

STORYBOARD

Oleh: Nuryadi



Ada 2 bentuk storyboard:

- **Presentation storyboard**
- **Production storyboard**

Bedanya yaitu pada detailnya, untuk presentation storyboard detail keterangan pergerakan kamera tidak diperlukan. Storyboard ini digunakan untuk kepentingan presentasi. Production storyboard memuat detail pergerakan kamera, sudut pengambilan, dialog, voice over, special effect dan background musik. Storyboard ini digunakan untuk kegiatan produksi.

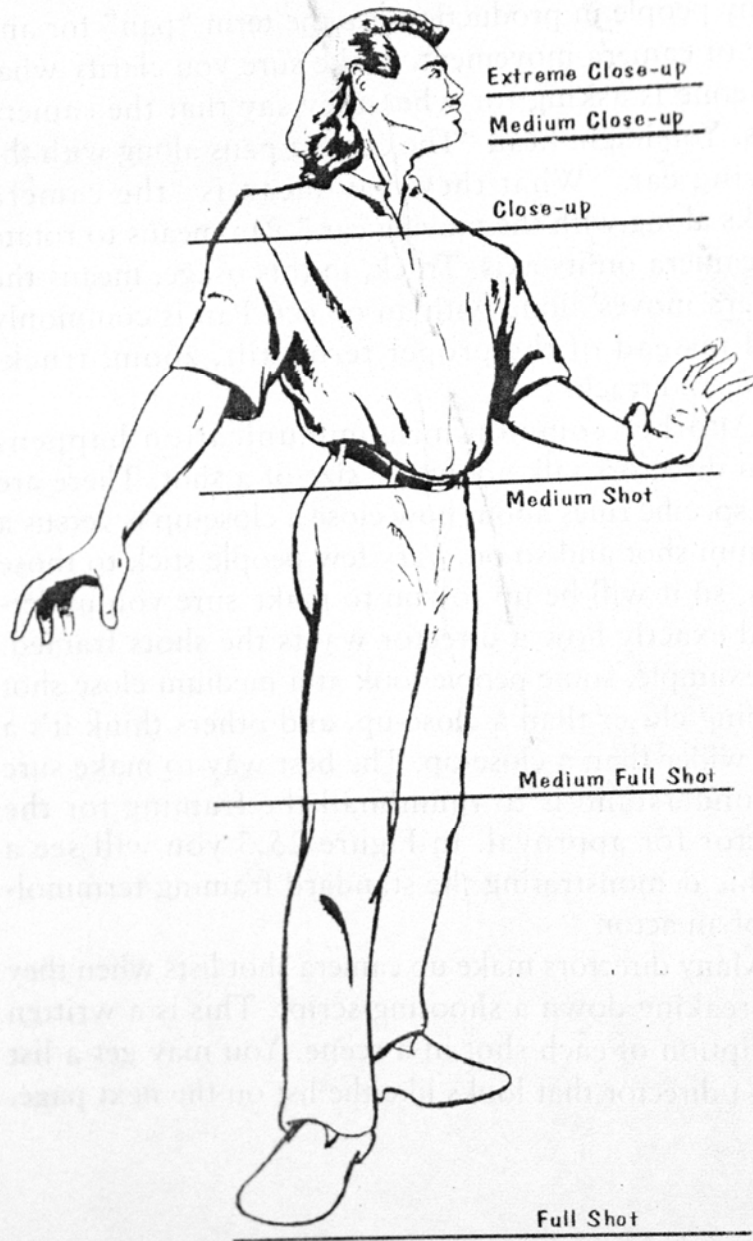
Fungsi Storyboard

- Conceptualization
- Key Moments
- Flow and transitions
- Detail, Composition and aesthetics
- Logistic

Beberapa istilah yang umum dipakai di storyboard:

