often used interchangeably with hue in defining Chrominance and in labeling the monitor control that adjusts that aspect of color Saturation is the property of light that determines the difference from white at a given hue



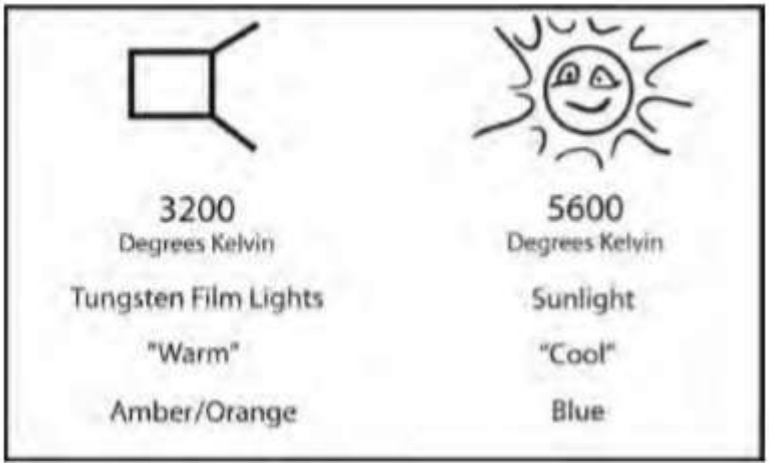
Color Temperature The color temperature of a light source is determined by the wavelengths of light it emits. That is, how much red light, how much green light, how much blue light, etc.

Color temperature, along the scale of degrees Kelvin, helps us understand what color the invisible light is. It is measured in the thousands of degrees (roughly 1000 to 20,000 degrees Kelvin). Without going into all the science behind it, you should just understand that there are two main colors of concern along the Kelvin scale for film and video shooting: reddish amber and blue. The numbers associated most commonly with their Color temperatures are 3200 and 5600 degrees Kelvin, respectively. Film lights generally emit 3200 degrees Kelvin light, and noontime daylight (from the sun) is roughly Around 5600 degrees Kelvin. The lower the number of degrees Kelvin (0 – 4000-ish), the more reddish, or "warmer," the light will be. The higher the number of degrees Kelvin (4000 – 10,000 and above), the bluer, or "cooler, " the light will appear.





Types of Light Knowing the types of lights that are available for shooting is like knowing what color of paint you have available to paint a portrait. Professional lights fall into two basic categories: **tungsten balanced (or indoor lights) and daylight balanced (or sunlight).** These two categories represent two very different areas of the color spectrum. The light from a conventional indoor light bulb tends to look orange or yellow, whereas the light outside at midday tends to appear more white or blue. Your camera probably has a setting that lets you choose a light bulb icon (for tungsten) or a sun icon (for daylight). By informing your camera whether you are in daylight or tungsten light, you are letting it know the overall color cast of the scene.



The two main color temperatures for video and film.

Quality of Light It is possible to measure the color temperature and the intensity of light with the proper meters. The second characteristic of light which plays a very important role in the aesthetic look or "feel" of the scene. That characteristic is the quality of the light. Quality can be judged by the density and sharpness of cast shadows. Lights have different qualities. They can be direct or hard, they can be soft or diffuse, or they can be focused, like a spotlight.

The quality of light is its perceived hardness or softness. A hard quality has dark shadows with sharp edges, while a soft quality has lighter, diffused shadows.

Hard vs. Soft Beyond the color temperature and the quantity of light, most filmmakers are also concerned with the quality of the light. Not how good or how bad the light looks, although that is extremely important, but how hard or how soft the beams are that illuminate the actors and the set. A hard-edged shadow is the primary giveaway that you are using a hard light source. The sun, as a single point source light, sends its light waves to Earth and, for the most part, they are parallel to one another. They create a single, deep shadow with well-defined edges.

