



# Green Screen™ Production Kit

## Green Screen Production Workshop



# LESSON 2



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## STORYBOARDING AND STORYTELLING



### Learning Outcomes

Upon completion of this teachers' guide you will be able to:

- Explain the importance of storyboarding and storytelling in relation to your video project;
- Use various media and technology to convey messages and meaning;
- Work interactively, cooperatively and collaboratively to plan and create a storyboard;
- Use the technique of brainstorming to identify a topic for your group video production;
- Engage in critical reflective thinking as part of the decision-making and problem-solving process;
- Invent and incorporate unique camera angles and point-of-view to create personal meaning in art;





## STORYBOARDING AND STORYTELLING

### Learning The Basics

Film has proven its power to engage us for over 100 years; radio for over 70 years, television for 50, and computer media, the new kid on the block, is proliferating faster than its predecessors.

Media are built things. Understanding that media pieces are constructions enables students to understand what a particular piece is trying to say, who the audience is, and why the piece has been made the way it is. Understanding that movies and television are built, one step at a time, enables students to imagine their own pieces.

### Shots and Scenes:

The simplest element in video and film is the shot, an image resulting from a single continuous running of a camera. Turn it on, turn it off; you have a shot. Though a scene can be done in one shot, usually shots are juxtaposed (edited) to make a scene.

### Class Activity:

Define a "shot." Watch any film or tape with your class and ask them to identify where the shots begin and end - the edit points. Ask them to raise hands and call out "edit" every time they see an edit point.

What's In, What's Out? If a scene is made of a series of shots, what happened before the start of the shot? Imagine what happened in the world of the story (which may be explained by the scene) and what happened where the filming was done in order to make the shot - i.e. the actors, the camera crew etc. In the case of news or documentary footage - what was going on before the camera started rolling? What was going on after it stopped?

What's In, What's Out of the Frame? Television and movies, provide a window on a world. As with any window, there is a wider world beyond the edges of the frame. Use toilet paper tubes or frames made of construction paper for viewfinders. Students should look around them and choose an image through their frames. Ask them to draw a simple stick figure picture of what they have chosen. What was their image about? What story can you tell with it? What is most important in their frame? Where is that important thing in the frame? What other things are in the frame? What do those other things tell about the main subject of the frame? Everything in a frame becomes related by being in that frame.

### Storyboarding Your Idea – Telling a Story

Great movies start with a great "idea" for a story. Telling stories is an age-old method used to communicate ideas and recreate and preserve culture, memories and traditions. By learning how to tell a story through film, you will be challenged to use shots, scenes, camera angles, point-of-view, actors and scenery to effectively convey your messages and stories. The intent is to tell a meaningful story that expresses a strong message to its intended audience.

### Class Activity:

Most live-action productions begin life as a storyboard, which is a script of sorts written with images as well as words, similar to a giant comic strip. Storyboarding includes camera angle, point-of-view, shot and scene planning, which requires you to plan out the scenes of your movie from start to finish before you begin shooting. The frames in a storyboard show relative positions of significant objects or actors and the camera's position - close-ups, wide shots, high angle, low angle, and point-of-view" shots. How does changing these things change the message of the frame? Ensure that your group devises a distinct beginning, middle and end to your story. Remember, the better you plan, the better your animated video will be!

To learn about storyboarding watch the following video:



**Storyboarding Your Idea**  
(4 min 30 s)

Click here for [Storyboard Sheet](#) and a [Completed Storyboard](#) example.



## STORYBOARDING AND STORYTELLING

### Introduction to Teamwork and Brainstorming

You will create your movies in collaborative teams. Your teacher will assign you to a Production Team of four to six people for the conceiving, planning, casting, pre-production, shooting and post-production stages.

All teams are expected to work in a respectful and collaborative fashion. Each team member should participate equally and share tasks. As each team member will bring their own unique expertise and talents to the group, everyone's ideas and contributions to the project are to be considered valuable.

If you work together effectively, are committed to the project and use your group's diversity of skills, your team's final product will likely be much better than if you had completed the project on your own!

The **Video Production Rubric** see Annex 01 provides guidelines for your team and identifies how each section of the production process will be graded. The high percentage allocation for the teamwork component of this rubric reflects the view that strong teamwork skills are deemed essential to working successfully in the competitive real world of video and film production.

#### Group Learning Activity: Brainstorming a Topic

Your first task as a team is to effectively brainstorm ideas to help in the selection of a good topic for your animated video. Please identify relevant themes from the following list of subjects.

