

ESTABLISHING SHOT
SHOW THE AUDIENCE WHERE YOUR
ACTION TAKES PLACE BY ESTABLISHING
YOUR SETTING.

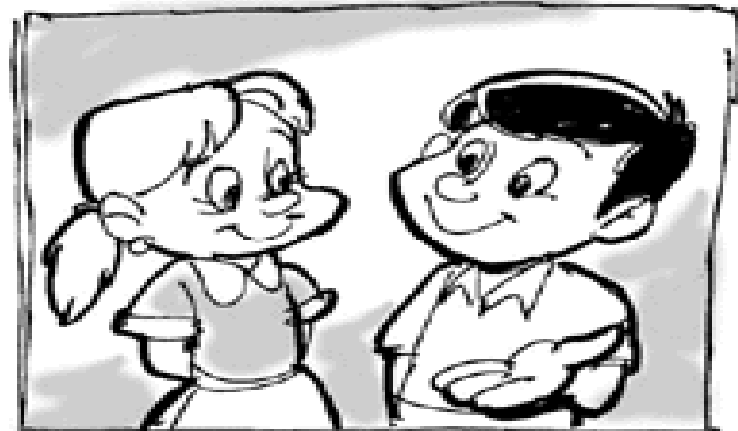
"TITLE CARD"



SOMETIMES A "TITLE CARD"
IS GOOD TO USE. IT TELLS
YOUR AUDIENCE WHAT
THEY ARE ABOUT TO SEE.



A "MEDIUM CLOSE-UP" SHOT
COMMUNICATES GESTURES, BROAD
EXPRESSIONS AND ACTION FRAMED
WITHIN CLOSE LIMITS.



A "TWO SHOT" IS AN IMAGE THAT
INCLUDES TWO CHARACTERS. IT IS
USED TO COMMUNICATE INFORMATION
REGARDING THEIR INTERACTION.



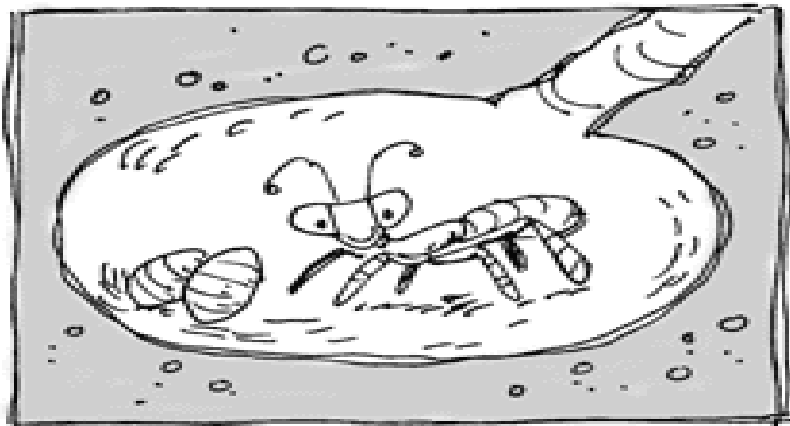
MEDIUM/MID-RANGE SHOTS

MID-RANGE SHOTS ARE USED TO COMMUNICATE ACTION AND INTERACTIONS OF CHARACTERS. (SHOWS ONLY LITTLE BACKGROUND WHILE LEAVING ENOUGH ROOM FOR THE ACTION TO TAKE PLACE.)



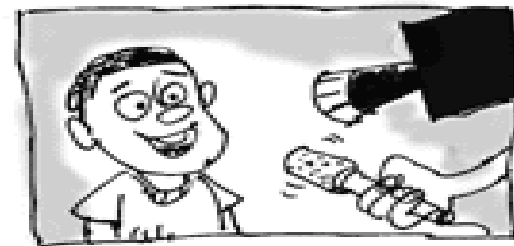
OVER THE SHOULDER SHOTS

ARE USED TO DRAW YOUR AUDIENCE INTO THE ACTION... AS IF THE AUDIENCE WAS IN THE SHOT WITH THE CHARACTERS.



"EXTREME CLOSE UP'S"

FOCUS ATTENTION!
THEY CAN ALSO BE DRAMATIC AND SHOW STRONG EMOTIONAL IMPACT!

