# HOW TO ANALYSE A STORYBOARD

**Tips and examples for filling out the template**

## Storyboard- Live Action Boards

Söpranos
Scene # / Scent Page #
8 / 15-18

5

**Evaluation:** The creation of this storyboard would allow the production team HBO to save both time and money- ensuring an efficient outcome, filming out on location with multiple actors/extras. It communicates technical information to the crew and provides an effective visual representation of what the finished piece will be like.

### Television

**Effective use of imagery** – The storyboard is taken from HBO's hit show The Sopranos. The scene features a dynamic exterior crowd sequence and the production team would've created storyboards to enable them to fully plan

**Effective use of camera movements, framing, angles** - The sequence utilises two important close-ups of the main character looking around and then having a bottle thrown at his head – also visually represented in *CU*. The crowd scenes could then be organised and executed in a series of <mark>wide shots</mark> which emphasise the chaos of the scene. The images are bursting out of the pane which also effectively communicates the dynamic nature of the scene. *Camera movement* directions are communicated through arrows which effectively direct camera, props and actors.

**Effective communication of sound direction** – The storyboard features no effective communication of sound direction. The scene is likely to feature only diegetic sound of the demonstrating crowd and therefore the scene is entirely visually represented.

**Effective use of transitions and edits** – As above, there is no transition or editing information included on the board. But through the similarity of some of the images, it is clear this sequence would have a quick cutting editing style.

**How effectively the storyboards give directions and visualise the content of production on a scene-by-scene basis** – The content of the scene is clear and effectively communicated using detailed drawings and shading which emphasise emotion and movement.

**Clarity of layout, style and format (e.g. frames per page) for ease of use and continuity** – The storyboard is divided into eight panes which are read vertically from left to right. It is clearly communicated and follows conventional continuity. The *ratio chosen is 4.3* – the traditional frame size for TV in the 1990s.

Remember to refer to the **type of storyboard** (live action, continuity, beat etc.) you've found and the **name** of the TV/film/animation etc…

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And finally, remember to write a brief **evaluative** section too. This section will encourage you to think about medium (Film, TV, Animation, Music Video etc.) and the production context (large, medium or small).

Again, think about how the production team might use your chosen storyboard, to ensure a successful production outcome. Completing this section will ensure you cover the Distinction criteria.

**Storyboard: Live Action**
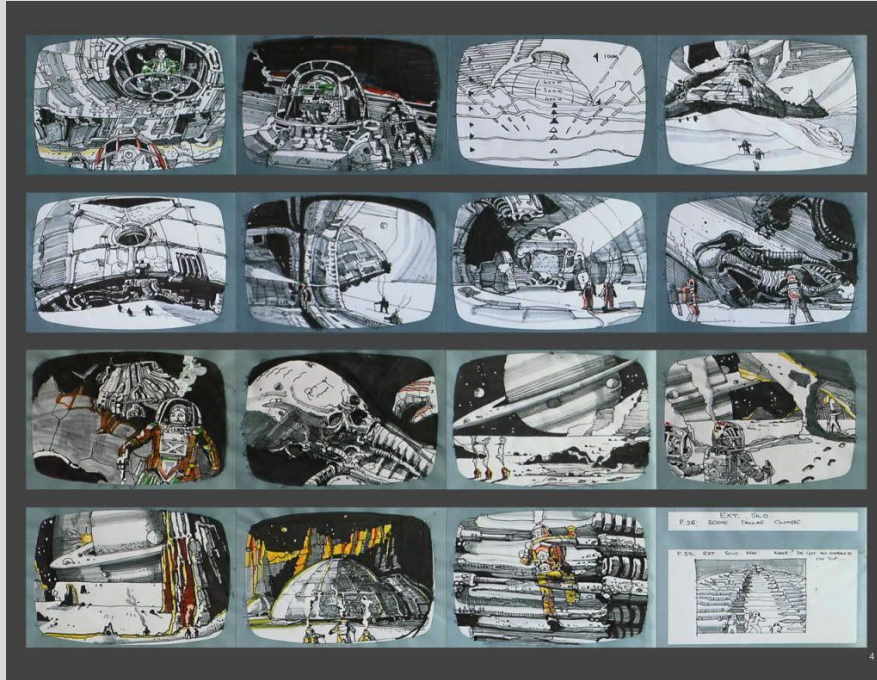


**Evaluation:** In terms of cinematography, this storyboard excels, but in terms of editing, directional and sound notes, it is not very good.

**Film: *Prometheus* (2012)**

**Effective use of imagery** – This storyboard is taken from Ridley Scoot's own drawings, the director behind the 1979 horror film, "Alien". In this sequence, we can see the part off the film where the crew of the Nostromo, a spacecraft where the majority of the action takes place, land on the planet known in sequels as LV-426, and then make their way towards a crashed spaceship. This storyboard boasts a wide array of shots and sequences featuring brilliant mise-en-scene and well detailed sets, also showing that Ridley Scoot is assured on what he wants to be in the film and how much time he has spent and put into his film.