- English
- Science
- Health
- Technology
- Math
- Social Studies
- Arts (Art, Music, Theatre)
- Media Literacy  
(for advanced curriculums—grades 7 and up)

Some popular and relevant themes identified for your age group include:

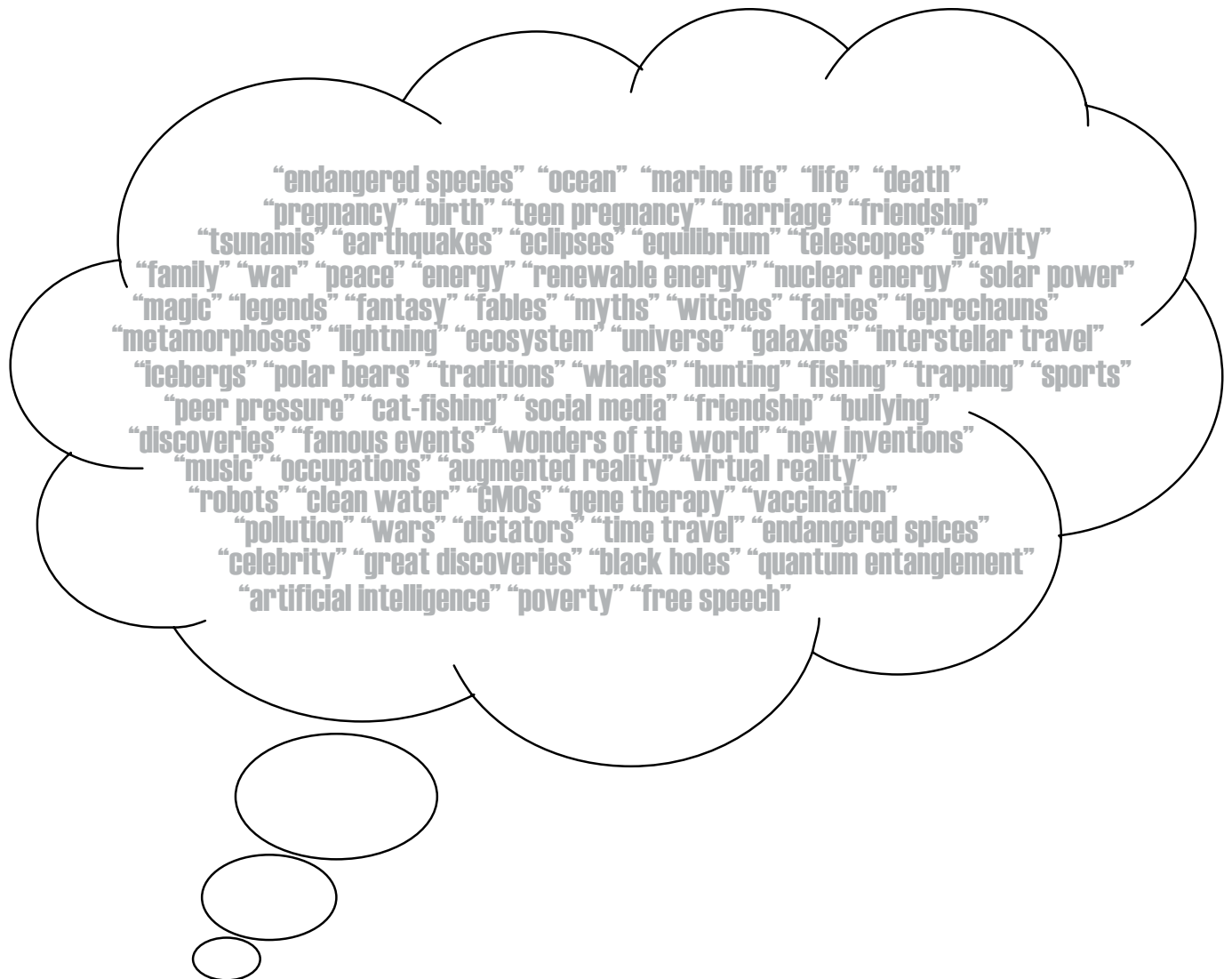
- Bullying
- Substance Abuse
- Racism, Diversity & Body Image
- The Environment
- Active Healthy Lifestyles



## STORYBOARDING AND STORYTELLING

You may choose a topic from the above themes, or think up one of your own. The **Thought Bubble** below may help you brainstorm. Once your team identifies a theme, you may want to research it on the Internet to help you come up with a specific idea for film production. The idea that you select should be interesting and meaningful to all team members.

Note: Please take your time when devising your topic and story, as this initial decision will affect all other steps of the production process!



