

STORY ARC

The story arc is the FOUNDATION for all traditional narrative in western civilization. It can be applied to all literary, film, and theater devices. Once you understand this basic structure, you can proceed to deviate and deconstruct a new form of story telling.

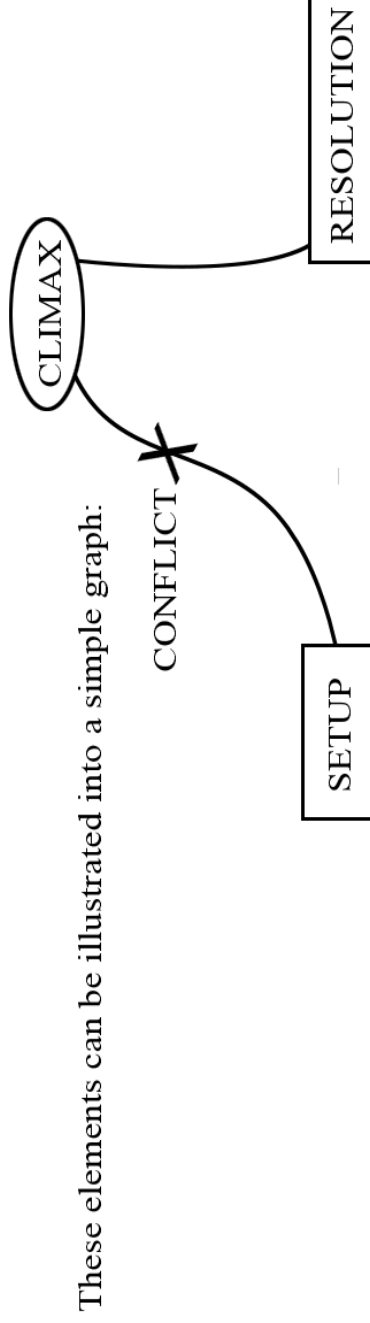
The Story arc is broken into 4 elements:

SETUP: What is your Main Character's goal?

CONFLICT: What is preventing your character from achieving their goal?

CLIMAX: The Pinnacle. A point of no return. An emotional exclamation mark.

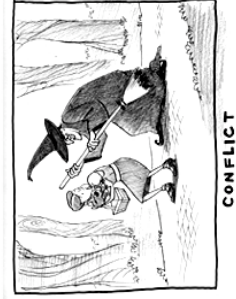
RESOLUTION: Does your character achieve their goal?



EXAMPLE: The Wizard of OZ is a rich and compelling story, but it can be broken down into a simple story arc:



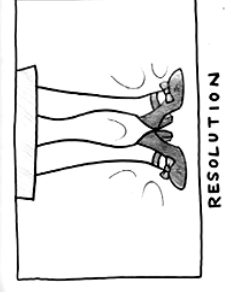
Dorothy ends up in Oz and wants to go back home.



The Wicked Witch is her barrier.



Dorothy kills the Witch with water.

