

Introduction

Storyboards are illustrations displayed in sequence for the purpose of crafting an animated or live-action film.

In preparing to shoot a motion picture, a storyboard provides a visual layout of events as they are to be seen through the camera lens. When storyboarding, most technical details involved in crafting a film can be efficiently described in pictures, or in corollary notation.

A **storyboard** is essentially a large comic of the film or some section of the film, produced before filming to help directors and cinematographers visualize scenes and identify potential problems before they occur. Some directors storyboard extensively before taking the pitch to their funders.

In animation and special effects, the storyboarding stage is essential and may be followed by simplified video mock-ups called “animatics” to give a better idea of how the scene will look with motion.

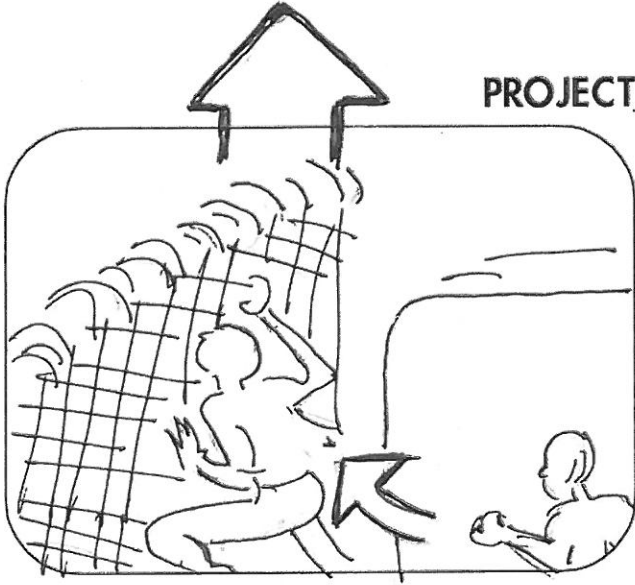


BOOM SHOT

A shot filmed from a moving boom, incorporating different camera angles and levels.

PROJECT _____

SCENE



BOOM

A shot filmed from a moving boom, incorporating different camera angles and levels.



CAMEO SHOT

A shot in which the subject is filmed against a black or neutral background.



CHOKER

A tight close-up, usually only showing a subject's face.

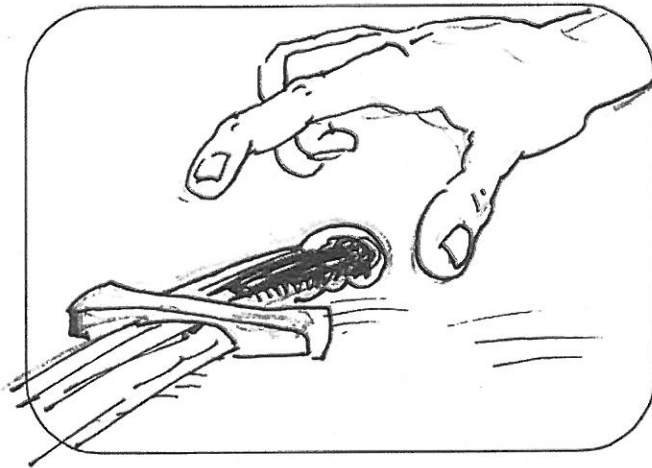
PROJECT _____

SCENE



CLOSE SHOT (CS)

A shot in which the subject is shown from the top of the head to mid-waist.



CLOSE-UP (CU)

A shot of an isolated part of a subject or object, such as the head or hand.

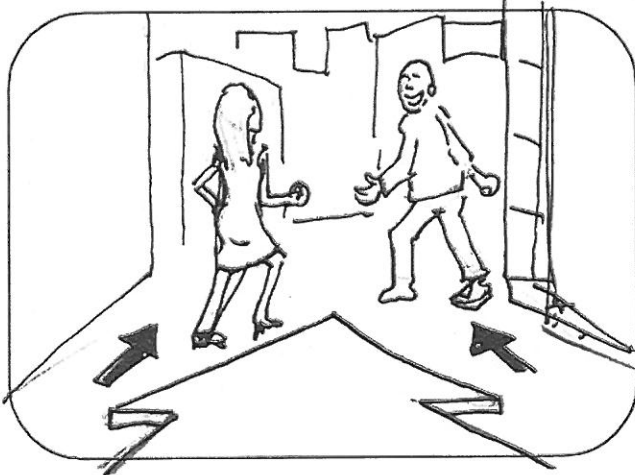


CUTAWAY

A shot that is related to the main action of the scene but briefly leaves it, such as an audience member's reaction to a show.