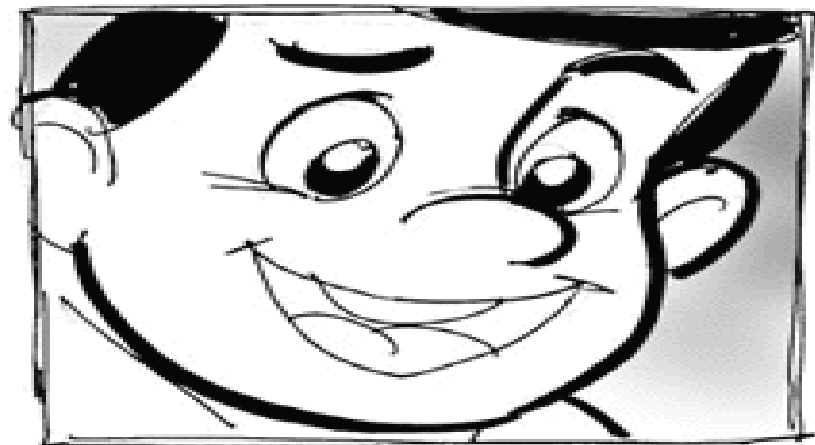
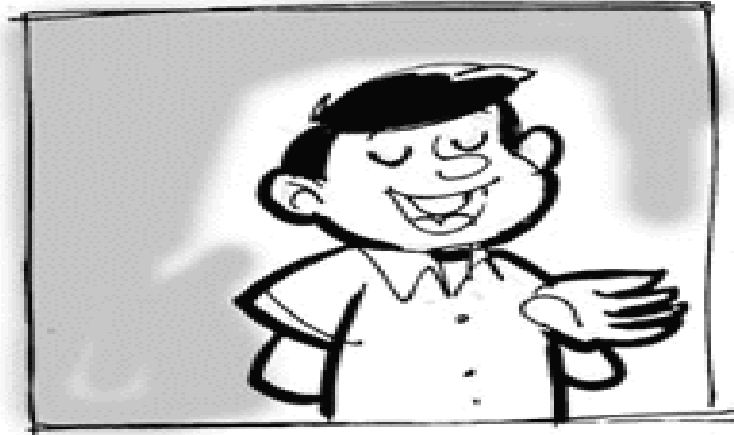


WHEN YOU'RE FILMING SOMEONE SPEAKING - BE SURE TO FILM WHOLE SENTENCES!

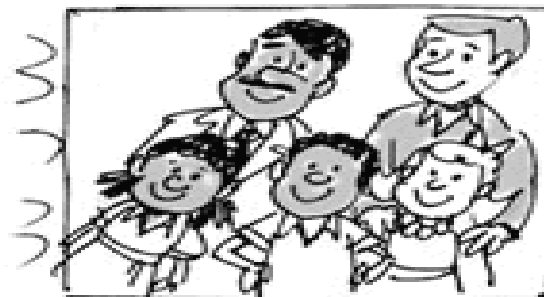
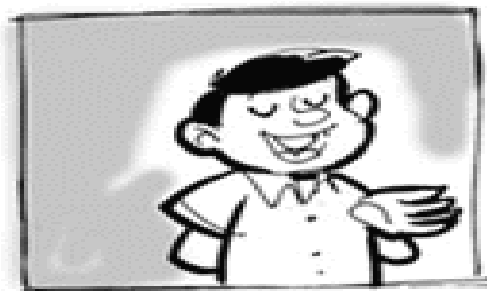
IT'S GOOD TO WAIT ABOUT 5 TO 7 SECONDS AFTER A PERSON FINISHES A THOUGHT... JUST IN CASE THEY HAVE MORE TO SAY!