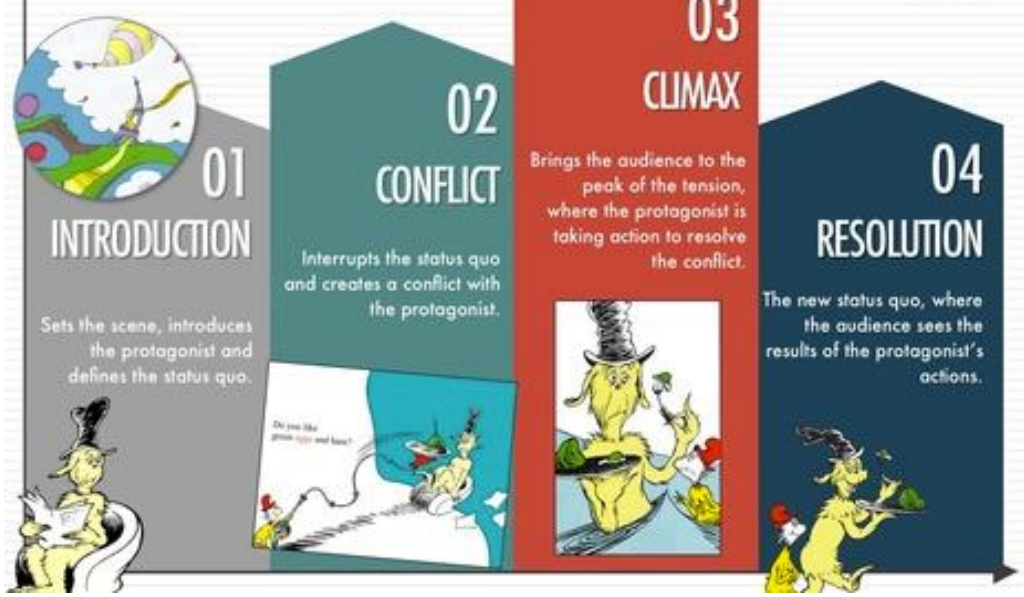


She clicks her heels three times and goes home.

REMEMBER: These are one sentence descriptions! Your story arc should be short and to the point. You should be able to break down any idea into these 4 elements.

THE STORY ARC

Every story ever told follows the same structure. Each stage takes the audience to different levels of tension and drama to keep them engaged, and ultimately results in a win for the hero.