PROJECT _____

SCENE



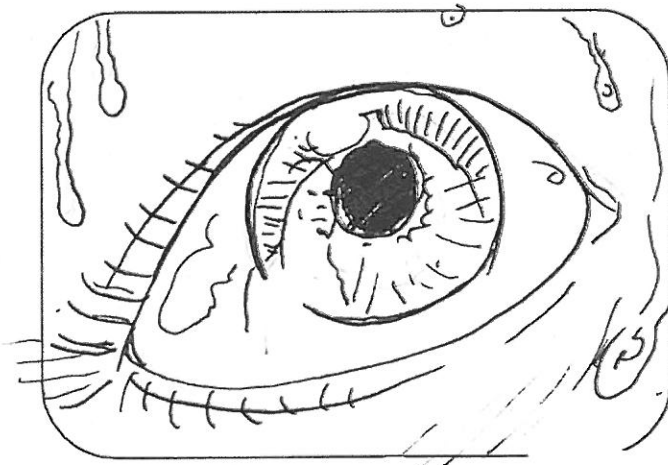
DOLLY SHOT

A moving shot,
accomplished by
moving the camera as
if on a set of tracks.



ESTABLISHING SHOT

A long shot that shows
location and mood.

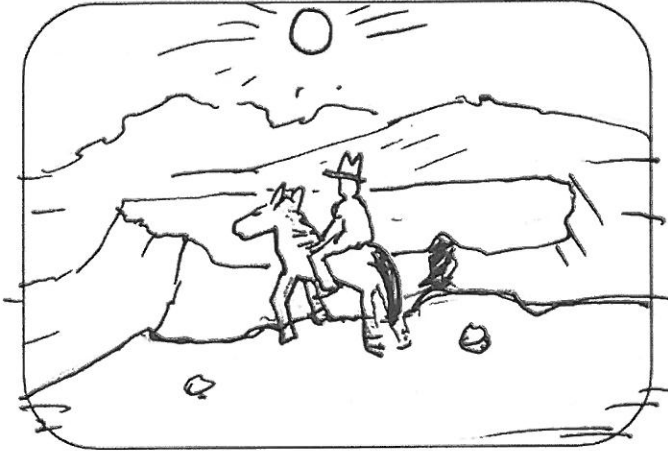


EXTREME CLOSE-UP (ECU, XCU)

A magnified shot of a
small detail, such as a
subject's eyes.

PROJECT _____

SCENE



EXTREME LONG SHOT (ELS, XLS)

A wide angle shot from a great distance, such as an aerial or high angle shot of a location.



EYE LEVEL SHOT

A shot of the subject at eye level.

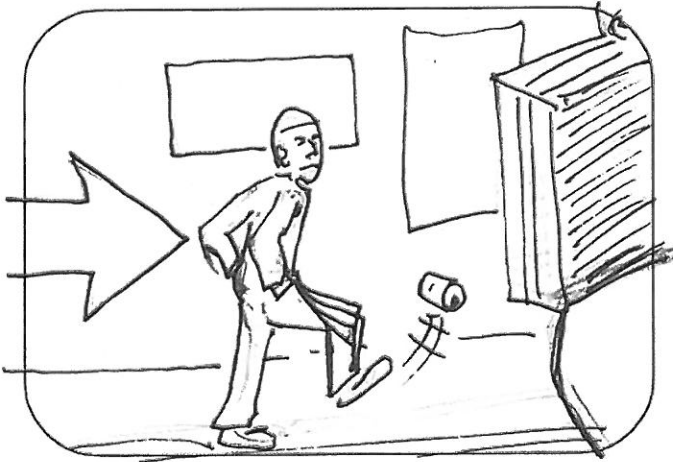


FLASH

A very brief shot, often for shock effect.

PROJECT _____

SCENE



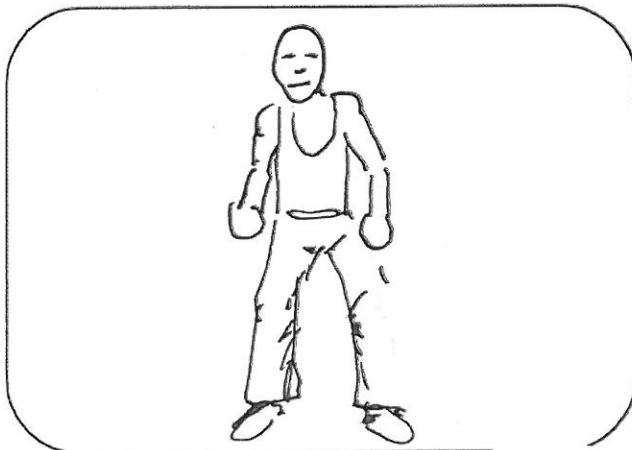
FOLLOW SHOT

A shot in which the camera follows the subject.



FREEZE FRAME

A shot that results from repeating the same frame so the subject appears frozen.