**I am brainstorming**





## STORYBOARDING AND STORYTELLING


### Creating a Collaborative Storyboard

Once your team has come up with a potential topic for your video project, you will need to have your idea approved by your teacher. Once given the go-ahead, your group will need to begin storyboarding.

#### Learning Activity: Cartoon Animation

Watch the following video to see how movie-makers use storyboarding in their planning to ensure that their final product is the best it can be for its audience.

#### Storyboarding (2007, 2 min 53 s)

 [youtu.be/t3mAHQuBqQI](https://youtu.be/t3mAHQuBqQI)

**Synopsis:** Various examples of how movie-makers and directors use storyboarding.  
(Recommended for grades 7 and up.)

### Storyboard Websites


To see examples of the intricacy of storyboards made by professional artists, please visit the following websites:

#### Stephen McCallum's Animation/Media Production

 [stephenmccallum.blogspot.com/2009/07/storyboards.html](http://stephenmccallum.blogspot.com/2009/07/storyboards.html)  
(Storyboard for *From Flores*, 1991)

#### Michael Sporn Animation, Inc.

 [michaelspornanimation.com/splog/?p=1536](http://michaelspornanimation.com/splog/?p=1536)

 [michaelspornanimation.com/splog/?cat=2](http://michaelspornanimation.com/splog/?cat=2)  
(Storyboards from the Disney classics *Sleeping Beauty* and *Cinderella*)

#### Monsters University: Animated Storyboard

(2016, 1 min 50 s)

 [youtu.be/VAXQIHrFj38](https://youtu.be/VAXQIHrFj38)

#### Learning Activity: Creating Your Storyboard

You may use a copy of our **Storyboard Sheet** to help plan out your storyboard, use storybook templates found on the Internet or create your own storyboards from scratch.

Note: The average movie length will vary and depend upon topic selection and length of class time. Your teacher will help each class group determine an appropriate run time.

Use this **Storyboard Rubric** to ensure that your team includes all information and components when designing and completing your storyboard.

Questions you might want to consider include:

- What is your setting?
- How many characters do you need in the shot?
- Do you need any important props in the shot?
- What type of shot (close-up, wide shot, establishing shot, etc.) do you need?
- What is the shot's angle (i.e., how/where is the camera positioned)?
- Do you need any special lighting? The lighting depends on what type of mood you're trying to convey (for example, you may need candlelight, moonlight, a dark alley or a bright sunny day).
- Will you use any special effects?



## STORYBOARDING AND STORYTELLING RUBRIC

ANNEX 1

Remember, all great stories start with a great idea. Great stories make great movies.

	EXCELLENT	VERY GOOD	GOOD	NEEDS IMPROVEMENT	MARK %
<b>IDEA FOR STORY</b>	The idea for the story was excellent. Message extremely clear.	The idea for the story was very good. Message very clear.	The idea for the story was good. Message fairly clear.	The idea for the story needs work. Message is unclear.	25%
<b>STORYBOARD</b>	Extremely well planned—excellent flow. Creative and compelling script. Drawings extremely effective in conveying the actions with set design and shot compositions included.	Well planned—very good flow. Good script. Drawings effective in conveying actions with shot compositions included.	Fairly well planned—good flow, needed help with script writing. There is a storyboard conveying actions.	More planning re-quired—flow needs work. Needed help to write script. Actions and shots not clearly conveyed on storyboard.	15%
<b>CHARACTERS</b>	Characters are extremely interesting—excellent effort. Characters are extremely suitable to storyline.	Characters are very interesting—very good effort. Characters are very suitable to storyline.	Characters are interesting—good effort. Characters are suitable to storyline.	Characters are vague—more effort required. Characters’ suitability to storyline is unclear.	10%
<b>SET/ PROPS</b>	The set/props do an excellent job of enhancing the production’s aesthetics and mood.	The set/props do a very good job of enhancing the production’s aesthetics and mood.	The set/props do a fair job of enhancing the production’s aesthetics and mood.	The set/props need effort to help enhance the production’s aesthetics and mood.	5%
<b>DESIGN</b>	Students display excellent knowledge of design elements.	Students display very good knowledge of design elements.	Students display fairly good knowledge of design elements.	Students’ knowledge of design elements lacking.	10%
<b>CONTENT</b>	Clear topic focus; shows research & application of critical thinking skills; shows notable insight of the topic. Excellent evidence of student learning and efforts are reflected in project.	Good topic focus & one or more of the following elements; shows research & critical thinking skills; shows notable insight or understanding of topic. Good evidence of student learning and efforts are reflected in project.	Focus maintained throughout the project. Information presented accurately & in manner that can be understood by intended audience. Adequate evidenced of student learning and efforts are reflected in project.	Focus strays from topic at times. Organizational structure not carried through consistently. Minor factual errors or inconsistencies. Poor student learning & efforts are reflected in project.	15%
<b>TEAMWORK</b>	The team worked extremely well together—shared tasks and activities.	The team worked very well together—shared tasks and activities.	The team worked well together—shared most tasks and activities.	The team had difficulties working together and sharing tasks and activities.	20%
				<b>TOTAL</b>	/100



