

Storyboarding for Video Production (Notes)

Communication Systems

John Jay High School

Department of Technology Education

Mr. Butler

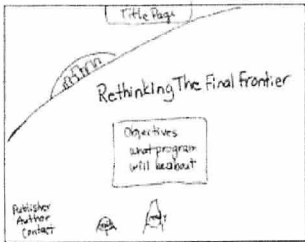

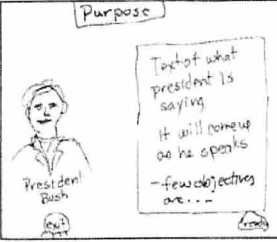

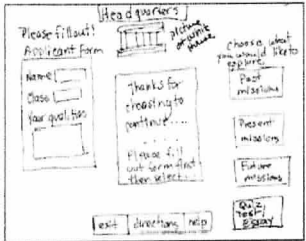
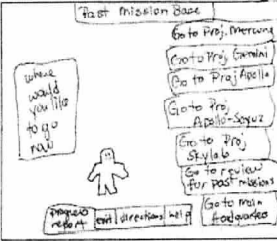
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Semester: _____

Period: _____

Storyboarding for Video Production Packet

- Storyboard Instructions/Template
- Storyboard Examples
- Blank Template

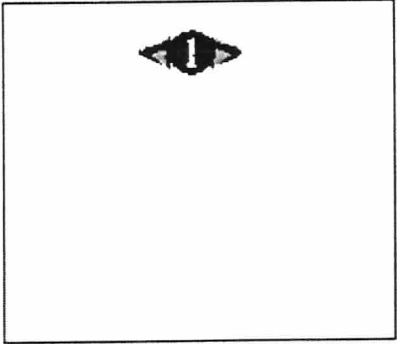









Student Name: Laura Fountain		Project: Rethinking the Final Frontier	
			
Description: Title Page ①	Description: Splash - Attention getting page. Pictures and quotes of famous moments in space exploration will fade in and out - song played: Paul Spaeth ②	Description: Purpose - the animation will be the President speaking and telling the purpose ③	
			
Description: Directions - icons will be displayed - arrows will point to icons and explain what they do ④	Description: Headquarters - Main menu. The form will look like a real application. It will act as a record and program can keep track of students progress ⑤	Description: Post Mission Submenu - menu w/ buttons on post missions - animated robot on screen - music ⑥	

Storyboard Template

This section will present to you a sample storyboard template. This template might be more detailed than what you might decide to use, but keep in mind that if you have more specifics identified, then the production and post-production stages become easier. In the [Storyboard Example](#) section, you will see how this template is used to depict a possible instructional video.

Download this [storyboard.pdf](#) (Adobe Acrobat) file to use with your video production.

(Click on the different areas for further explanations.)

	Sequence # 
	Shot Description: 
	Transition In: 
	Video Image: 
	Audio Recorded: 
	Added Audio: 
	Transition Out: 
	Estimated Time of Take: 
Narration/Script/Notes: 	

Sketch

This area is for drawing the image that the camera operator should try to capture during shooting. The sketch is very important because it shows an example of the shot composition that is desired. The shot selection might call for a "medium" shot, but since people have different standards for shot compositions, the sketch is the only way to see what type of shot is expected.



The sketches of the storyboard do not need to be detailed, but should be accurate enough so that there are no mistakes of capturing "long shots" when "close-ups" were called for.

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2 Sequence Number

Fill this in last after you have determined the order of the shots. If you later decide to change the order, just cross out the old number and record a new number. The order will be important for the editing team so that they know exactly which shots follow each other. With the sequence number identified, you can rearrange the order of each storyboard card to allow you to plan how to efficiently capture your footage during the production stage.

