

Storyboard for Film

with Elisenda de Wit Roy

This workshop is designed by Elisenda de Wit Roy, a Film and Moving Image graduate who is currently a Camera Trainee as they further their studies in Cinematography. She has worked on numerous award-winning short films.

Objective

This workshop will give you the tool needed to visualise a film script as a Director or Director of Photography through storyboarding. Eli goes over different shot types and methods of storyboarding before you put those into practice where you'll create your own six-shot storyboard based off a half-page script.

YouTube workshop link

 [Youtube workshop video](#)

Workshop duration

This activity should take approximately 1-1.5 hours to complete. Please adapt to your circumstances.

What materials do I need?

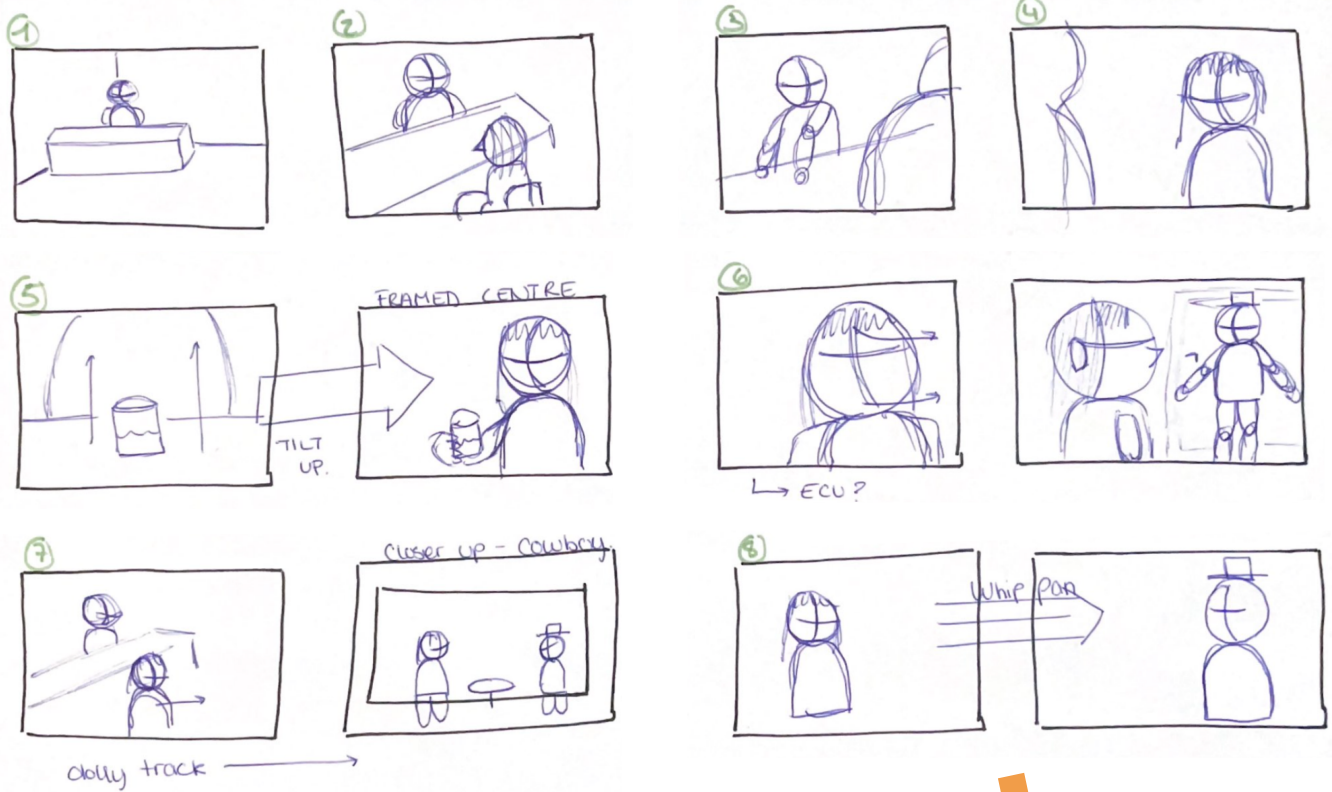
Digital drawing

- Digital art program such as Adobe Photoshop, Illustrator or InDesign or similar tools.

Traditional drawing

- Paper
- Pencil
- Pen
- Ruler
- Colouring resources (*optional*)





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What is a storyboard?

A storyboard is a graphic representation of how your video will unfold shot by shot. It's made up of a number of squares with each one filled with an illustration or picture that represents that particular shot.

