

Storyboard

Week 3

Condensed tips based on “Brad Bird on How to Compose Shots” and “Storyboarding the Simpson’s Way”

1. Adjust down on the action.

- Avoid empty space above heads
- Lower the horizon

2. Make the composition less flat.

- Adjust the perspective of the background so fewer lines are parallel to the frame
- Lower Horizon
- Character’s heads not same size and level as each other
- Angles are our friends!

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3. “If the character is facing one direction in one shot, keep them facing that way EVERY SHOT (unless you see them turn).” (The Simpson’s Way)

4. Silhouettes should read clearly.

- Don’t cut off the side of a character’s head.

5. “Think about each scene and what it’s really about. Should we be drawn in? Or should we feel detached” Who or what should we be looking at?” from The Simpson’s Way.

- Use the relative position of characters to show their emotional state or personality

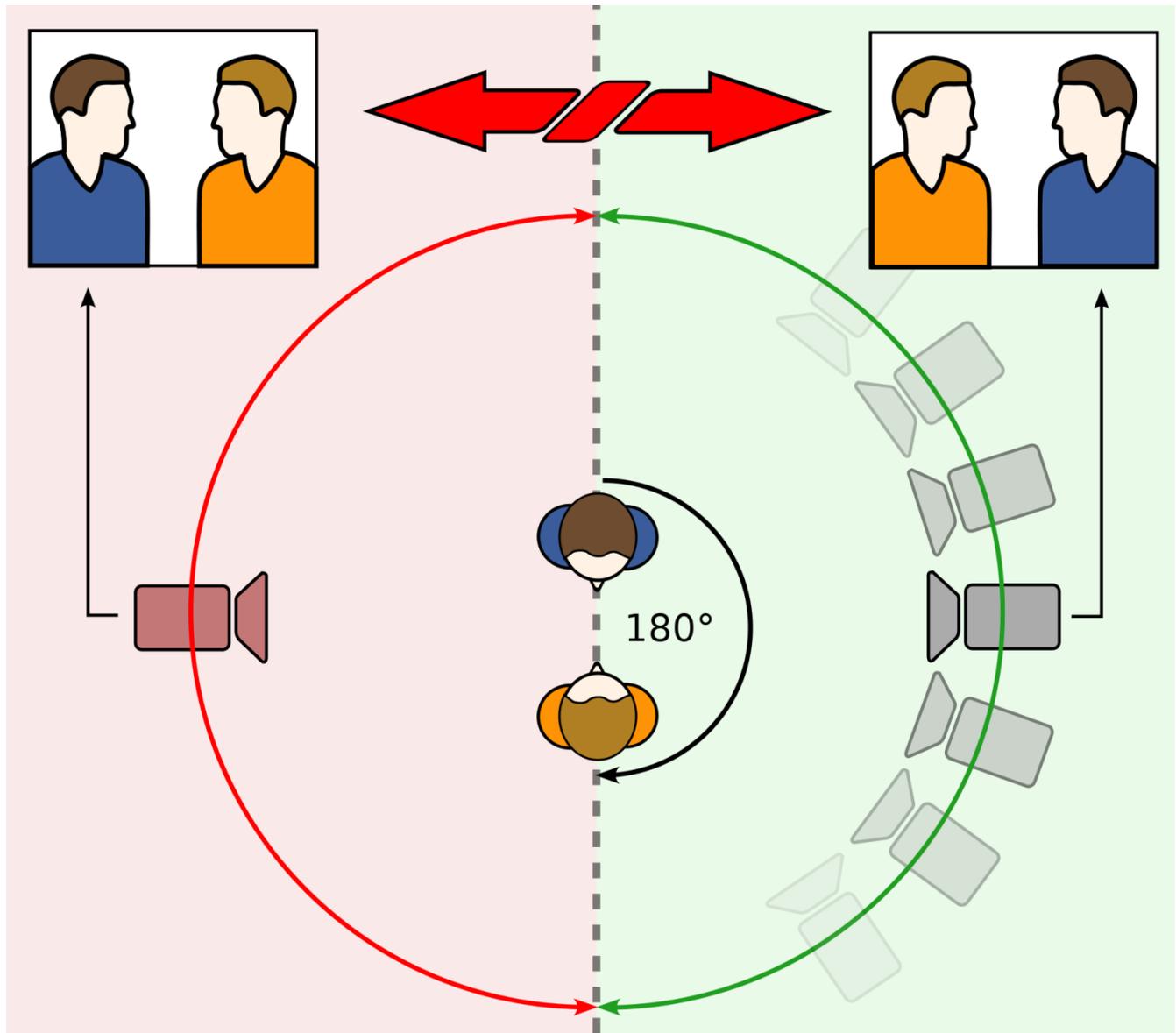
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6. Transitions:

- Keep the cutting clean by keeping the characters in the same relative space in sequential shots...(Not the same size(which would create jump cuts))
- If two actions happen at the same location just transition from one to the other without a cut (For example, The camera follows a character who walks past or the camera pushes through a window to the new action.)