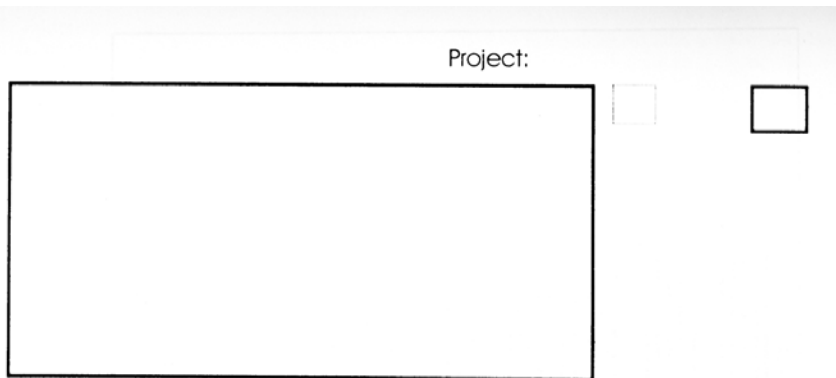
- Panning
- Tilting
- Zooming
- EXTREME LONG SHOT (ELS)
- LONG SHOT (LS)
- MEDIUM LONG SHOT (MLS)
- MEDIUM CLOSE UP (MCU)
- CU (CLOSE UP)
- BIG CLOSE UP (BCU)
- TWO SHOT, THREE SHOT
- OVER SHOULDER SHOT
- ESTABLISHING SHOT

Basic Framing Heights

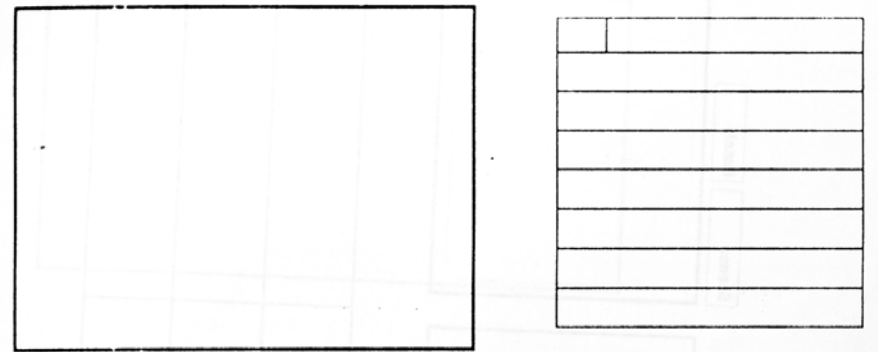


Komposisi pengambilan orang

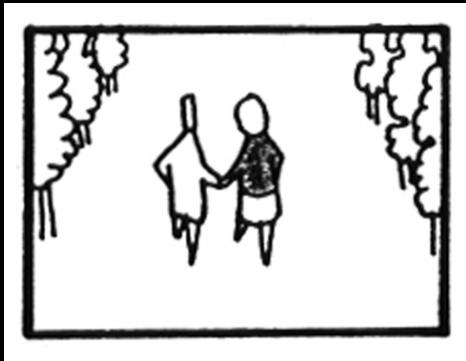
Dalam membuat storyboard coba tentukan format gambar terlebih dahulu



16:9



4:3



- Long shot



Big close up



- Mid shot



Close up



» Medium close up



Over the shoulder



CUT TO EXT. HOBOKEN PIER - (WIDE ANGLE)
MICHAEL & KELLY
ON PIER.



CU. MICHAEL KISSES KELLY



CU SINGLES
MICHAEL + KELLY



CU MICHAEL (LAUGHS) WATCH A MOVIE?

Figure 11-10 Rules, concept sketches. Reprinted with permission.



C U KELLY: "SURE, WHAT DO YOU HAVE?"



C U MICHAEL — BASIC INSTINCT OR JERRY MCGUIRE?



(OVER THE SHOULDER) KELLY: THINKS ABOUT QUESTION



(EXT) C U MICHAEL NERVOUSLY WAITS FOR ANSWER

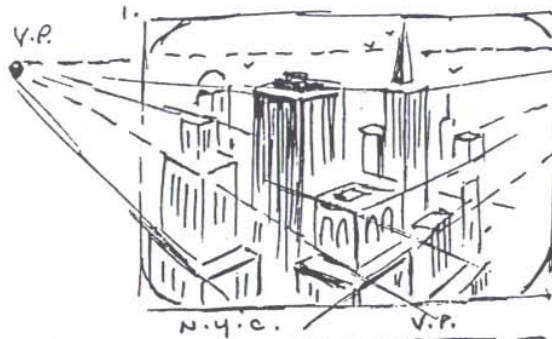
NOTE - IN THE ACTUAL SHOOTING SCRIPT - THESE SHOTS COULD BE NUMBERS 405, 406, 407, 408.

