

Production _____

Episode _____

Page _____

SCENE _____ PANEL _____ BG _____



Dialogue

SCENE _____ PANEL _____ BG _____



SCENE _____ PANEL _____ BG _____



SCENE _____ PANEL _____ BG _____



SCENE _____ PANEL _____ BG _____



SCENE _____ PANEL _____ BG _____



SCENE _____ PANEL _____ BG _____



SCENE _____ PANEL _____ BG _____



SCENE _____ PANEL _____ BG _____



SCENE _____ PANEL _____ BG _____



SCENE _____ PANEL _____ BG _____



SCENE _____ PANEL _____ BG _____



THE ANATOMY OF A STORYBOARD

Panel #

Everytime the shot cuts to a new scene the panel # goes back to one. Otherwise multiple panles or poses call for an increase in the number here.

The name of the episode, or feature.
The name of the artist, the production number, and any other titles or show logos to brand the storyboard.

PRODUCTION

EPISODE

PAGE

Page #

Scene # or Shot

SCENE

PANEL

BG

SCENE

PANEL

BG

BG #

Every time the camera cuts the Scene # changes. A SEQUENCE consists of a series of SCENES which follow a particular event from beginning to conclusion. In live action, a sequence is generally termed a scene, while what we call a scene is a shot.

Background Number or re-use indication. This could be replaced by a Sequence # (SEQ) or Location Design # (LOC) or any number that identifies which Act the scene is in (ACT 2 or ACT B), depending on the production.

Script's dialogue

DIALOGUE

DIALOGUE

Cut & paste character speech here.

This is the standard form that most story sketches will take. This will differ slightly from vertical and horizontal pan moves, diagonal moves and camera truck ins and outs. Aspect ratio may vary depending on whether it's for Web, NTSC, HDTV, or feature film.

Stage Direction Notes

ACTION

ACTION

Actionsafe

The TV cut-off guide. This varies depending on the production. It's the area in which you want to keep all important titles and text elements within these borders.

Specific on-screen action notes about the action and acting for layout, animation and even timing for the editor. As well as any instructions on the framing, composition and cutting.

NOTES

Any other notes regarding camera moves, special effects, etc.

TYPES OF SHOTS



EXTREME WIDE or ESTABLISHING SHOT



LONG / FAR WS



FULL FS



MEDIUM MS



CLOSE CU



EXTREME CLOSE ECU

ANGLES - BASIC



STRAIGHT ON



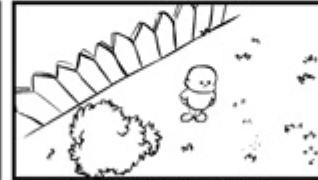
UP SHOT



DOWN SHOT



WORM'S EYE VIEW



BIRD'S EYE VIEW



OVER CAMERA

ANGLES - VARIOUS



OTS (over the shoulder)



UP SHOT / 2 SHOT short character in FG



UP SHOT / 2 SHOT same character size



DOWN SHOT / 2 SHOT large person in FG



VIEW THROUGH OL



VIEW THROUGH (BINOCULAR MASK)



OTS - 2 SHOT



OTS - 3 SHOT



LOW ANGLE / 2 SHOT



POV SHOT (POINT OF VIEW)



GROUP SHOT



FRAMING WITH OLs (OVERLAYS)



Upshots place the viewer beneath the focus and downshots place the viewer above, physically and psychologically. These shots add variety and drama to the sequence. Shot 1 - medium long shot, cut to Shot 2 - downshot (POV), which sets up the upshot (POV).



TILT / DUTCH ANGLE
Used when weird, unstable, impressionistic, spooky, or other novel views are needed.



DUTCH ROLL
Twist in to a tilt to over-dramatize a reaction.