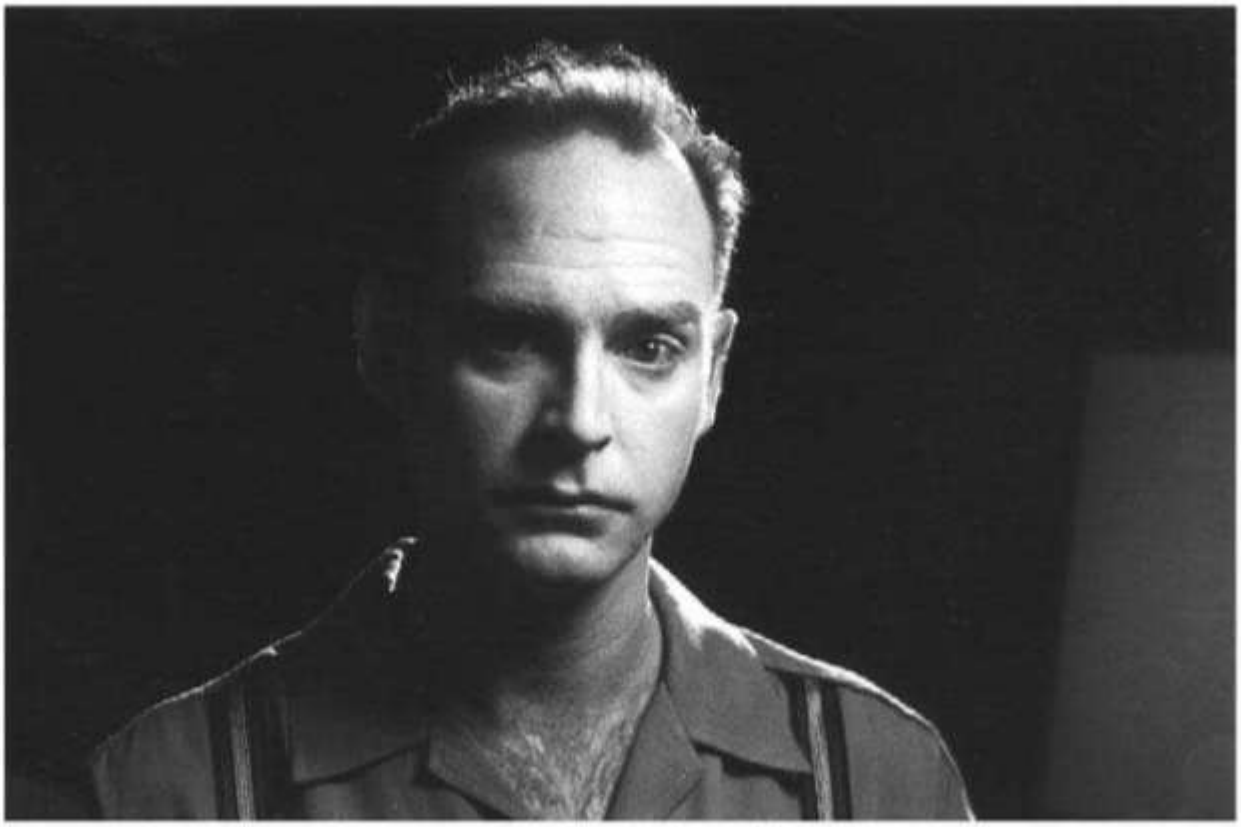
Hard light often creates harsh, sharp-edged shadows. With soft lighting, the light is more diffused and evenly spread out. Direct sun overhead on a bright sunny day is an example of hard lighting. When the sun is behind clouds in the sky, this creates soft lighting.

Hard and soft lighting can also be created artificially with the use of different lights. A direct spotlight would be another example of hard lighting while gentler overhead lighting with various lamps around to help fill in shadows could be considered a more soft form of lighting.

Hard lighting occurs when you have a relatively concentrated light source. Areas behind the light source are often blocked off from the light and create hard, dark shadows. Hard light sources include the sun, bare light bulbs and flash bulbs.

Lighting is softened when the illumination is scattered. Clouds or light-toned surfaces can create soft lighting. When soft lighting is present, it creates shadow areas which are diffused and soft edged.

One form of lighting isn't necessarily better than the other one. It all depends on what the desired effect is. Obviously, hard lighting in a normal portrait situation would not be desirable. Hard shadows cast on a human face can look distracting and unprofessional. However, some abstract or nature footage would look great with hard lighting



Soft key light

Hard key light

Hard light

Hard lighting comes from small lighting instruments that create hard-edge shadows.