Figure 11-10 Continued



Figure 11-7 Interpretive sketches from *The Godfather, Part II*, montage.

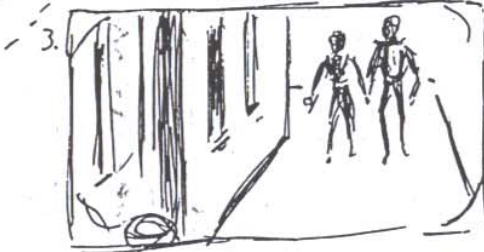
TYPES OF SHOTS



ESTABLISHING SHOT OR MASTER SHOT
EST. SHOT
• 2 PT. PERSPECTIVE
• WIDE ANGLE SHOT LENS
• HELICOPTER SHOT



EXTREME LONG SHOT
(1 PT. PERSPECTIVE)
EXT. LS



LONG SHOT. LS.
STICK FIGURES



MEDIUM SHOT. MS
FLESHED OUT FIGURES

SIMPLE STRBD. COMMERCIAL: TOOTHPASTE



CLOSEUP. CU
LONG LENS. ZOOMMM



TIGHT (EXTREME) CLOSEUP
EXT CU
BKGD OUT OF FOCUS



MEDIUM TWO SHOT
HIGH ANGLE - OVERHEAD



OVER THE SHOULDER SHOT
LOW ANGLE



Panjangnya storyboard ditentukan oleh panjang naskahnya. Disamping ini contoh storyboard untuk iklan tv

Figure 10-8 The Summer of '69.