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3 Shot Description

This will contain a description of what the director will be instructing the camera operator to capture on tape. This will help to explain details that cannot be shown by a single sketch. You might decide to use some of the terms used to identify the basic camera shots, such as, extreme close up, medium shot, or long shot in conjunction with your descriptions. If these camera shot terms are new to you, go to the [Basic Shot Selection](#) section to see examples.

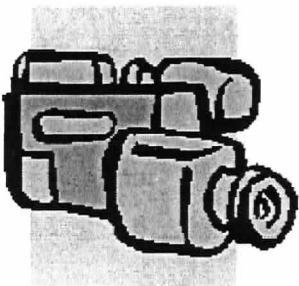


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4 Transition In/ 8 Transition Out

A [transition](#) is the process of changing from one shot to the next. Identifying your transitions in your storyboard will make editing much easier. By looking at these lines, the production team can tell if they have variation between shots. Comparing the transition "out" of one shot with the following transition "in" of a different shot helps to ensure a sequence of shots that will not confuse the audience. In the [Basic Shot Selection](#) section, further explanations of transition options are provided.

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5 Video Image

This line can be used to provide a classification of the starting video image: print graphic, computer generated graphic, title, action shot, scenic shot, two person dialog, interviewee response, etc. See the [Basic Shot Selection](#) section for more details on the types of graphics or titles that you might consider. It is not critical to use exact terms of different shot types, but it is helpful to develop

a scheme for how this entry will help you classify the video image type. It will be up to you to decide how you use this field.

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6 Audio Recorded



As the video image is recorded, sounds can be recorded simultaneously. Notes can be made that the built-in microphone, or the external microphone will be used. Sometimes, you may want no sound, other times you may want just background sounds. For example, if your visual will show children playing, you may want to include the sounds that you typically hear at a playground.

If you will be doing narration at the same time that you are recording the video footage, or recording someone speaking, you can make a note to see the narration/script section for further details of what is expected to be said.

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7 Added Audio



If you plan to add secondary audio during editing, you should make note of what kind of audio you will need. As an example, if you were showing shots of the process of donating blood at the Blood Bank, you might add a voiceover that explains the process that matches the visual that the viewer sees.

You can plan to add music, voiceovers, or recorded audio from another videotape; or it could come directly from an attached microphone. Keep in mind that during the editing process, this will not replace but add to the standard audio that you recorded during the taping of your visual.

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9 Estimated Time of Take

How many seconds do you anticipate this segment to be? This will help guide you during taping to make sure that you have segments long enough, or it can help the editing team make decisions to shorten recorded segments that might appear too long in the master tape.



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Narration/Script/Notes



If you need specific words said, you should write them here. You can also provide descriptions of the kind of responses you anticipate from an interviewee if you are recording an interview. Use this section to describe further details that are essential to the shot that you are trying to get.

Remember, this is part of your pre-production planning. With more specific information here, you should have a clear picture of what to expect during

production.

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[Basic Shot](#)   [Storyboard Example](#)

Storyboard Example

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Cut transition into this shot is complemented by a change in shot selection from a long shot (LS) to a close-up (CU) shot.



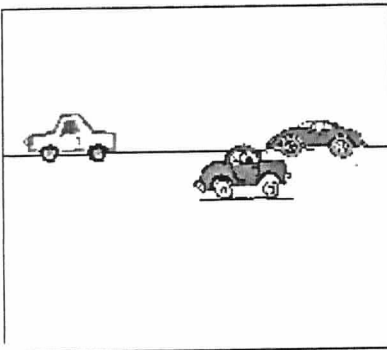
Sequence # 5
 Shot Description: CU of narrator
holding microphone
 Transition In: Cut
 Video Image: Head and shoulder shot
 Audio Recorded: External microphone*
 Added Audio: *narration
 Transition Out: Cut
 Estimated Time of Take: 5 sec.

Narration/Script/Notes: "Hello my name is Otto Park and we are here
downtown today to see what the on street parking situation
is like today."