TRANSITIONS & THEIR MEANING

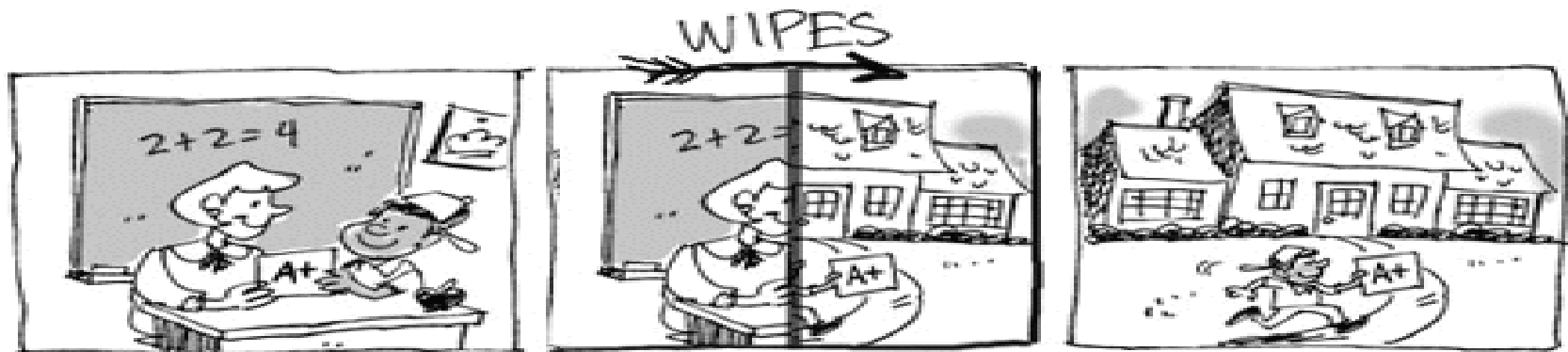
JUMP CUTS



TRY TO STAY AWAY FROM "JUMP CUTS",
A QUICK CHANGE OF PERSPECTIVE, OR
CAMERA ANGLES, OR FRAME SIZE FROM
ONE SHOT TO ANOTHER WHEN THE SUBJECT IS THE SAME.

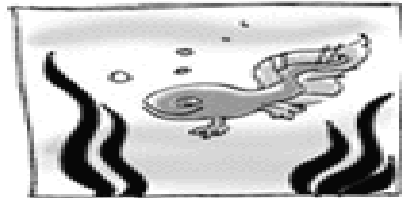


TRY USING A "CUT AWAY" SHOT IN BETWEEN - TO
MAINTAIN CONTINUITY.

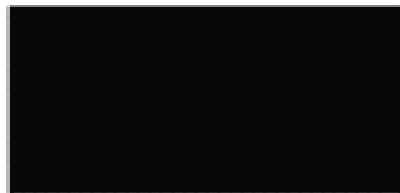
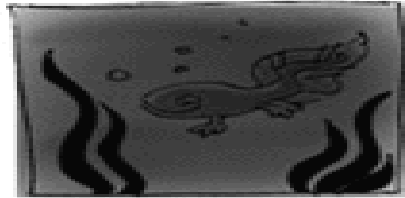


ONE IMAGE MOVES VERTICALLY OR HORIZONTALLY ACROSS THE SCREEN AND REPLACES THE OTHER IMAGE IN THE FRAME. A GOOD TRANSITION WHEN MOVING FROM ONE LOCATION TO ANOTHER .

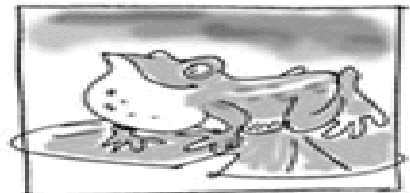
FADES



"FADE OUT" on tadpole....

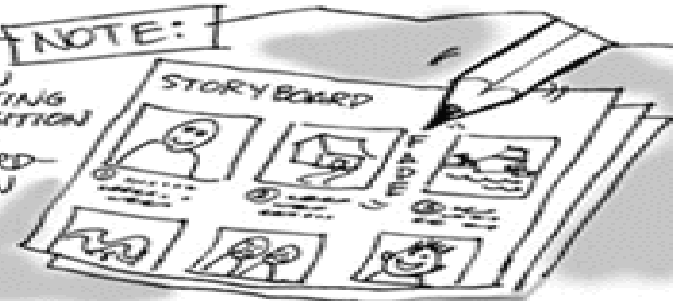


"FADE IN" on Frog....

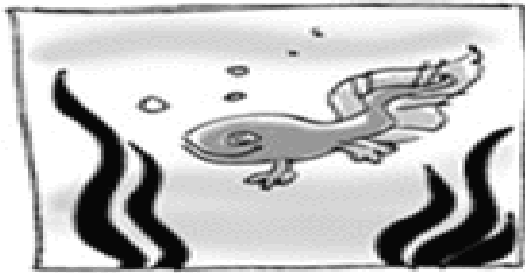


A "FADE IN" OR "FADE OUT" OF A SHOT CREATES A TRANSITION FROM ONE SCENE TO ANOTHER OR FROM ONE PLACE TO ANOTHER OR SHOWS THE PASSING OF TIME!

NOTE: WHEN INDICATING A TRANSITION IN YOUR STORYBOARD- WRITE IT IN BETWEEN FRAMES!



DISSOLVES



A "DISSOLVE" CAN ACHIEVE EVERYTHING A "FADE" CAN - BUT DOES IT IN A MORE VISUALLY INTERESTING WAY.