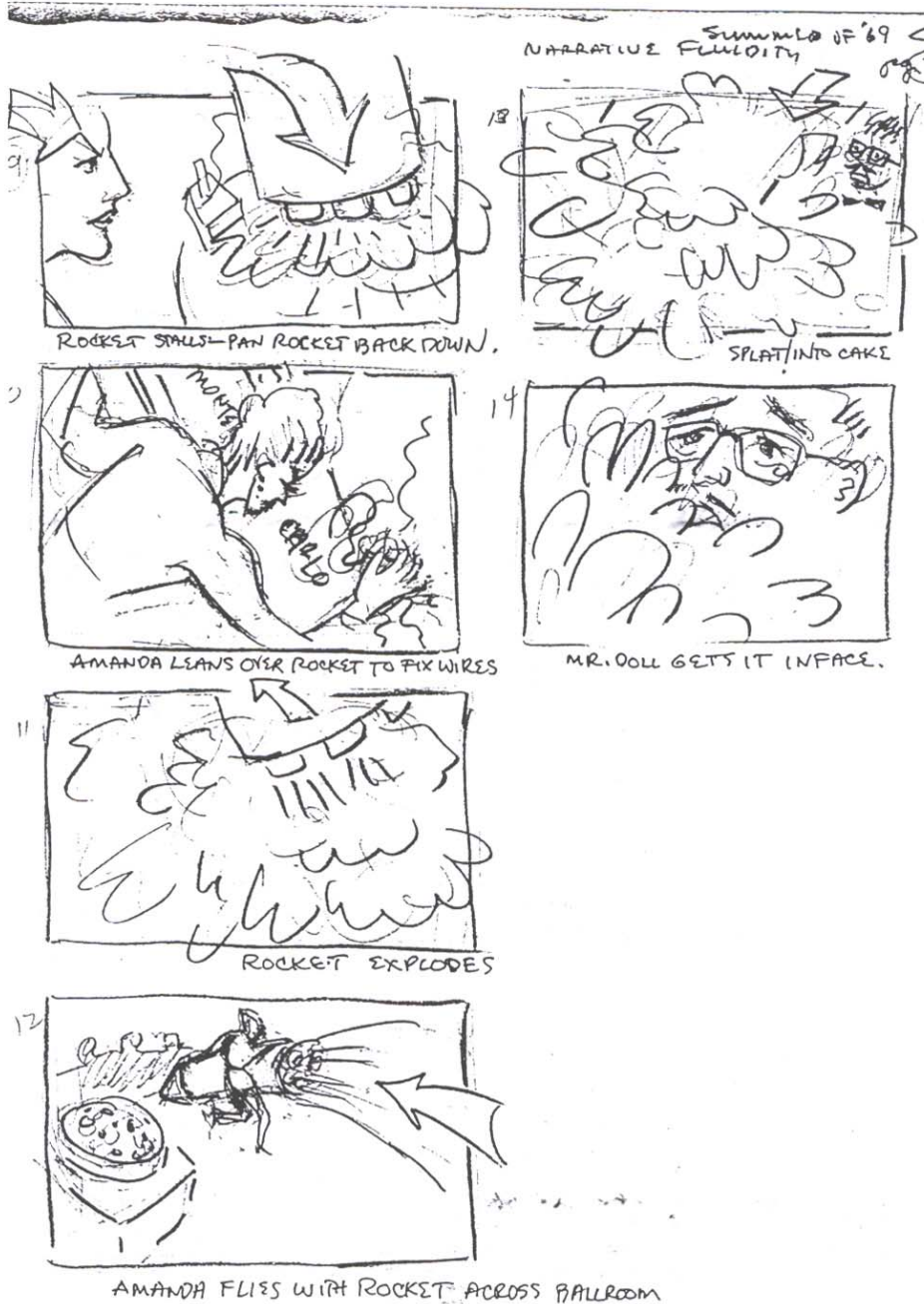


Figure 10-8 Continued

14. (5)



1 page

JUSTIN CARDIFF turns the corner and comes down the corridor toward (us). He continues by, FOOTSTEPS FADING.

It's DARK inside CARDIFF'S OFFICE. The DOOR opens, reostated LIGHTS come up, and



CARDIFF strides in. He tosses his jacket on a COUCH, goes to a BAR, pours himself a BRANDY, then strolls over to the WINDOW, where he stands for a moment, looking out.



Turning back to his DESK, he sits, flips on a TAPE DECK, pulls out some STATIONERY, and begins to SCRIBBLE. As the opening chord of VESTI LA GIUBBA (vintage CARUSO) sounds,



CARDIFF IS FRAMED IN THE DOORWAY OF THE DARK, ADJOINING ROOM. Then

A GUN hanging straight down fills one half of the screen, dwarfing CARDIFF (BG). The GUN begins to move— slowly TOWARD him. We follow THROUGH THE DOOR, as CARDIFF grows LARGER.



MARY, still advancing.



CARDIFF, head down, engrossed in what he's writing— but still growing LARGER. Then, he SENSES another presence and

CARDIFF LOOKS UP.



MARY STANDS THERE, STOPPED.

THE GUN, CLOSE UP.

CARDIFF AND MARY FACING EACH OTHER.



In the UNOCCUPIED OFFICE, BENNY and MOON are by the WINDOW: BENNY with BINOCULARS, MOON crouched over a high-powered RIFLE with SCOPE; SAL is by the RADIO.



BENNY
What the hell is that?!

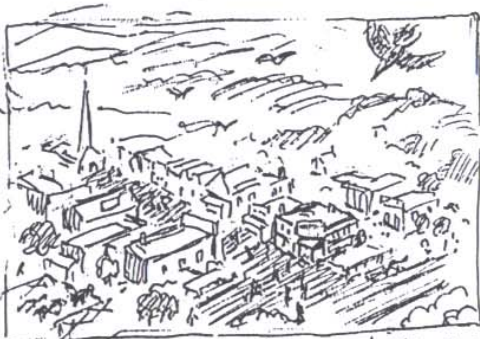
SAL
(eyes lighting up)
Vesti La Giubba! My old man used to sing it all the time. What a set o' pipes my old man had— ya shoulda heard 'im, Benny.



Concept more mix, tank

SHERIFF! LEARNING FILM

TYPES OF SHOTS. / ANGLES



EST. SHOT.

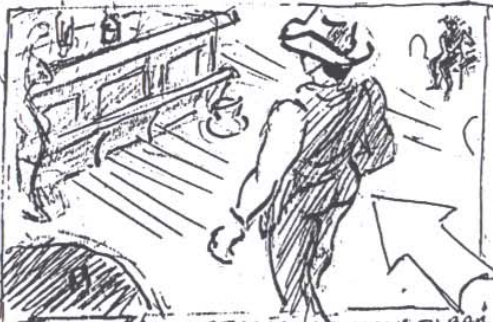
BIRD'S EYE VIEW
BONEDRY, CO.