Hard light creates shadows with a sharp edge. There is a negligible transition from light to dark. Hard light is created by strongly focused light travelling from a small (or relatively small), single point light source like the Sun, a focused beam of light, or an undiffused light bulb).

Hard light is found where the lighting is direct, undiffused, and is not bouncing or scattered by local objects or conditions. The flash on your camera is a hard light source. When direct and undiffused by clouds the sun is also a hard light source. A hard light source is relatively small and/or large and distant.

Soft light

Soft light refers to light that tends to "wrap" around objects, casting diffuse shadows with soft edges. Soft light is when a light source is large relative to the subject, hard light is when the light source is small relative to the subject.

This depends mostly on the following two factors:

Distance. The closer the light source, the softer it becomes.
Size of light source. The larger the source, the softer it becomes.

Intensity

High key light vs. low key

They’re styles of photography based upon the lighting ratios used to light the subject. High key image is a bright image full of light and mostly white tones whilst a low key image is a dark with minimal lighting and rich in black tones and lots of shadow areas.

Photographic images can vary in overall brightness, which is used to support the underlying emotion of the scene. **High-key** lighting means an overall brighter picture, while **low-key** lighting means an overall darker picture. **Mid-key** lighting falls in the middle, yielding average brightness.

The dramatic content of the scene dictates its brightness. Generally, you will find that high-key lighting is favored for upbeat scenes, and low-key lighting is the choice for slow or taut dramatic action.

Contrast

Contrast is the range of tones between pure white and pure black. Low contrast images have a wide range and appear soft to the eye, while high contrast images have a small range and appear stark. An entire lesson is devoted to this topic in the technical section.

High key light.

High key is bright, soft, low-contrast imaging, where the lighting ratio is around 1:1. This virtually eliminates shadows from subtle form and a lot of small detail, all that's left is strong details and outlines of forms. The eyes, bottom of the nose, and lips can all stand out. It's usually strongly illuminated from behind, too, whether through backlighting or a bright solid white backdrop.

Low key light.

Low key is of course the opposite, where the lighting ratio is much higher, maybe 4:1 or even 8:1. This creates deep shadows around all forms and structures of the subject, throwing it all into sharp relief. Low key images are often more sinister in appearance and are usually used to achieve a classy, luxurious feel or a mysterious and edgy atmosphere to the image. Low key can be achieved with just one or two lights and a couple of reflectors

Low key images, less lights are often used but precision is required in the application of the lighting to control important shadow detail. Successful low key lighting is often directed towards camera from behind the subject and is flagged to avoid spill and directed to bring out edge detail or a create a chiaroscuro effect. The skill is in making sure that the areas of importance are either pinpointed with controlled pools of low powered light or the careful application of reflectors. I like to use mirrored sheets or silver foil, shaped to focus light back onto the front of my subject via the lights from behind my subject.

- Content/Topic 3: The three-point lighting method.

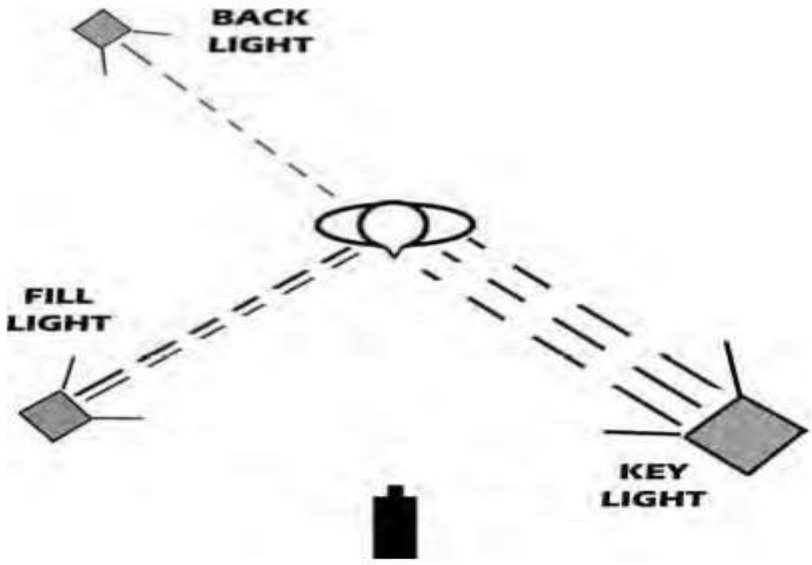
The three points actually refer to three distinct jobs that lighting fixtures have when put into particular placements around the film set. Rather than describing the light's properties, these terms define their purposes.