# STORYBOARDING SHEET

ANNEX 2

**TITLE:**

**PRODUCTION TEAM:**

**BEGINNING**

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**DESCRIPTION**


**MIDDLE**

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**DESCRIPTION**

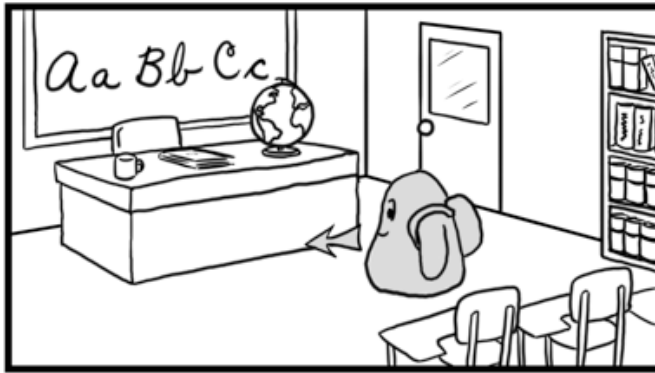

**END**

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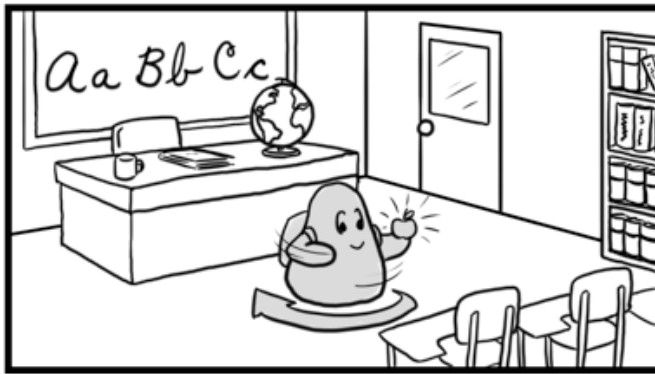
**DESCRIPTION**




# storyboard



action  
Character walks to  
middle of frame.



action  
Character spins  
quickly, apple appears  
in left hand  
during spin.



action  
Character places  
apple on teacher's  
desk, exits to left  
of frame.



## STORYBOARD RUBRIC

ALL STORYBOARDS START WITH A GOOD IDEA FOR A STORY.

	EXCELLENT	VERY GOOD	GOOD	NEEDS WORK	MARK %
SCENE SELECTION	All main events of the story are identified through choice of scene selection.	Most main events of the story are identified through choice of scene selection.	Some main events of the story are identified through choice of scene selection.	The main focus of the story is on "non essential events"; some scenes are incomplete.	/4
CAPTIONS	Captions clearly identify each scene and shot and help to connect the storyline.	Most captions clearly identify each scene and shot and help to connect the storyline.	Some captions clearly identify each scene and shot and help to connect the storyline.	Captions don't clearly identify each scene and shot or help connect the storyline.	/4
CHARACTERS	All main characters are identified; their actions and emotions match the storyline extremely well.	All main characters are identified; their actions and emotions match the storyline very well.	All main characters are identified, but their actions and emotions don't always match the storyline.	The main characters are not well identified; their actions and emotions are unclear in relation to the storyline.	/4
SET AND PROPS	The set/props relate extremely well to the purpose, mood and coherence of the story.	The set/props relate very well to the purpose, mood and coherence of the story.	Some of the set/props relate fairly well to the purpose, mood and coherence of the story.	There is difficulty relating the set/props to the purpose, mood and coherence of the story.	/4
THINKING SKILLS	All ideas are generated and organized in a logical sequence. The plot is quite original and creative. The message is very clear.	Most ideas are generated and organized in a logical sequence. The plot is very original and creative. The message is clear.	Some ideas aren't generated and organized in a logical sequence. The plot is fairly original and creative. The message is somewhat clear.	Most ideas are not generated and organized in a logical sequence. The originality and creativity of the plot is lacking. The message is unclear.	/4
				<b>TOTAL</b>	<b>/20</b>