ZOOM IN - MED. SHOT



TO MED. CLOSE UP
SHERIFF.



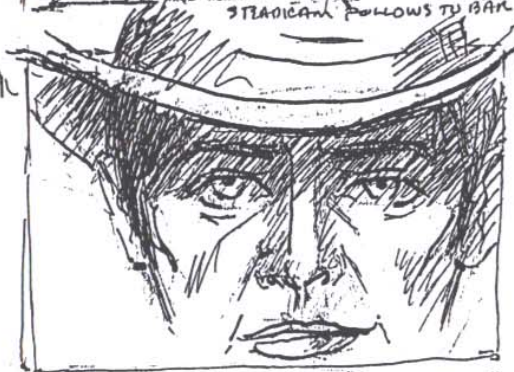
STEADICAM FOLLOWS TO BAR



MID. C.U. PATRONS



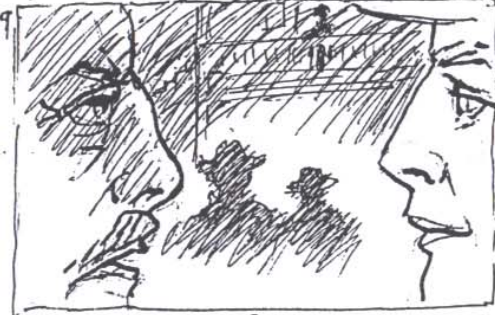
C.U. BARRENOR - "YSAH?"



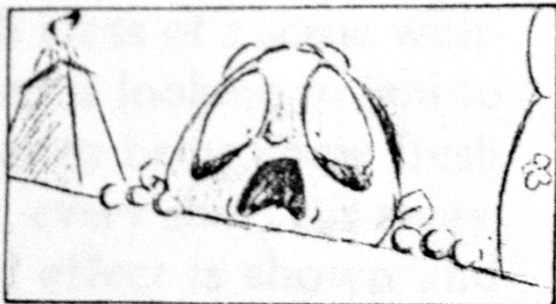
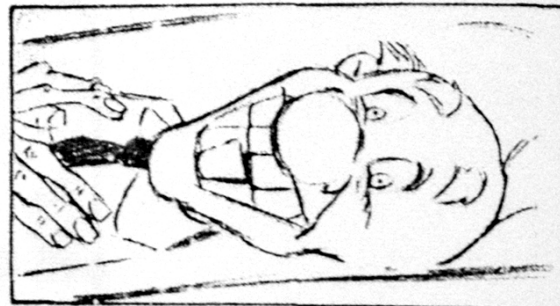
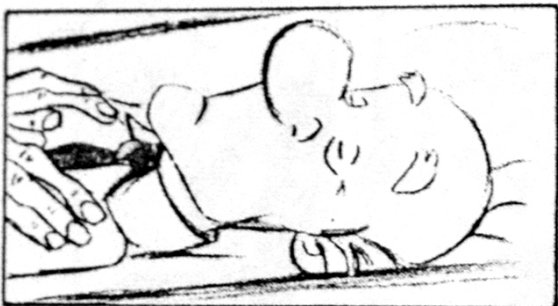
C.U. SHERIFF. "JUST THINKIN"



ZOOM UP TO
"MR. EVIL"



FACEOFF. C.U. BOTH



Project

- Membuat storyboard dengan cerita yang sudah ditentukan
- Sesuaikan gambarnya dengan instruksi pada naskah (sudut pengambilan dan gerakan kamera)
- Gunakan kertas gambar A3 dan alat gambar seperti pensil, spidol atau pensil warna
- Dikumpulkan pada waktu studio

Script (naskah)

- Int. dapur – pagi

Di dalam dapur yang berantakan terlihat tumpukan piring dan panci yang belum dibersihkan.

Bill yang baru bangun masuk ke dapur dengan pakaian tidur lalu duduk di meja makan, sambil membuat kopi yang sudah tersedia di atas meja.