FRAMING YOUR SHOT

WHAT IS YOUR CENTER OF INTEREST?



STAGE YOUR SCENES
IN A WAY THAT CAN
FOCUS ATTENTION
ON THE SCENE'S
CENTER OF INTEREST!

DON'T KEEP YOUR
AUDIENCE GUESSING!



INFORMATION FLOW

TOO MUCH GOING ON OR TOO MUCH INFORMATION COMMUNICATED TOO QUICKLY, CONFUSES THE AUDIENCE.

TOO LITTLE INFORMATION, COMMUNICATED AT A SLOW PACE CAN BORE A AUDIENCE!

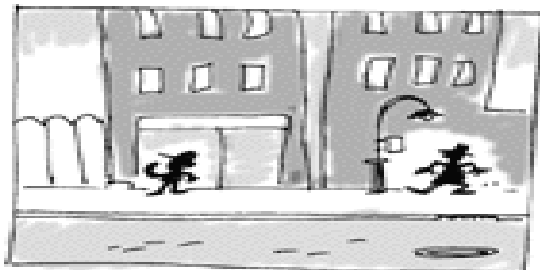
PUT EACH SCENE IN YOUR "I-MOVIE" TO THIS TEST!

WHAT DO YOU WANT YOUR AUDIENCE TO PAY ATTENTION TO IN YOUR "MOVIE"?

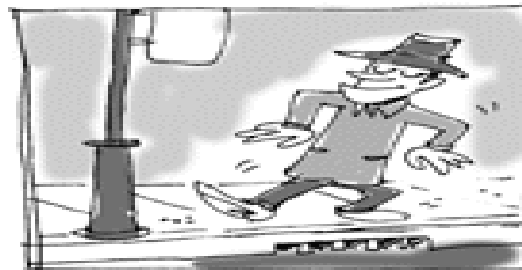
EACH NEW "SCENE" OR "SHOT" IN YOUR "MOVIE" SHOULD ADD ONE NEW PIECE OF INFORMATION TO YOUR AUDIENCE. USING THE CORRECT FRAME SIZE CAN HELP FOCUS THE AUDIENCE'S ATTENTION ON WHAT IS IMPORTANT.

AS YOU GIVE A NEW PIECE OF INFORMATION TO YOUR AUDIENCE IT SHOULD RELATE TO AND ADD TO YOUR AUDIENCE'S UNDERSTANDING OF YOUR SUBJECT.

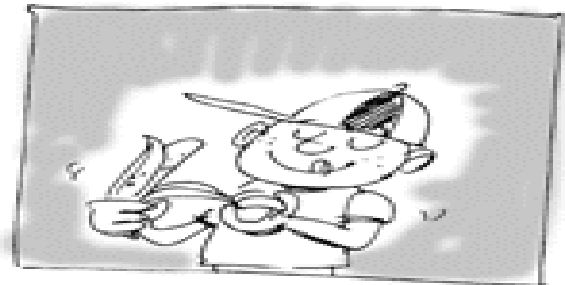
EXAMPLE



① BIG CITY STREET (ESTABLISHING SHOT) NOW THE AUDIENCE KNOWS WHERE THE ACTION WILL TAKE PLACE.



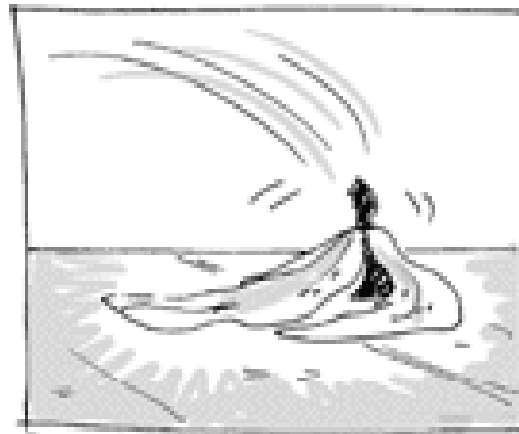
② MAN WALKS DOWN THE STREET... (MEDIUM LONG SHOT) TO SHOW PART OF STREET AND THE MAN'S ACTION (WALKING)



③ BOY PEELING BANANA (MEDIUM CLOSE UP) SHOWING ACTION OF BOY PEELING BANANA. CAMERA ANGLE OR FRAME SIZE IS FOCUSING THE AUDIENCE JUST ON THE BOY BECAUSE HE IS IMPORTANT TO THE STORY.