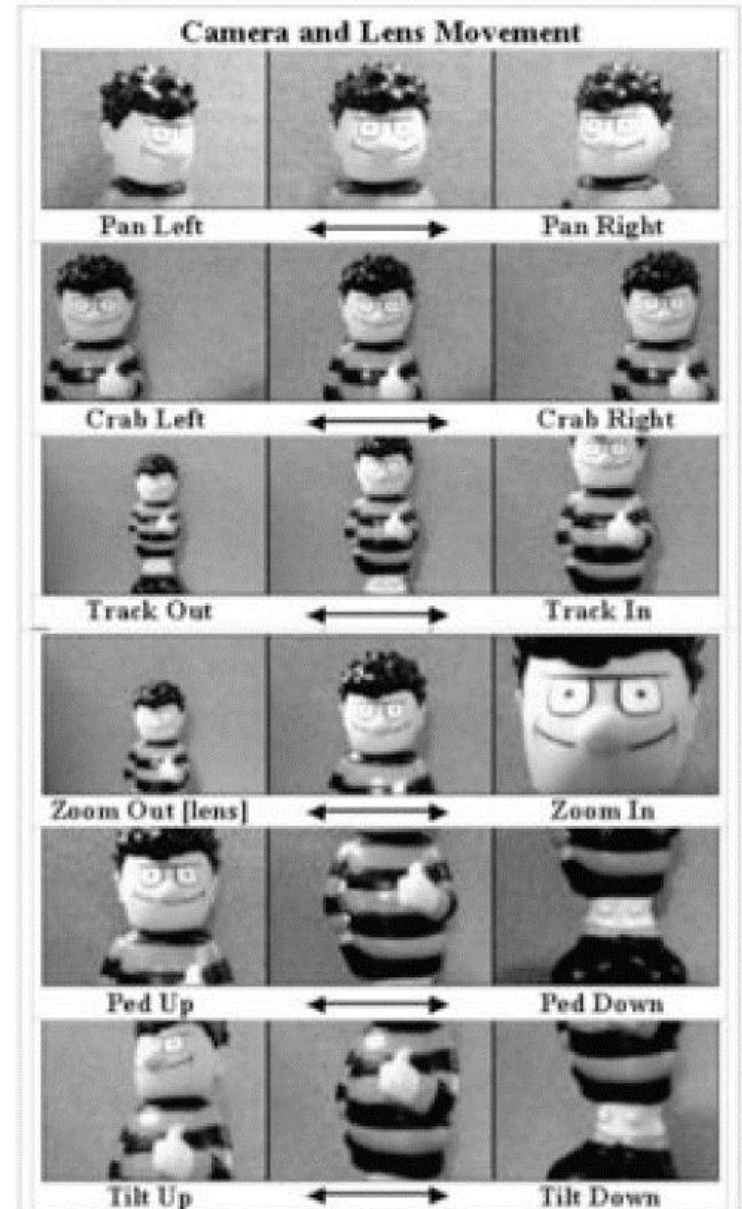
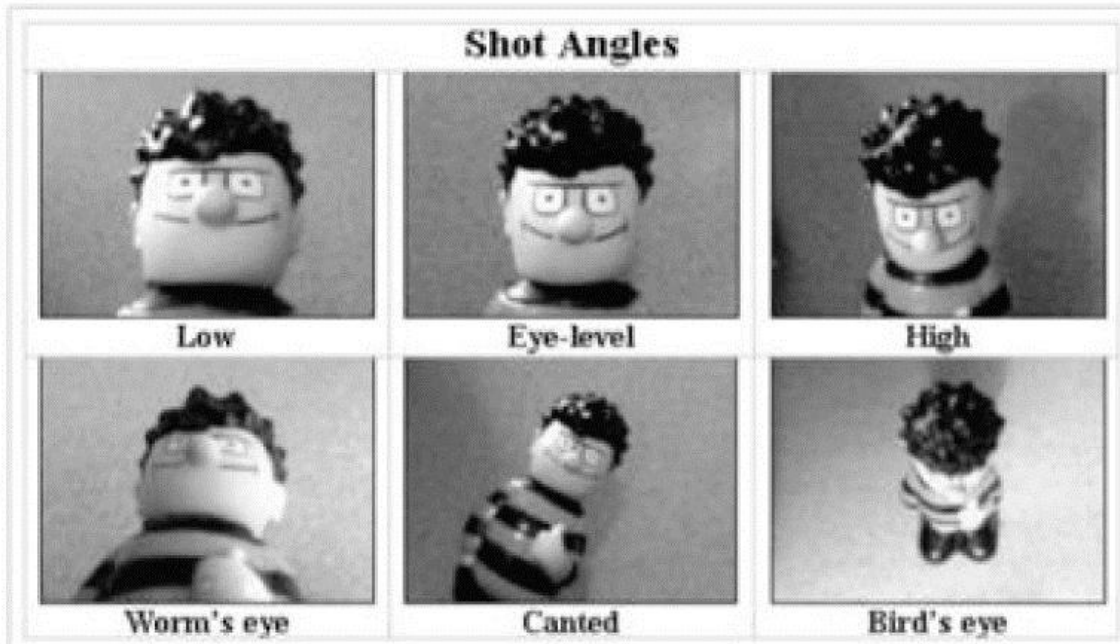
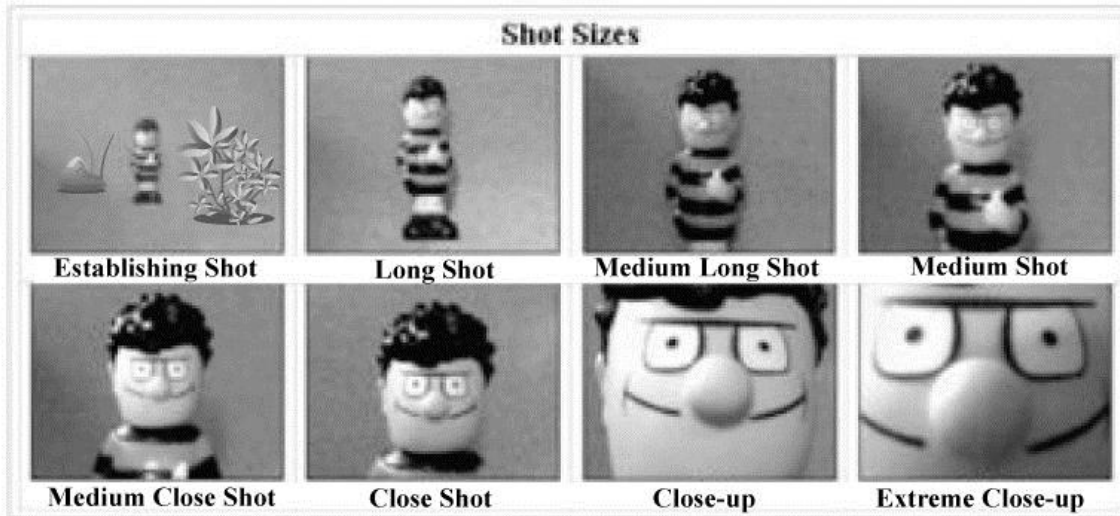
Four empty rounded rectangular boxes for student notes, corresponding to the four stages of the story arc.

