Wednesday, November 18 · Coursebook §6.3, p. 153

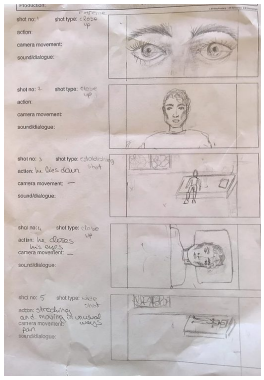
Scriptwriting and Storyboarding

Develop the recorded, teacher-checked blog proposal and initial research across shots, sound, duration and titles. Further research may change the plan. Use the review to choose Friday's test and keep the result for the pitch.

Name _____ Date _____

"It is important to visualise your production before you start to film."

Marshall, Naisbett and Stoklosa · printed p. 153



Cambridge candidate storyboard example · inspect the existing frame labels.

Whose reaction do you draw?

In *Little Miss Sunshine*, Richard talks about pageant bodies. Olive offers away her ice cream, then takes a bite. Sketch two possible framings. Label the shot size and angle. Explain what staying with Richard or cutting to Olive's reaction lets the audience see, hear and infer. Arndt, diner scene, PDF pp. 29–31.

A · Stay with Richard	B · Cut to Olive

Script, credit and shot

Bring the checked working proposal, Monday's initial opening study, notes and provisional choice. Use p. 153 and Activity 3.17, pp. 80–81. Mark the action, credit, shot size, angle, sound and duration in your own frame. Explain how the framing, angle, reaction or dialogue gives the viewer information about the character. State what you intend the viewer to infer.

The review

Use the existing graded Storyboard Review sheet. Give the maker a copy and submit the reviewer's sheet by Thursday at 08:00.

One frame on location

Name _____ Date _____

What the grandfather hears

In *Everything Everywhere All at Once*, Joy introduces Becky. Evelyn tells Gong Gong that Becky is a friend. What can we infer from Joy's reaction? Predict what your own actor's reaction will let a viewer understand. Daniels, PDF p. 14.

Casting and location

State who is available, where you can work and one practical risk or sound problem.

The filmed shot

Record at least one of your own planned shots. Show it once before explaining it. Write down the viewer's words and the detail they noticed.

Production revision

Compare the viewer's words with Wednesday's prediction. Keep the research reference, plan and test result together for the November 25 pitch. Identify the representation the viewer inferred and the detail they noticed. Does it match your intention? Revise one framing, sound or performance choice to communicate your intention more clearly. Save the earlier frame, the revision and your reason for the C1 reflection.

For November 23: read pp. 121–122. Bring one audience defined by place and one by interest.