**Effective use of camera movements, framing, angles** – The sequence includes numerous shots of the spacecraft from the exterior, and also some long shots of the characters walking across the alien landscape, and also climbing their way inside the spaceship. There are also some establishing shots of the planet from above, like of the eleventh panel displaying a landscape and a planet in the background. From these images which mainly feature smaller figures in larger areas, one can get the sense of loneliness, which could be transferred through the music and atmosphere also. There are no arrows or indications of movements or the directions in which a camera should move.

**Effective communication of sound direction –** The storyboard features no indication of sound direction or communication, as this storyboard has most likely been developed to focus more on the cinematography of each shot, which can be gathered from the immense amount of detail in each frame.

*Diegetic?*
*N.D?*

**Effective use of transitions and edits** – There is no transition or editing information given with the storyboards, as this storyboard has most likely been developed to focus more on the cinematography of each shot, which can be gathered from the immense amount of detail in each frame.

*pace?*

**How effectively the storyboards give directions and visualise the content of production on a scene-by-scene basis** – In terms of the style of shots the director wants, the content is definitely clear in terms of cinematography, shot type and what the set should look like and what sort of feel you would be expecting from the sequences. You can interpret the feeling of loneliness due to how alone the characters look against the large landscape of LV-426
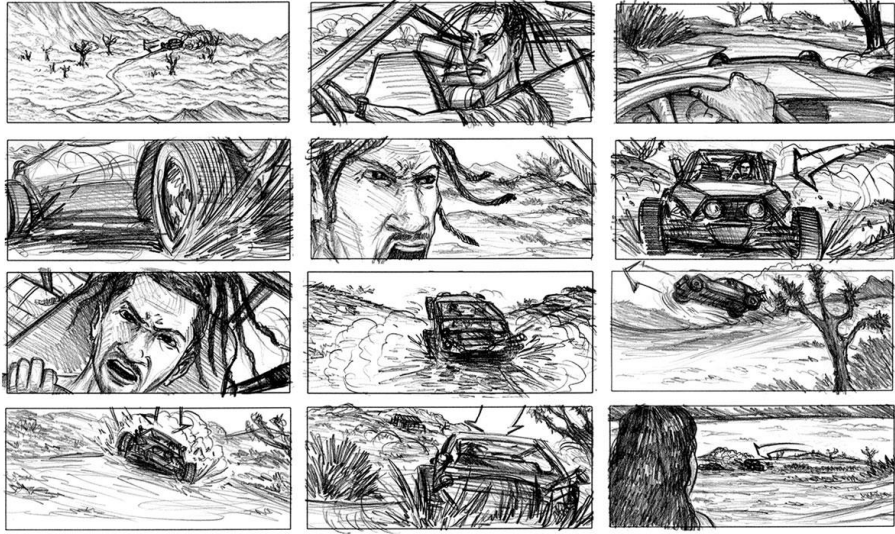
**Clarity of layout, style and format (e.g. frames per page) for ease of use and continuity**– I don't know which way the storyboard can be read, either horizontally or vertically, or it could be a collage of different panels from different sequences. There are 16 frames in total. *Ratio?*

## Storyboard: Live Action



**RUSTA RHYMES VIDEO**

famousframes    famousframes.com  LA 310.642.2721  NY 212.980.7979

Director:
Benny Boom

Jarid Boyce

**Evaluation:** This is a good example of getting down the correct type of visuals for a storyboard and mapping out the narrative of the story. In terms of sound and editing advice, it is lacking.

## Music Video: *Busta Rhymes*

**Effective use of imagery** – This storyboard is taken from a music video for artist Busta Rhymes, the scene features the artist driving through a wild terrain in a car. This scene features a dynamic background which reflects the carefree and wild driving from Rhymes, this storyboard has been created to help map out each shot as he drives around.

**Effective use of camera movements, framing, angles** – The sequence uses numerous close-ups and wide shots of Busta driving and of the car going across the desert terrain. It is implied due to the frequent different changes in shots that this scene includes an action sequence, which can be further implied from the canted shots. Camera movement directions have been indicated with arrows, like in the last panel on the second row. The establishing shots help establish the setting for the audience, and it is also used to show off the surroundings.

**Effective communication of sound direction –** The storyboard features no noticeable information about sound direction, which is bad in terms of communication for the production crew.

*what could have been used?*

**Effective use of transitions and edits** – There is no editing information for the production crew included on this storyboard.

**How effectively the storyboards give directions and visualise the content of production on a scene-by-scene basis** – The storyboard does very well in showing the visuals of the sequence, with the detailed backgrounds and stunts, some directions have been given through arrows, to indicate where the car is going in the shot.

**Clarity of layout, style and format (e.g. frames per page) for ease of use and continuity**– In terms of visuals and imagery, this storyboard is incredibly useful, but in terms of editing and sound information, it is lacking.