KEY —Key light is the one light source around which you build your lighting scheme. It is usually the main provider of illumination to your film set or location. You "key" your other lights (quantity and quality) off this main source. The key light may live anywhere around your subject, but it traditionally is placed 45 degrees (horizontally and vertically) off the axis of the camera's lens and above the height of the talent's head.

FILL —Fill light is a light source used to help control contrast. The light energy that it emits " fills in " the shadows often created by the brighter key light. The physical placement of the fill light is on the opposite side of the subject from the key light, roughly 45 degrees (horizontally) off lens axis.

BACK —Back light is the light that defines an edge, or halo effect, around the backside of the subject. Because it lives behind the subject (opposite side of the film set from the camera's lens) and provides a light "rim" to the outline of The subject, the back light serves to separate objects from the background and enhance the illusion of depth within the film frame. The quantity of light from these three lights must be enough to achieve exposure on the scene. Clearly the key light will provide the most illumination. The fill light will contribute varying degrees of additional illumination depending on how low or how high a contrast difference you would like to have (how much or how little

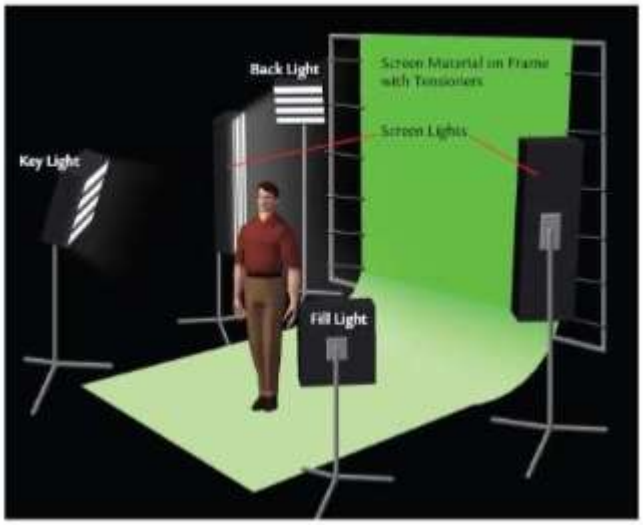
shadow). The back light need only apply enough glow to the edge of the subject to “read” or be recorded.



Key light only

Key light and back light

Key light, back light and fill light



Types of Lights

Tungsten lights and **daylight-balanced lights** aren't the only types of lights. Fluorescent lights have a color temperature that ranges from 2700º to 6500°K, and sodium vapor lights, with a color temperature of about 2100°K, are yellow-orange. Neon lights vary wildly in temperature.

All of these lights introduce special challenges. **Tungsten lights** range from standard household bulbs to large lights that require a generator for power. **HMI lights** are daylight balanced.

LED lights offer lighting similar to HMIs and can be either daylight or tungsten-balanced. They are extremely low energy users, so it takes about 30 watts of power to put out 250–500 watts of light, which means they are great for use in household settings without generators for indie filmmakers. They are also very sturdy, so no worries about broken bulbs, and they do not put out much heat and can run on batteries. Be aware that LEDs with focused Fresnel beams use more power than flat light panel-style LEDS.

Standard household fluorescents are notorious for flicker and for having a greenish tint, which can be exacerbated on film or video. But you can buy or rent special fluorescent tubes designed for cinema shooting that fit into normal fluorescent fixtures and get rid of the flicker and the green color. Cinema fluorescents can be either daylight-balanced or tungsten-balanced.

Yellowish-orange sodium lights use a very limited section of the visible color spectrum. The result is an almost monochrome image. If you try to color correct later, you'll have very little color information with which to work.

Neon lights can easily exceed the range of colors that your camera can capture (these lights produce colors that are outside of the NTSC color gamut), especially red and Magenta neon. Even though they

tend to be quite dim in terms of lux or foot-candles, neon lights appear bright and overexposed due to their extremely saturated colors.