180 degree rule/Director's Line

- The **180-degree rule** is a basic guideline regarding the on-screen spatial relationship between a character and another character or object within a scene. An imaginary line called the **axis** connects the characters, and by keeping the camera on one side of this axis for every shot in the scene, the first character is always frame right of the second character, who is then always frame left of the first. The camera passing over the axis is called ***jumping the line*** or ***crossing the line***; breaking the 180-degree rule by shooting on all sides is known as shooting in the round.
- The object that is being filmed must always remain in the center, while the camera must always face towards the object.



Changing the line

If you've got more than two characters, the same line may not work for everybody. You may have to change to a new line. There are several ways to do this without the audience getting confused:

- Include a shot where the camera itself tracks (moves sideways) or moves in an arc across the line
- Use a cutaway (a shot of something outside the main action)
- Cut to the master shot (a long shot or very long shot that shows the whole scene).

Continuity

or

Let's not confuse our audience

Eyeline match/Character Gaze

The gaze of the character in one shot has to line up with another character or thing they're looking at in the next shot. If one character is higher than another, the taller character should be looking down and the smaller character should be looking up.

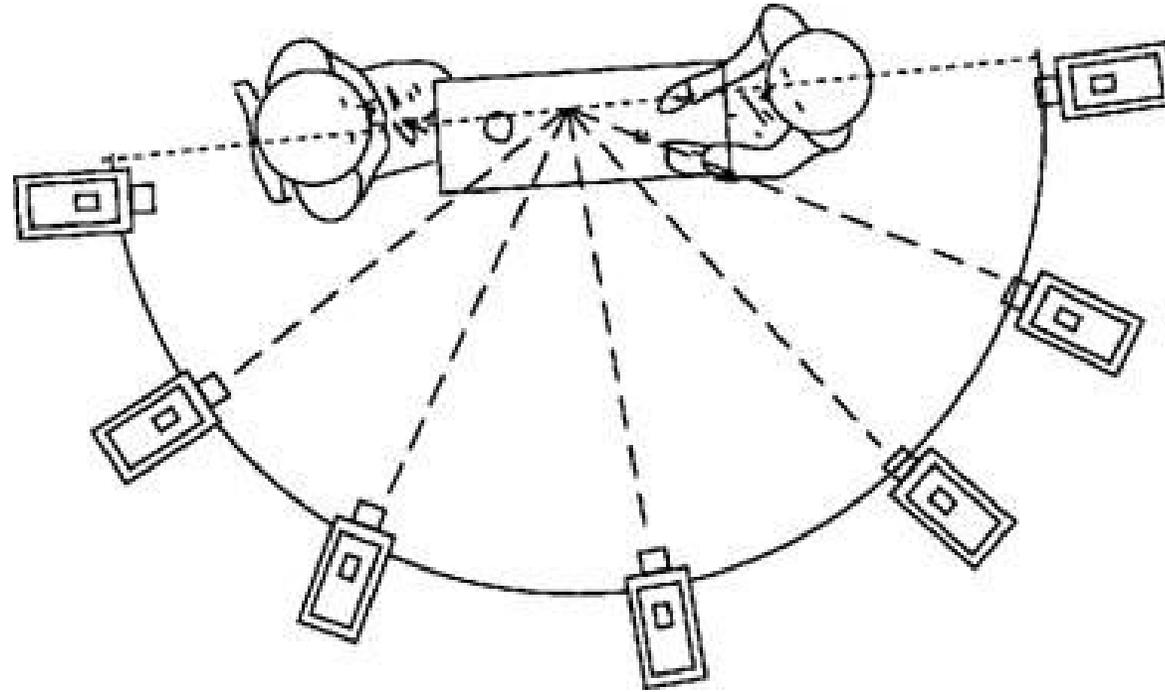
Step between shot sizes

- Whether you're showing a place, character , or action, your film will look more interesting if you shoot things with different shot sizes.
- Don't jump straight from an extreme long shot to an extreme close up. You need to put something like a long shot or mid shot between them so the viewer can see the connection.

Change position as well as shot size

- When you change shot size, you should move the camera to a different position around the subject. If you don't, it may seem to 'jump' forwards or backwards.

The 30 degree Rule



Move the camera at least 30 degrees between shots.

Put more space in the direction Characters are looking

- If a character is looking to one side of the screen, make sure there is looking space or 'nose room'. This looks more natural, and it makes it more obvious that two characters are facing each other.

