
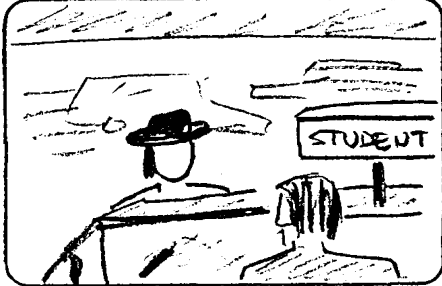
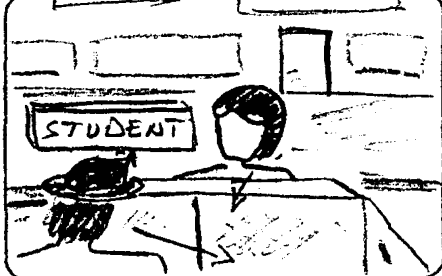
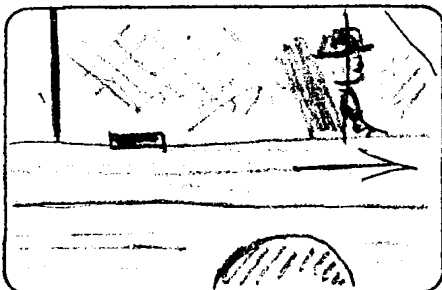
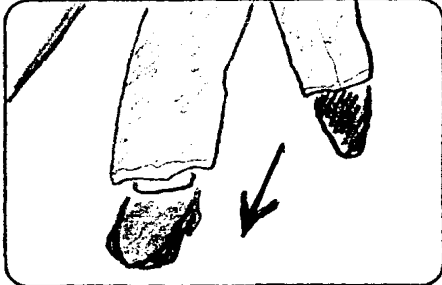



# Sample Storyboard

Shot #	VIDEO	AUDIO
1	<p>LS Street Instructor and Jack walk out of driving school towards a parked van. Instructor carries a clipboard.</p>	 <p>THEME MUSIC FADE TO STREET NOISE</p>
2	<p>MS Instructor &amp; Jack Opening the van doors, on opposite sides of the van looking at each other.</p>	 <p>INSTRUCTOR: Don't forget that pedestrians have the right of way. Always yield at stop signs.</p>
3a	<p>MS Instructor and Jack Reverse of 2. They get inside van.</p>	 <p>JACK: All right.</p> <p>THEME MUSIC IN AS THEY GET IN VAN.</p>
3b	<p>TILT TO: MS Van w. instructor and Jack inside. They drive off.</p>	
4a	<p>CU Tom's feet Walking toward camera, dancing. Camera tracks with him, then TILT TO:</p>	 <p>MUSIC CUT TO HARD ROCK: (TOM'S MUSIC)</p>
4b	<p>MCU Tom w. Walkman Still dancing down street. He exits the frame.</p>	

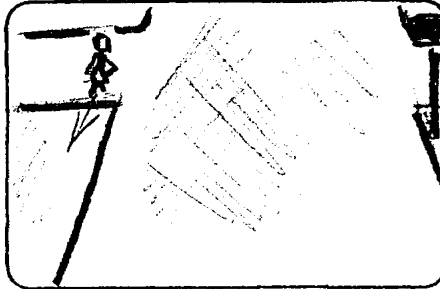
Shot #	VIDEO	AUDIO
5	LS Van Proceeds down road.	STREET NOISE MIXED W. SOFT MUSIC.
6	LS Rear view Tom. Walking toward intersection visible in BG	TOM'S MUSIC
7	MCU Jack Turns his head, looking away from road	STREET NOISE W. SOFT MUSIC. CONTINUES...
EYELINE MATCH TO:		
8	LS Sale sign in store window. Jack's POV from moving car.	
9	MCU Jack Looks back to road, then turns away again.	
EYELINE MATCH TO:		
10	MCU slick car parked at curb. Jack's POV	

Shot #	VIDEO	AUDIO
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11 MCU Jack  
Turns back to look at road.