Wattage Lights are also measured in terms of the amount of electric power they require, or wattage. The higher the wattage, the brighter the light. Typical film lights range from 250 watts to 10K (10,000 watts). The powerful HMI lights used to mimic the sun and to light night exteriors Require as much as 20,000 watts, whereas a typical household light needs a mere 60 watts.

Controlling the Quality of Light

There are many types of lighting accessories that can be used to control the quality of professional lights. A special Fresnel lens attachment lets you adjust the angle of the light beam from flood to spotlight

Lighting gels are translucent sheets of colored plastic that are placed in front of the light, not only to alter the colour of the light, but also to decrease the brightness. The most common use of lighting gels involves converting tungsten to daylight or Vice versa. **Diffusion gels** are usually frosty white plastic sheets that make the light source Appear softer. **Gel frames** allow you to place lighting gels behind the barn doors, but it's usually easier to use clothespins to attach gels directly to the barn doors. **Bounce cards** (often just pieces of white foam core) are also used to create soft, indirect lighting, while reflectors (shiny boards) are used to redirect lighting from a bright light Source, such as the sun. **C-stands** (short for Century stands) hold flags, nets, and other objects in front of the lights to manipulate and shape the light that falls on the subject. We'll talk more about how to use these items as we cover traditional interior and exterior lighting.

Lighting Gels

Gels are an indispensable tool if you're serious about lighting. Rosco and Lee make swatch books like the one in Color Plate 12 that contain samples of the different gels they produce. Gel swatch books are usually available at any professional camera store. Colored gels can be used to add just about any color in the rainbow to your light sources. It's a good idea to have a choice of colors on hand. Remember that the brighter the light shining through the gel, the less intense the color will be. Adding colored gels will always decrease the brightness of the light. Color temperature orange (CTO) and color temperature blue (CTB) gels can change the color temperature of a daylight-balanced light to tungsten, or tungsten to daylight. Neutral density gels cut down the intensity of light without changing the color temperature. These gels are extremely useful when shooting video, where too much light is often a problem. They are especially handy when it's necessary to shoot in front of windows.

lighting equipment


Safety Cable Attachment
Barndoor Clips
Fresnel Focusing Lens
200watt LED Bulb
Adjustable U-Bracket




L O 3.3 - Apply photo based storyboard Learning

- Content/Topic 1: **Storyboard design creation**
  - ✓ Upload/import image
  - ✓ Font selection
  - ✓ Background change
  - ✓ Color change
- Content/Topic 2: **Combination of Image and text**
  - ✓ Image drag and dropping into each scene
  - ✓ Insertion of description and sound effect
  - ✓ Adding of dialogue and extra notes
- Content/Topic 3: **Scene organization**
  - Grid
  - Frames
  - Adding text within any frame

Progressive steps to help you write that perfect scene:

1. Identify Its Purpose

Here's where too many writers flounder.

You've likely heard that a scene should either advance the plot, reveal character, or both. Good advice but vague. You want strong pacing, showing rather than telling, and to create empathy for your protagonist. Plus, you want mystery and conflict in every scene to keep readers turning the pages.

So, the *purpose* of the scene is key.

In life, things happen, we react, process what happened, and decide on new action. So it's action-reaction-process-decide-new action.

Write one sentence that encapsulates that for each scene. For instance, a scene I'm working on for my new historical Western romance marks the midpoint of my novel. Its *purpose* is to show my hero, Buck, losing control and scaring the heroine, Angela.

I fix that in my mind and make sure every element of my scene serves that purpose.

If you can't identify the purpose for your scene, throw it out and come up with one that works.

2. Identify the High Moment

This occurs near the end of a scene, maybe even in the last line. Why?

Because most of your scenes should mimic overall novel structure, with a beginning, middle, climax, and ending. Of course, a scene could effectively "hang" at the end, to add tension and propel the reader into the next scene.

The *high moment* in my midpoint scene comes when Buck goes crazy in an attempt to keep Angela safe. I had established that she is terrified of snakes, and the scene begins just before they run into a mess of rattlers. The high moment is Angela screaming as the snakes strike. Buck shoots his rifle, then slashes in fury at the critters with his knife.

I end the scene with Buck a man possessed and Angela more frightened of his behavior than she is of the snakes.