Ia minum lalu menaruh gelas di atas meja sambil menikmati kicauan burung di pohon yang ada di depan jendela dapurnya.

tiba-tiba dia terkejut karena tumpukan piring jatuh. Bill yang panik spontan berdiri, tetapi apa daya ia menyenggol meja sehingga gelas kopi yang ada dihadapannya terjatuh

Script (naskah)

- Int.kitchen – pagi
 - 1.est establihing shot
ruang dapur yang berantakan
 2. Cu (close up)
piring dan panci belum di cuci di atas kompor dan tempat cuci piring
 3. Ms (medium shot)
Bill masuk ke dapur dengan menggunakan baju tidur, sambil mengantuk
 4. Cu (close up)
Ada sebuah mug dan teko isi kopi di atas meja makan
 5. LS (long shot)
Bill duduk di meja makan sambil minum kopi
 6. Ms (medium shot)
tumpukan piring mulai berjatuhan
 7. Cu (close up)
Bill terkejut
 8. Ls (long shot)
Bill terbentuk meja makan dan gelasny terguling jatuh
 9. Cu (close up)
Gelas berisi kopi pecah

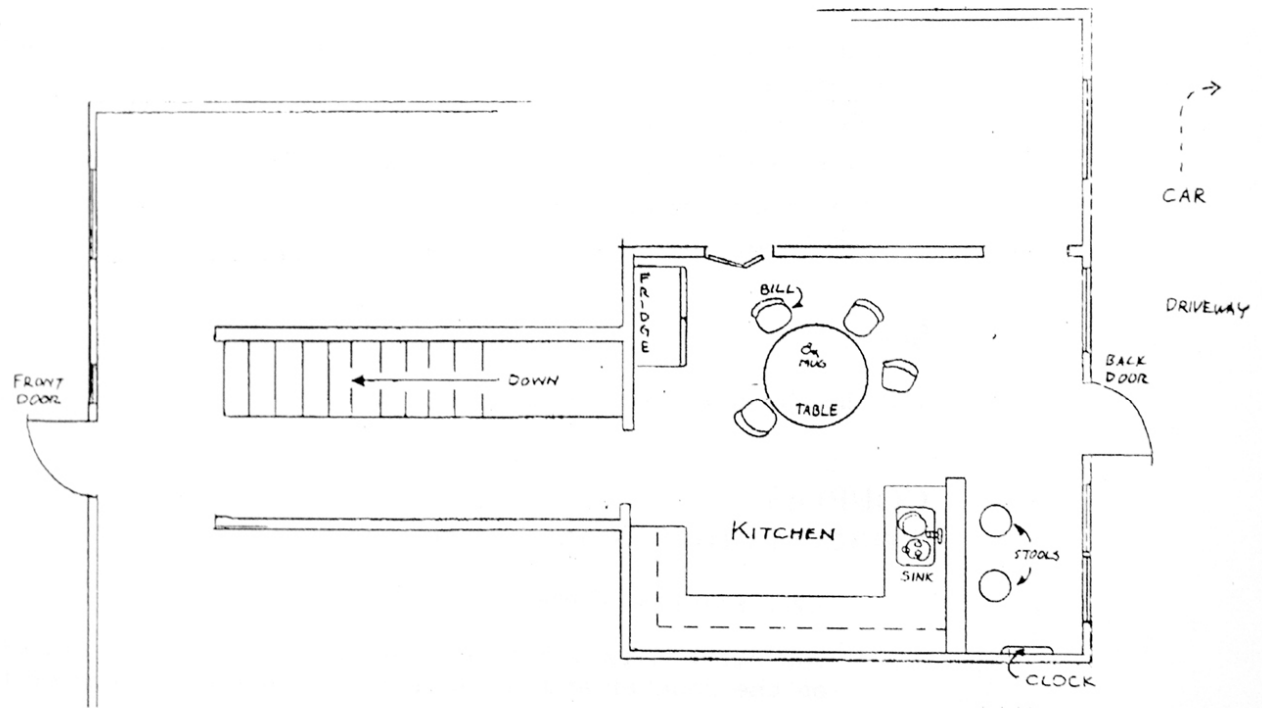


FIGURE 49.1 Kitchen plot plan.