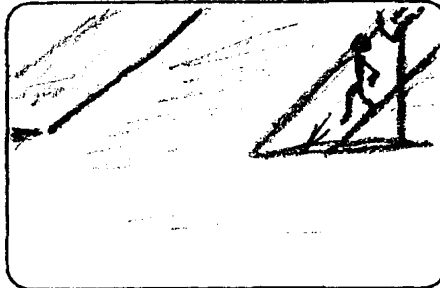


12a LS Monica  
Crossing the street at intersection.



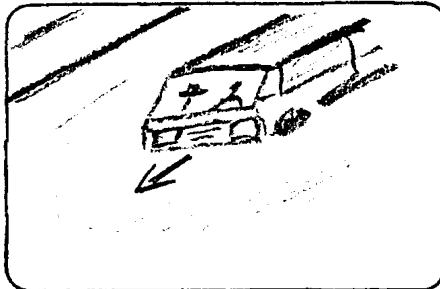
PAN RIGHT TO:

12b LS Tom  
Approaching intersection, still dancing, absorbed in his music.



PAN RIGHT TO:

12c LS Van  
Enters frame, moving toward intersection.

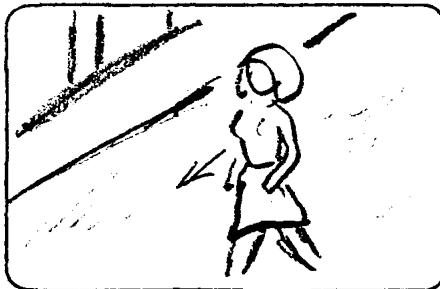


13 MCU Jack  
Front view, turns head screen right.



MUSIC BUILDS...

14 MS Monica  
Jack's POV from van.



Shot #	VIDEO	AUDIO
15	ECU Jack Reaction as Monica captures his attention.	
16	CU Monica Jack's POV. She glances toward camera (Jack).	
17	CU Tom In intersection. Suddenly a look of anxiety.	
18	MCU Instructor Concerned look.	INSTRUCTOR: Watch it Jack! Stop sign!
		MUSIC BUILDS HIGHER
19	CU Tom Hands go up in front of face in fear.	BRAKES SQUEAL...
20	CU Jack Surprise and fear.	JACK: Oh NO!!! BRAKES STILL SQUEALING...

Shot #	VIDEO	AUDIO
21	MS Van hits Tom.	MUSIC PEAKS
22	CU Wheel runs over Tom. Van exits frame. (Tom is now represented by a flat cardboard cutout.)	BRAKES STILL SQUEALING...  SQUEAL STOPS AS CAR EXITS FRAME
23	LS Tom Bird's eye view. Tom lies dead. Jack and instructor enter frame, kneel down, reach out to Tom	MUSIC OUT INSTRUCTOR: See what you've done?
24a	MCU Tom Jack and Instructor's hands touch the body, checking it out.	INSTRUCTOR: Didn't I tell you to keep your eyes on the road?
PAN/TILT TO:		SAD MUSIC IN
24b	LS Monica walking away.	FADE OUT
FADE TO BLACK		

*"The Driving Lesson," is an example of proper storyboard form, creative visualization, & integrated use of project requirements — camera movement, eyeline match, etc. play important roles in telling the story, they're not just thrown in. It was created by two students at Loyola University of Chicago in 1994, & I have edited it only slightly for form.*

# Storyboard do's and don'ts

(Although I have used frames from the "Driving Lesson" storyboard to illustrate the points below, I have taken them out of the context of that story. The same images can tell different stories in different ways, which is why you need to plan and label your sequence carefully.)

- Make sure the shot scale noted matches the image drawn.

MCU Jack and Bill approach car.

**WRONG**

Every semester I get storyboards that have frames with stick figures drawn full-body, labeled as CU!!



LS Jack and Bill approach car.

**RIGHT**

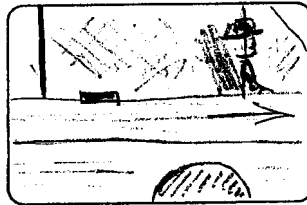


- Describe anything important the audience would see in the actual shot, but do not describe anything that cannot be seen in the video frame.