They're important in film, TV and animation productions as they communicate ideas between the director and Director of Photography (DoP), and other crew members. Storyboarding is essential in most projects, whether they're student projects or Hollywood blockbusters. A storyboard includes the image itself, a note detailing the shot size, and a brief line describing the action happening within the shot.

Catch up on the recording:

▶ [Timestamp: 02:49](#)

Shot types and methods

There are different shot types that each communicate different meanings and are used for different reasons:

- Wide Shot: Establishes a space and informs the audience of where the action will be taking place.
- Long Shot: Shows us the character in the space where our scene takes place
- Medium Shot: We get closer to our subjects. This shot is commonly used for Conversations.
- Close Up: On very specific moments and emotional climaxes, we get very close to our main characters to magnify their emotions to the audience.
- Inserts: Interaction with props of important significance to the narrative (a letter from a lover, a broken toy, picking up a telephone...).

There are also different approaches to creating the storyboard itself – you don't need to know how to draw! You can of course draw and illustrate each shot, or you can use still photography, take shots from pre-existing films, a combination of all. What matters is that you clearly communicate your ideas to everyone working on the project.

Catch up on the recording:

▶ Timestamp: 05:16



Live Project Storyboard: page 1 of 3

Key: ● Camera Movement

● Character movement



Task: create your storyboard

Draw out six rectangles and create a six-shot storyboard for the half-page script. It is up to you whether this is done physically or digitally, is black and white or colour.

Catch up on the recording:

▶ [Timestamp: 09:22](#)

TOP TIP: Read through the script and think about which shot types would be best to visually tell the story.

Conclusion:

This workshop is designed to help you understand how powerful a tool storyboards are for visual storytelling, and how important they are in film, TV and animation projects.

In those industries, communication is key, and the open-ended nature of how a storyboard is created means anyone can effectively communicate their stories to each other. We hope you will be able to apply these skills to your stories and have fun along the way!

You can see how Eli turned the script you worked with into a finished film:

▶ [Watch Eli's short film Shady Briefcase](#)

INT. BAR-NIGHT

A **BARTENDER** stands behind the empty bar, cleaning a glass with a rag. Most chairs are upsidown on the tables.

JASPER hurries in, looking over their shoulder. They're wearing a scruffy overcoat and carrying a briefcase. They sit on a stool, placing their briefcase on the bar.

BARTENDER
We're closing soon.

JASPER
That's fine, I just need to hide - hang out for a bit!

BARTENDER
No suspicious briefcases at the bar.

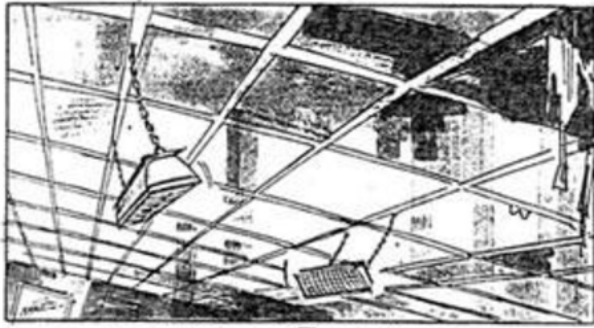
JASPER
It's not a briefcase, it's...an attachécase!

BARTENDER
Hmm. Your order?

JASPER
Oh, uh...whiskey I guess?

The bartender pours a drink and places it in front of Jasper. Jasper holds it but doesn't drink.





THE CEILING BOUNCES - THE LIGHTS SWAY & SHAKE.



GRANT STICKS HIS FOOT OUT TOWARDS
CAMERA AND...



ON LEX CRAWLING TOWARDS CAMERA
SUDDENLY....



SMASHES HIS FOOT INTO THE SIDE OF THE
RAPTOR'S HEAD...



THE RAPTOR CRASHES THRU THE CEILING
AND...



DOWN THEN HOLE IN CEILING THE RAPTOR
FALLS... AND...



HITS THE FLOOR - LEX LOOSES HER COOL AND...



Find out more about Eli

[@elisendadewit](https://www.instagram.com/elisendadewit)

We would love to see your work! Share it with us on Instagram:

[@norwichuni_outreach](https://www.instagram.com/norwichuni_outreach)

[@takeyourplace_he](https://www.instagram.com/takeyourplace_he)

Take a look at our Padlet board from the live session to see how others responded to the workshop!

[View our Padlet board here](#)

Further resources

[Film Grab](#)

Useful links

[@norwichuniarts](https://www.instagram.com/norwichuniarts) [Creative Career Paths](#)

[Take Your Place](#) [Norwich Uni Arts](#)