④ BOY TOSSES BANANA PEEL
(MEDIUM CLOSE UP)
TO SHOW ACTION OF "TOSsing"



⑤ BANANA PEEL LANDS
ON THE SIDEWALK
(CLOSE UP) TO SHOW PEEL
LANDING ON SIDEWALK.



⑥ MAN WALKING IN FRONT OF
BANANA PEEL ...
(MEDIUM LONG-SHOT)



⑦ MAN SLIPS!
(MEDIUM LONG-SHOT)

ANTICIPATION



1. ANTICIPATORY SHOT

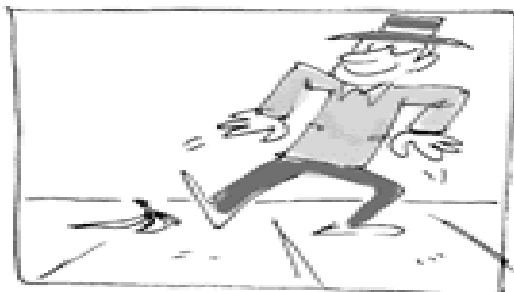


2. ACTION SHOT

ANTICIPATION SHOTS HELP GET THE AUDIENCE READY FOR A IMPORTANT ACTION BY BUILDING TENSION AND BY SETTING UP THE ACTION TO FOLLOW.

ACTION & REACTION

AN EMOTIONAL AND/OR PHYSICAL REACTION SHOT SHOULD FOLLOW EVERY ACTION SHOT!



1. ANTICIPATION SHOT



2. ACTION SHOT

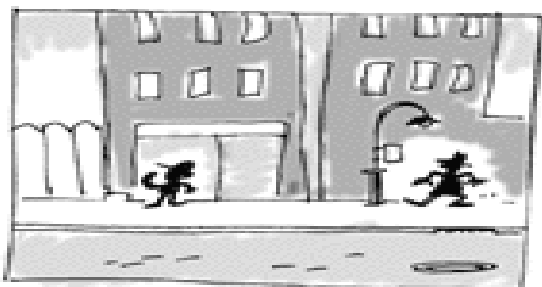


3. REACTION SHOT

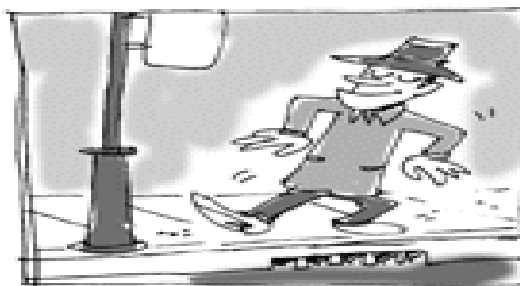
REACTION SHOTS ARE IMPORTANT BECAUSE YOUR AUDIENCE NEEDS TO IDENTIFY WITH YOUR CHARACTERS! ALSO YOUR CHARACTERS SHOULD HAVE A LIFE OF THEIR OWN AND ACT AND REACT TO ACTIONS IN YOUR "MOVIE".

SEQUENCING ACTION SHOTS

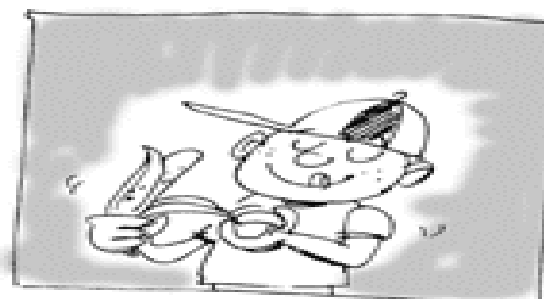
THE FOLLOWING STORYBOARD SEQUENCE SHOWS HOW ANTICIPATION SHOTS, ACTION AND REACTION SHOTS ARE SEQUENCED TOGETHER TO COMMUNICATE AN ACTION SEQUENCE TO THE AUDIENCE.



1. ESTABLISHING SHOT
SHOWS WHERE ACTION
WILL TAKE PLACE



2. ACTION SHOT
MAN WALKING



3. ANTICIPATION SHOT
KID PEELING BANANA



4. ACTION SHOT
KID THROWS PEEL



5. REACTION SHOT
PEEL LANDS ON SIDEWALK



6. ANTICIPATION SHOT
MAN ABOUT TO STEP ON PEEL



7. PHYSICAL REACTION SHOT. MAN SLIPS ON PEEL



8. EMOTIONAL REACTION SHOT. BOY LAUGHS



9. EMOTIONAL REACTION SHOT. MAN GETS MAN AT BOY