MS Jack and Bill drive to Oakland, looking for trouble

**WRONG**

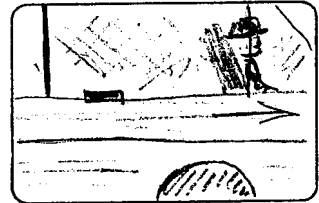
Nothing in the picture explains where they're going or why



MS Car drives off slowly

**RIGHT**

We can't see the speed in the drawing, so tell us about it if it's important.



- Make sure you label consecutive storyboard frames that would obviously be part of the same shot (showing same scale and angle) with the same number, followed by letters to distinguish them.

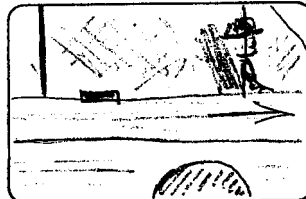
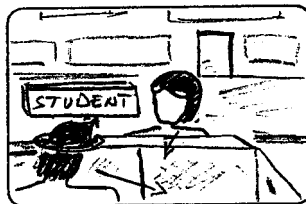
3) MS Jack and Bill get in car

TILT DOWN TO:

4) Car drives off

**WRONG**

A change of numbers indicates an edit, so this makes no sense - the camera movement can only come within a shot, not between shots. If you leave out "tilt down to:" this notation is still a problem, since an edit from 3→4 as drawn would be a jump cut. (Note: you can have a camera movement at the end of a shot and cut during the movement to a different shot. You would describe it similar to this: "As we tilt up toward the sky, cut to:")

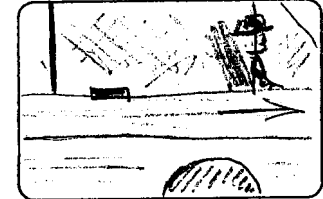
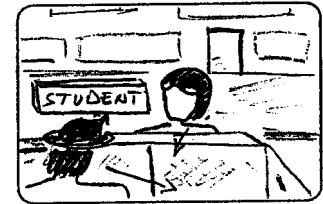


3a) MS Jack and Bill get in car

TILT DOWN TO:

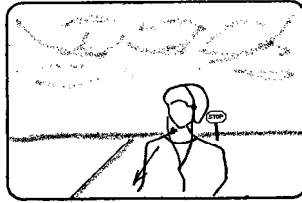
3b) Car drives off

**RIGHT**



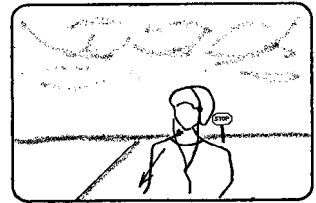
- When a single shot contains subject movement or camera movement that *significantly* alters the composition, include another storyboard frame, label it with same number as the last frame, and distinguish them with letters.

6a MS Tom walking down sidewalk, listening to walkman, he continues to walk into a CU and we see him give a sad expression



**WRONG**

6a MS Tom walking down sidewalk, listening to walkman



He walks into:

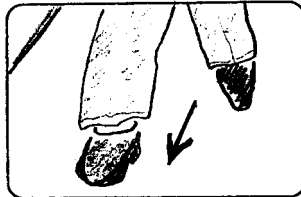
6b CU Tom gives a sad expression in reaction to the music



**RIGHT**

- When you do label consecutive frames with the same number, make sure you really do want them to be one shot, with no edit between them, and that if the frames show a different subject, scale or angle, you tell us how we get from A to B (camera movement, actor blocking, combination thereof...)

5a) CU Dancing feet



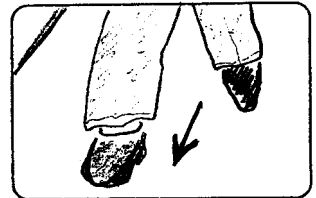
5b) MCU Tom, w. Headphones, boogeying down street.



**WRONG**

This looks like a mislabeled cut.

5a) CU Dancing feet



TILT UP TO:

5b) MCU Tom, w. Headphones, boogeying down street.