Storyboard Example

[[Back to Storyboard Example List](#) | [Card 5](#) | [Card 7](#)]

The audio containing the narration was taped as a continuous segment so that the cuts between the scenes would not have conflicting background audio, such as a siren from an ambulance. By adding this audio back to the master tape on the secondary audio track, the sound can remain intact.



Sequence # 6
 Shot Description: LS of car
trying to parallel park downtown
 Transition In: Cut
 Video Image: Action shot
 Audio Recorded: Traffic sounds - soft
 Added Audio: Recorded narration
 Transition Out: Cut
 Estimated Time of Take: 10 sec.

Narration/Script/Notes: "Look, there's an open space and here
comes someone that is looking for parking. He seems to be
having a bit of a problem parallel parking."

Storyboard Example



Here is an example of a storyboard. These 24 cards show the shots that could be taken for producing an instructional video that would teach a 16 year old how to parallel park a car. Please notice the varying shot selection and the utilization of transition shots. This example also tries to show how a scene uses certain features of the editing system, such as freeze frame, slow motion, and titling. Notice in this storyboard that the secondary (PCM) audio is almost used entirely throughout the sequence. There are also notes on controlling certain background sounds so that they aren't too loud. And finally, examples of possible computer generated graphics are shown.

1 Title screen

Use of a computer generated graphic for a title screen. Music starts from black then cuts to a shot of the title screen.

2 ELS of city

Use of an establishing shot to help the viewer identify the setting of the scene.

3 LS of downtown

Another establishing shot, this time a long shot as opposed to an extra long shot.

4 LS of car

An attempt to (pan) transition the viewer from the setting to a specific subject -- the narrator.

5 CU of narrator

Cut transition into this shot is complemented by a change in shot selection from a long shot to a close-up shot.

6 LS of car

The audio containing the narration was taped as a continuous segment so that the cuts between the scenes would not have conflicting background audio, such as a siren from an ambulance. By adding this audio back to the master tape on the secondary audio track, the sound can remain intact.

7 CU of frustrated driver

A freeze frame close-up shot to emphasize the frustrated feeling.

8 XCU of stop sign

Planned additional audio sound--a horn to capture the viewers' attention.

9 LS of another car pulling into same spot with ease

This sequence can be taped right after the previous parking scene since the editor will allow for insert or program editing to incorporate the two previous shots anywhere in the final sequence.

10 Graphic Insert of steps to parallel park

Black transition to put a distinct break between the different scenes. The black usually lasts for only one second.

Also, an attempt to use a computer generated graphic.

11 MS of student driver w/puzzled look

Again, a black transition out of the shot to tell the viewer that a drastic change in scene is about to take place.

Black can be recorded right after the shot is cut by covering the lens and resuming the recording for another second or so. Black transition can also be taken from any recorded black and edited into the sequence.

12 LS of step 1

A zoom out transition is used to provide a different way of showing an establishing shot.

13 MS of step 2

From inside of the car, a different perspective--the driver's point of view.

14 MS of step 3

Another different type of shot to continue the sequence.

15 MS of step 4

Same shot type, but different angle.

16 CU of student smiling

Close-up shot to show expression.

17 Graphic Insert - Review step 1

These next 5 images of computer generated graphics are not animated so are treated as 5 different shots.

18 Graphic Insert - Review step 2

And since these computer generated graphics don't include an accompanying audio, we must add our narration so that the viewer gets the full audio and visual effect.

19 Graphic Insert - Review step 3

Similar to #17, & 18.

20 Graphic Insert - Review step 4

Similar to #17, 18, & 19. These 5 seconds short shots help to keep the video moving along.

21 Graphic Insert - Finished position

Similar to #17, 18, 19, & 29. This card was added once it was realized that there wasn't any finished parking graphic. This meant that the following cards had to be re-numbered.

22 LS of complete sequence of parking

Although this shot is placed later in the sequence, it still was recorded soon after the two previous parallel parking scenes downtown.