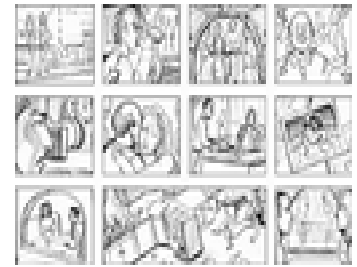


## STORYBOARDS

- Storyboards are \_\_\_\_\_, such as a series of illustrations or images, displayed in \_\_\_\_\_ for the purpose of \_\_\_\_\_ a motion graphic or interactive media sequence.
- Storyboards were developed at the \_\_\_\_\_ studio in the early 1930s.
- One of the first live action films to be completely storyboarded was \_\_\_\_\_.
- Visual thinking and planning on floor or wall can involve group brainstorming and can help when rearranging the plot structure, i.e. flashbacks.

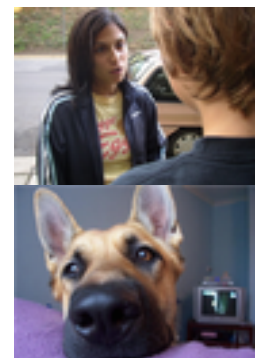


### Types of Storyboards

- **Thumbnail Storyboard** are \_\_\_\_\_ sketches no bigger than your thumbnail. Show basic \_\_\_\_\_ and \_\_\_\_\_.
- **Higher quality 2D storyboard images** often involve professional storyboard artists. 2D storyboard images often convey \_\_\_\_\_ of the scene.
- **3D Storyboards** show what the \_\_\_\_\_ will see. Often created using graphic film computer programs.

### Types of Shots

- **Tightly framed shots** – confined.
- **Loosely framed shots** – freedom.
- **Establishing shot (ES)** - taken from a great \_\_\_\_\_, establishes setting.
- **Wide Shot (WS)** aka Long Shot - shows a scene from a \_\_\_\_\_ (including characters); stresses the environment or setting of a scene.
- **Medium shot (MS)** - frames actor(s), normally from the \_\_\_\_\_. Helps focus attention on one or two actors (parts necessary to demonstrate actions or circumstances).
- **Over-the-shoulder shot (OS)** - two characters interacting \_\_\_\_\_. Helps focus the audience's attention on one actor.
- **Variation over the shoulder** - as if you are directly in the action.



- **Close-up (CU)** - \_\_\_\_\_ range, inches away from actor's face, a prop, or object. Helps audience focus on \_\_\_\_\_. This shot gives significance to subject and directs the audience to an important element of film.
- **Extreme Close Up (ECU)** -appeals to one of the audiences five \_\_\_\_\_. ECU also achieves an emotional and personal response.

### Shot Perspectives

- **Eye level shots** -Audiences sees the event as if \_\_\_\_\_. It offers the clearest view of an object. This shot treats characters as equals – achieves empathy.
- **Bird's eye view** - From directly \_\_\_\_\_. Helps create the idea of fate.
- **High angled shots** - Camera is tilted \_\_\_\_\_. A person can seem harmless and insignificant or like they are being controlled from outside source, fate.
- **Low angled shots** - Camera titled \_\_\_\_\_. This shot inspires awe. The environment is usually minimized as the sky or ceiling becomes the background. This shot heightens the \_\_\_\_\_ of a subject.
- **Oblique angle** - Lateral tilt of the camera. Suggests tensions, transitions, impending \_\_\_\_\_. Images that slant to the right create the idea of force. Images that slant to the left create the idea of weakness or stasis.



### Character Perspective Shots

- **Full frontal** - Most \_\_\_\_\_, vulnerabilities exposed. Creates a relationship between actor and audience.
- **Quarter turn** – High degree of intimacy but with less \_\_\_\_\_ involvement.
- **Profile** - More remote. Creates the idea that a character is lost in their own \_\_\_\_\_.
- **Three quarter turn** – More \_\_\_\_\_. Creates the idea that a character is rejecting the audience.
- **Back to camera** – Helps demonstrate a character's \_\_\_\_\_ from the world. Creates a sense of concealment, mystery.