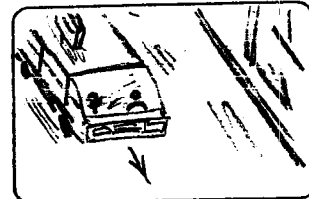
**RIGHT**

- Make sure you indicate frame exits and entrances where needed. Don't forget that you should use entrances and exits to avoid jump cuts — which are created when the same subject is in the frame on both sides of the edit and a lapse of time is apparent. The subject needs to be off-camera, if only for a split second, in order for viewers to read the change in time and place correctly.

3) MS Jack and Bill get in the car. Start engine.



4) LS Car on busy street, (camera follows car as it drives down the road.)



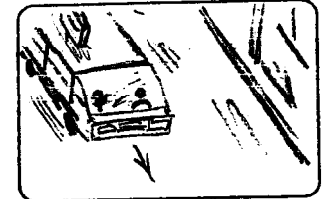
**WRONG**

This is a jump cut since Jack, Bill and the car are in the frame at the end of the 1st shot, not moving, and also in the opening of the 2nd, moving and in a different place, obviously betraying a lapse of time.

3) MS Jack and Bill get in the car. Start engine.



4) LS Car on busy street, (car enters upper left, then camera follows a bit as car continues down road, then lets car exit lower right.)



**RIGHT**

Not a jump cut, since the description indicates #4 starts with an empty frame. The exit end of #4 would let us come back with another shot of guys in the car in #5. Note we could also have the car drive off and exit in #3, then cut right to the car in #4.

- You don't need to be a great cartoonist to draw a good storyboard frame. If drawing does not come easy to you, it will probably take you longer, but you can do it. The key is to include only the detail necessary to communicate the idea. In many cases the composition — relative size, relative position in the frame, etc. — will tell the story. So it's more important to get these things right than to produce finely detailed sketches.

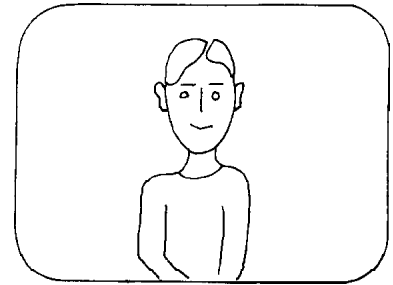
(Note: many of the frames in "The Driving Lesson" have more detail than they need to — especially the attempts at shading.)



Storyboard frame can be drawn very simply and still show three dimensions and convey an expression



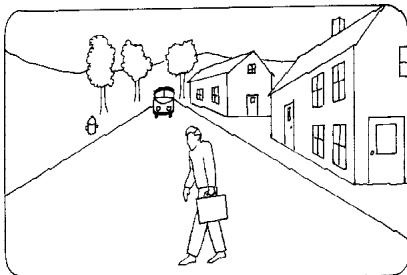
Facial expressions can be conveyed with very simple technique. Only slight changes in the way the mouth and eyes are drawn distinguish these two figures.



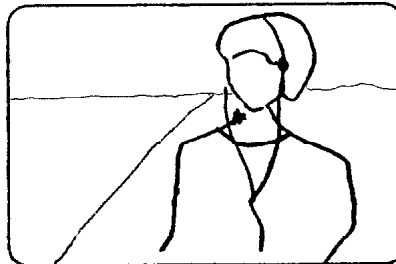
Although this frame is more skillfully drawn, it is still quite simple in technique, and shows that it is not difficult to draw characters at angles to the camera with a little effort. If you don't mean to have people facing into the camera, don't draw them that way.



This is a good CU frame. Simple drawing, but the eyebrows and straight mouth communicate an expression. A slight angle is indicated here effectively simply by how the nose is drawn.



In a long shot, you don't need to show details on human figures, but you should give us some idea of what the environment looks like, what you camera will be.



The difference in these frames shows how simple drawing can indicate compositional elements that give the shots different meanings. In the first frame, the figure is shown with normal headroom, the camera angle shows a normal horizon line, and the figure clearly dominates the frame. With everything so familiar and conventional, it is easy to imagine the character as contented. In the second frame, by making the figure a bit smaller, we emphasize the environment more. We weaken the figure by lowering it in the frame, and make the sky a bit ominous by lowering the horizon line. Thus, this shot is more likely to convey something like loneliness, or man at the mercy of fate, depending on the context of the story of course.