Try not to join two similar shots of the same thing together

- Use shot-reverse shot instead, or add a cutaway shot or an insert (a detail of the scene).

If you have to join shots of the same thing together, make the difference obvious.

- Cutting between two close ups of the same person gives us an obvious jump. But if we change the shot size and the position, the edit looks much more natural.

Choose a script, Ask yourself:

- What is the story about?
- What problem is to be resolved?
- What event hooks the audience?
- What is the plot? (the action)
- What is the subplot? (the theme)
- What is the intention of the scene?
- What are the story points?
- Where are the scene beats?
- Where is the climax?
- What is the resolution?
- What are the important lines of dialogue?

Start to panel, Ask yourself:

- What's important in the shot?
- What is the shot about (scene objective)?
- What do the characters want (character objectives)?
- What is the best viewpoint for filming this position of the event?
- How much area should be included in this shot?

SHOT SELECTION

One of the principle duties of a director is to determine how to visually present every moment in the script, and this means choosing shots. Shot size greatly determines visual and narrative emphasis, the relationship between the subject and environment, and the emotional connection between a viewer and a character at any given dramatic moment. Here are four basic considerations a director takes into account when imagining shot sizes:

SHOT SELECTION

- Function: Considering a shot's utility, we choose the image size according to what we want the audience to see. Showing the grace and athleticism of a dancer requires a long shot. A medium shot of a few soldiers will not show the awesome strength of an army, but an extreme long shot can reveal their vast numbers. A close-up is best to show a flicker of emotion crossing someone's face in a reaction shot—any wider and it may not be detected.

SHOT SELECTION

- Importance: Related to function is “Hitchcock’s rule” of composition stating that the size of an object in the frame should be directly related to its importance in the story at that moment. Giving an object great visual prominence focuses audience attention on that object and cues us to its narrative importance.

SHOT SELECTION

- Emotion: Shot size can be used to elicit a specific emotional response or make a connection between a character or situation. Close shots reveal the emotion in facial details, while longer shots can withhold emotional attachment.
- Theme or concept: Frame size of a single shot can also imply a thematic idea or conceptual approach or, if used consistently, the concept behind an entire film.

SHOT SELECTION

- Formal: Sometimes shot size contributes to the formal style and tone of the film (which should remain consistent). Often, we'll select a specific shot size because it helps us create a graphically compelling, engaging or seductive image.

SHOT SELECTION

Sometimes we chose a framing because it just looks stunning.

Keep in mind that these categories are not exclusive—many shots perform multiple functions. This discussion only scratches the surface of the broader topic of shot composition and selection.

Which shot to use

- Extreme long shot (ELS): A wide view of location, setting, or landscape. If there are characters in this shot, the emphasis remains on their surroundings or their relationship to the environment.
- Long shot (LS): A shot that contains the human figure from head to toe. This works well when you need to show larger physical movements and activity. Location and setting are very visible and provide a context for the character.

Which shot to use

- Medium long shot (MLS): Frames your subject from approximately the knees up with the background still quite visible. Larger physical movement and body “attitude” are emphasized in this shot.
- Medium shot (MS): Frames from approximately the waist up. This shot is good for smaller physical actions, posture, and facial expressions, yet maintains some connection with the setting. However, the environment is no longer prominent since the viewer is now drawn closer to the subject.

Which shot to use

- Medium close-up (MCU): This framing, also called a “head and shoulders shot,” frames from the chest or shoulders up. The emphasis here is on the subject’s facial expressions, but it also shows any physical “attitude” carried in the shoulders. This shot brings us into the personal space of a character.
- Close-up (CU): Places primary emphasis on the face. Small details in features and expression are the subjects of this very intimate shot. A close-up brings us into the character’s intimate space and underscores object details when narrative emphasis is important.

Which shot to use

- Extreme close-up (ECU): A stylistically potent shot that isolates a very small detail or feature of the subject. Moving this close to a human subject can create an abstraction because it leaves too many features off-screen and thereby obscures emotions. ECUs create such a strong and graphic emphasis on minute details that objects often take on thematic or symbolic weight.
- Two shots and group shots: The two-shot frame features two subjects. Shots including more than two people are called group shots.

Mid Term Assignment

- Choose one script from the supplied scripts.
- Storyboard the script the best you can, using a variety of shots to create the mood the script reflects.
- Use the provided storyboard template.
- Assignment Due week 5.

Mid Term Assignment

MUST label:

- Camera Scale (medium shot, close up, etc.)
- Any Camera Movement
- Camera Angle
- Action
- Dialogue
- Sound Effects
- Scene/Panel numbering
- Notes
- Page number
- Production/Episode information

Mid Term Assignment

- Save Panels as JPGs.
- Compile panels in Power Point, one or two on each page, in order. Do Not use transitions or backgrounds that contain graphics.