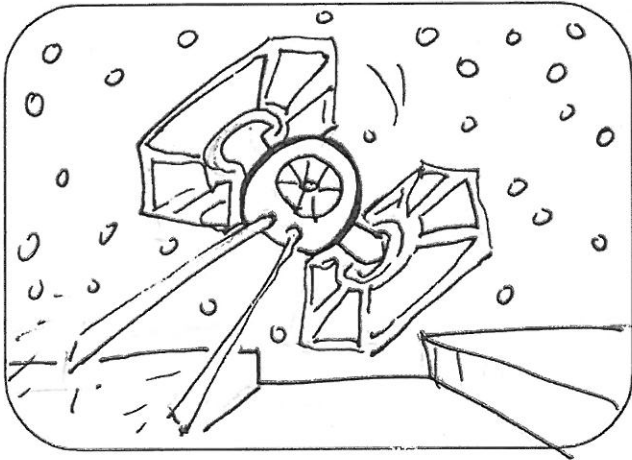


FULL SHOT (FS)

A long shot that captures the subject's entire body head to toe.

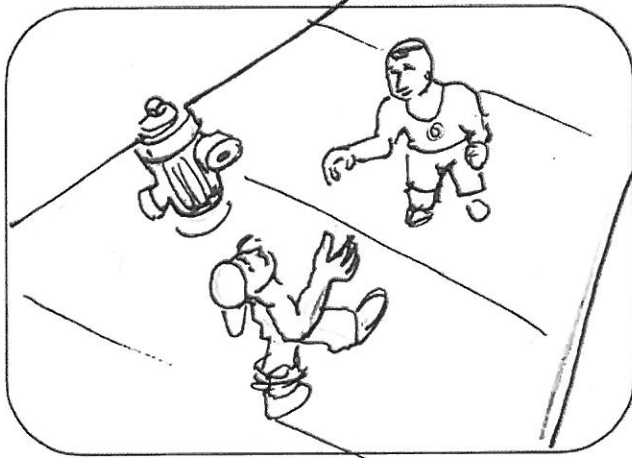
PROJECT _____

SCENE



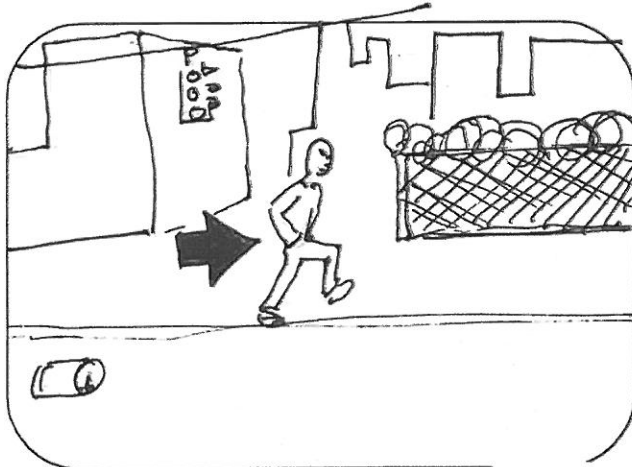
HEAD-ON SHOT

A shot where the action comes directly at the camera.



HIGH ANGLE SHOT

A shot filmed from high above the subject(s).



LONG SHOT (LS)

A shot in which the subject(s) is at a distance, often showing surroundings.

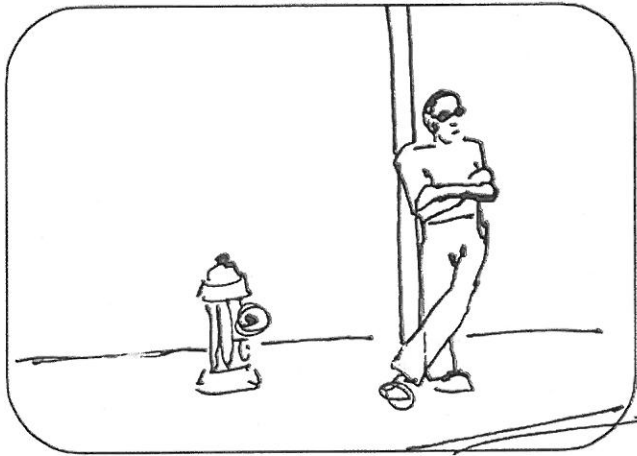
PROJECT _____

SCENE



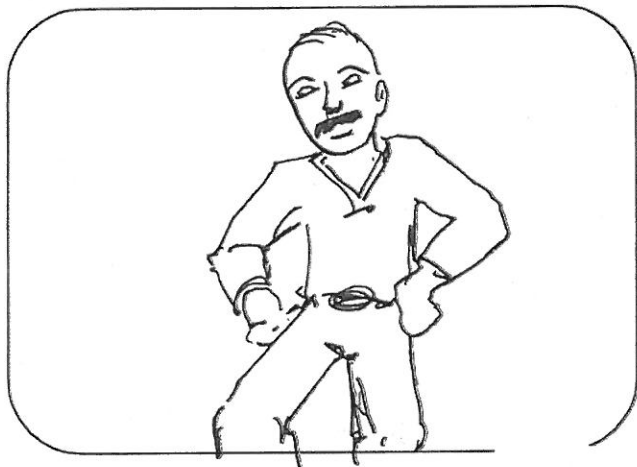
LOW-ANGLE SHOT

A shot filmed down low,
often looking up at
the subject(s).



