

Nōmen \_\_\_\_\_ Sessiō \_\_\_\_\_ d. \_\_\_\_\_ m. \_\_\_\_\_ an. \_\_\_\_\_  
 Lingua Latīna IV – Creative Ghost Project (SUMMATIVE = quiz)

You have a choice of doing one of three things:

- a very detailed illustration – all illustration of a character or scene
- a very detailed film scenario – all words, explaining how you would film
- a very detailed story board – words and illustrations showing how you would film

You may choose from Pliny’s haunted house story, or either of the Vergil passages (Hector & Creusa). Your work **MUST** include:

- the Latin lines your work is based on. (Art should have it somewhere on the front with the illustration.)

Aim for 6-10 lines of Latin. I MUST SIGN OFF ON YOUR LINES.

Task	70	80	90	100
ILLUSTRATION	Looks like a kid did it in a rush before school. Barely resembles the Latin. Details are ignored. Does not reflect full understanding of the text.			The <b>illustration</b> is beautifully executed and the Latin text is included somewhere on / in the picture. Details in the illustration reflect the Latin accurately. The whole concept reflects deep understanding and consideration of the Latin text.
FILM SCENARIO	Scribbled information shows little thought or understanding about the scene. Barely resembles the Latin. Latin chunks are too big; details are ignored. Does not reflect full understanding of the text.			The <b>film scenario</b> is well-written with the three columns providing the text, the film directions using proper terminology, & support from the Latin. The descriptions of how to film the scene reflect the Latin accurately. The Latin is broken up into meaningful chunks. The whole concept reflects deep understanding and consideration of the Latin text.
STORY BOARD	Looks like a really bad comic strip done in a rush. Barely resembles the Latin. Latin chunks are too big; details are ignored. Does not reflect full understanding of the text.			The <b>story board</b> is sketched out neatly in proper story board format demonstrating thinking in 3D space, and includes the film directions using proper terminology plus support from the Latin beneath each picture. The sketches & descriptions of how to film the scene reflect the Latin accurately. The Latin is broken up into meaningful chunks. The whole concept reflects deep understanding and consideration of the Latin text.

## 5 Tips for More Useful Storyboards

<https://www.videomaker.com/videonews/2014/10/5-tips-for-more-useful-storyboards>

by Nicole LaJeunesse; Wed, 10/22/2014 - 9:45am

Good cinematography starts with a clear cinematic vision, but finding a way to communicate that vision to your cast and crew can be difficult. Even for a crew of one, having a way to plan and keep track of your visual ideas will lead to a smoother and more productive shoot. Storyboarding is one simple though oft-dismissed solution to these common challenges, but how can you make the most out of your time spent at the drawing board?

### 1. Start with Story

Whether the film you're producing is narrative, documentary, experimental or something else, storyboarding starts with — you guessed it — story. Even non-narrative films will have some sort of conflict or story arc outlined in the script or treatment. Before you sit down to draw, start with a few basic questions: What and who is this story about? Where and when does it take place? What is the intended overall feel and look of the film? Spending time annotating the script, creating a shot list and practicing with a few preliminary sketches will help your finished storyboards feel more focused and cohesive, ultimately leading to a more polished final cut.

### 2. Keep it Simple

Sure, you're an artist, but you work in video, not figure drawing. We can't all hire professional storyboard artists, but before you get overwhelmed, remember: Keep it simple. There's nothing wrong with stick figures if they can communicate your idea clearly to those who need to understand it. The consistent use of simple symbols, along with a legend for reference, can be just as effective as full-color works of art. If you are pressed for time, consider storyboarding only the most visually complex sequences, but be diligent in prioritizing which sequences require the most planning.

### 3. Be Specific

Since you're going to spend time sitting at a desk with a pencil in hand rather than out in the field with a camera, you might as well make it worthwhile. A few vague drawings meant to encapsulate your entire cinematic vision won't be much help in communicating with your DP. Instead, spend time in pre-production drawing out those specific camera angles and compositions on which your story depends. Use written descriptions where needed, and make sure to include all the visual information members of your crew will need to do their jobs. This will ensure everyone is ready when the time comes to shoot, saving you time, money and anxiety during production.

### 4. Think in 3-D Space

The frame may be 2-D, but your subjects are moving through three-dimensional space. As you are planning your shots, think spatially, taking into consideration not only the movement, composition and perspective of each shot, but also the spatial connections between shots in each scene. If you have access to the locations or sets in advance, snap a few stills to reference as you

think about character blocking and camera movement. The camera plays a vital role in building the space your characters will inhabit. Take time in pre-production to make it seamless.