This crucial step in the process reveals the ultimate purpose of your scene.

3. Emphasize Conflict: Inner and Outer

A great novel will have conflict on every page, sometimes inner, other times outer. Or both. But you don't want meaningless conflict, such as two people arguing over what type of coffee to order—unless that specific argument reveals something important that advances the plot or exposes a key bit of character.

Think of ways to ramp up conflict to the highest stakes possible. Too few writers do this.

Every scene—even thoughtful, "processing" ones—should convey tension, inner conflict, and high stakes. You don't need explosive action to have conflict.

My rattlesnake scene carries obvious outer conflict: man against snakes. But if that were all, the scene would be lacking.

The deeper conflict is Angela's inner angst over Buck's violent streak. She has resisted falling for him, so this incident creates super-high conflict between them, as Buck's behavior pushes her away. He intends to show courage and his desire to protect her, but it backfires.

4. Accentuate Character Change

Writing instructor James Scott Bell says, "Every scene should have a death"—of a dream, a relationship, or a plan.

Literary agent Donald Mass encourages writers to consider how a point-of-view (POV) character feels before a scene starts and how she feels when the scene ends.

Your character should be changed by what happens. That change can be subtle or huge. It can involve a change of opinion, or it could be a monumental personality shift.

But change must occur. Why? Because, for the story to advance, decisions must be made and action instigated. Every event in your novel should impact your characters and foment change. But it must be significant and serve the plot.

How will Angela change by the end of the snake scene? Before the scene, she was falling in love. Now, her feelings have been squashed. She wants to flee back to NY.

Buck drastically changes too. He's also shocked at the violent streak he fears he's inherited from his father (who murdered Buck's ma). Though he loves Angela, he believes he can never let himself get close to any woman because he will hurt her.

5. Determine POV

Who is the best character through whom the reader should experience this scene? With novels solely in the protagonist's POV, this isn't an issue. But for novels in shifting third person, with more than one perspective character, you need to decide whose POV you'll portray in each scene.

You may find it easier to choose your POV character when you determine the purpose of your scene. Or the POV choice may become obvious.

In romance novels it's common to alternate between hero and heroine, so each gets a turn filtering the scene through their POV.

To decide whose POV to choose, ask yourself:

Who has the most to lose or gain in the scene?

Who will react strongest emotionally?

Who will change the most?

6. Leave Out Boring Stuff

And the on-the-nose stuff no one wants to read.

Start your scene in the middle of the action, a bit before you build to the high moment, and you'll avoid pages of unimportant narrative.

Inject important backstory but not at the expense of the present action. Cut anything that doesn't serve your scene's purpose. Make every word count.

7. Perfect Beginnings and Endings

It's not just your novel's first line that has to hook readers. Every scene promises to entertain your reader, to enthrall, to evoke emotion. You must make good on those promises.

Study best-selling novels in your genre to see how adept authors create strong scene openings and riveting scene endings. A scene's last paragraph and closing line should ratchet up the conflict and underscore character transformation.

What about symbolism or motif? In my scene, by the end, the snakes become to Angela a symbol or image of Buck. One minute they're silent, unmoving, and the next, they erupt in a violent attack. Beneath that calm exterior, Buck is poised to strike.

8. Inject Texture and Sensory Details

While some writers stuff scenes with too much detail, most tend to underwrite sensory specifics. This step in this scene-crafting process involves combing through your draft and bringing scenes to life with vivid detail that engages your reader's senses.

Your goal is to paint enough of a picture to help your reader see the scene as if on the big screen. Too much detail is boring, as are details that don't reveal anything important.

QUESTIONS OF STORYBOARD AND PANEL CONSTRUCTIONS

Q1. What is storyboard and the purpose of it?

Q2. What are the questions that you can consider asking a client before starting storyboard?

Q3. What are the types of storyboard?

Q4. What is storyline?

Q5. List 5 Steps of designing panel of storyboard

Q6. Give basic types of camera shots and explain each type.

Q7. List 5 elements of shot

Q8. What are the components rules of composition?

Q9. List down and explain Camera angles.

Q10.What is the continuity and give the parts of it?

Q11.List down camera motions

Q12. Differentiate the camera movements, Zoom and Pan

Q13. Differentiate hard light and soft light

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