MEDIUM-LONG SHOT (MLS)

A shot wider than a
medium shot but longer
than a wide shot.



MEDIUM SHOT (MS)

A shot where the
subject(s) is shown from
the knees up.

PROJECT _____

SCENE



POINT-OF-VIEW SHOT (P.O.V.)

A shot from the character's point of view.



REACTION SHOT

A close shot of a character reacting to something off camera.



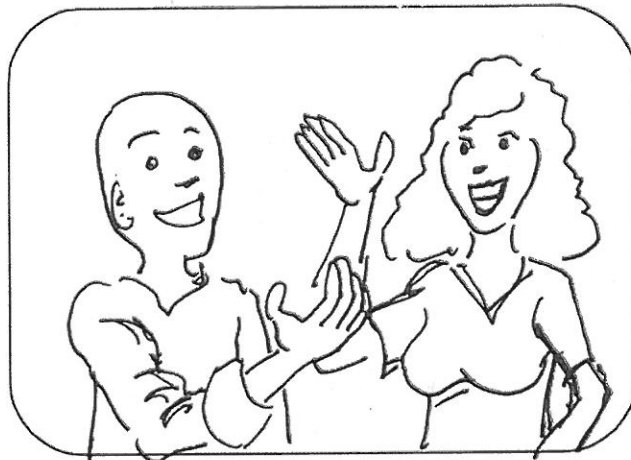
REVERSE-ANGLE SHOT

A shot that is the opposite of the preceding shot such as two characters in conversation.

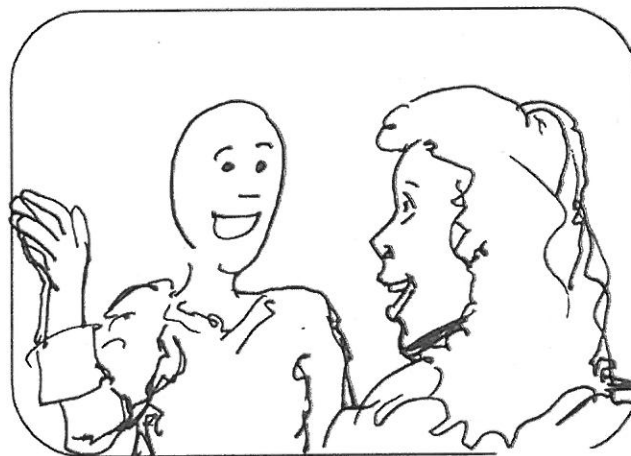
PROJECT _____ SCENE



	TIGHT SHOT
	A shot where the subject fills the whole frame.



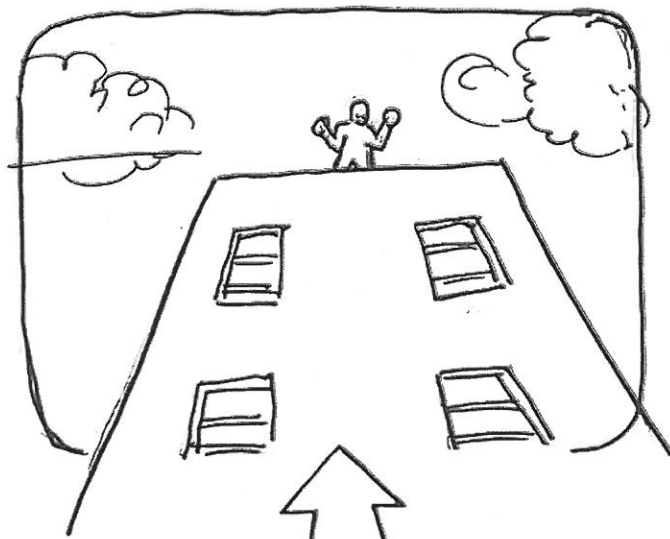
	TWO-SHOT
	A medium or close shot wide enough for two people, often used to film a conversation.



	OVER-THE-SHOULDER (OTS)
	A shot that shows us a character's point of view, but includes part of that character's shoulder or side of their head in the shot.



PAN SHOT A shot in which the camera moves horizontally around a fixed axis from one part of a scene to another.



TILT SHOT

A shot where the camera moves up or down along a vertical axis, as when it looks at a building from bottom to top.