## **5. Bring it With You**

Okay. You've devoted hours in pre-production to making a comprehensive storyboard covering your entire script — or at least the most visually complex portions of it — now bring it with you to your shoot. Your drawings won't be useful to anyone if they are sitting on your desk or in your camera bag. On set, you and your crew should be checking them constantly to ensure both proper coverage and adherence to the original vision. Pass out copies to your crew for them to mark up and reference as needed —and take lots of notes. These will be useful in post-production.

## **Conclusion**

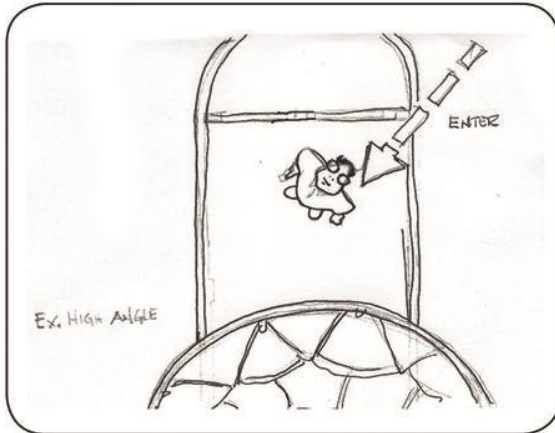
Storyboarding is often considered one of the most tedious tasks in pre-production. Though dreaded by many less skilled with a pencil and paper, effective storyboarding makes it easier to share your cinematic vision with the people who will help you achieve it and can save you time and money in the long run. If you start to groan at the thought of sketching out that next scene, remember this: The most value tools in any production are planning and communication — so get drawing!

### SHOT 23



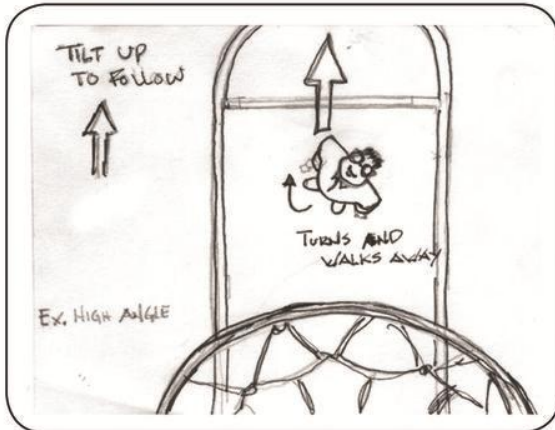
**LONG SHOT:** Billy walks out of door of office, throws hands into air and  
**SOT** shouts "YEAH" with glee!  
*Maybe does a "Victory Dance" and pulls a lottery ticket out of his pocket.*  
**SOT: ANNOUNCER VO:** "The California State Lottery..."

### SHOT 24



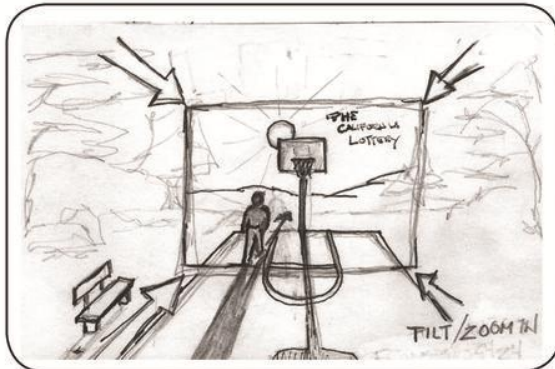
**WIDE SHOT:** Billy walks into the scene and tosses the wadded up report into the basketball net, While holding a Lottery Ticket in other hand.  
**SOT: ANNOUNCER:** "...current jackpot now more than 25-million dollars..."

### SHOT 25



**CU:** BILLY LOOKS UP through the basketball net then walks away.  
**GRFX:** "California State Lottery.. Play to win."  
**ANNOUNCER VOICE OVER:** Play to Win!"

### SHOT 26



**LONG SHOT:** Billy walks off into sunset. *Hold long shot to cover VO.*  
**ANNOUNCER VOICE OVER:** [Extremely fast]  
 "The California State lottery is a legal gambling opportunity. The California State Lottery holds no responsibility for players with gambling addictions... "The California State Lottery recognizes those players have a better chance of being hit by lightning than winning the jackpot..."  
 "The California State Lottery holds no responsibility for loss of home or possessions of addicted players and acknowledges that investing that money in an IRA will give you a better chance of retirement than the Lottery. Please gamble responsibly." **FADE TO BLACK**  
**[FADE Billy UP OVER VIDEO your choice of how to make credits]**