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Camera Shots, Angles and Movement



STORYBOARD CHEAT SHEET

TYPES OF SHOTS



EXTREME WIDE or
ESTABLISHING SHOT



LONG / FAR
WS



FULL
FS



MEDIUM
MS



CLOSE
CU



EXTREME CLOSE
ECU

ANGLES - BASIC



STRAIGHT ON



UP SHOT



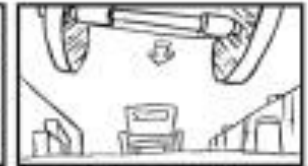
DOWN SHOT



WORM'S EYE VIEW



BIRD'S EYE VIEW



OVER CAMERA

ANGLES - VARIOUS



OTS (over the shoulder)



UP SHOT / 2 SHOT
short character in FG



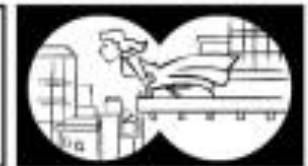
UP SHOT / 2 SHOT
same character size



DOWN SHOT / 2 SHOT
large person in FG



VIEW THROUGH OL



VIEW THROUGH
(BINOCULAR MASK)



OTS - 2 SHOT



OTS - 3 SHOT



LOW ANGLE / 2 SHOT



POV SHOT
(POINT OF VIEW)



GROUP SHOT



FRAMING WITH OLs
(OVERLAYS)



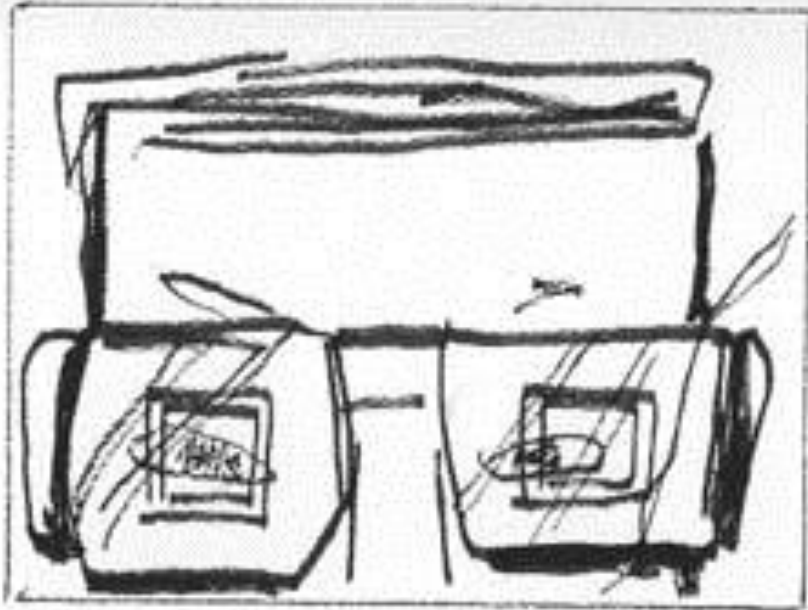
Upshots place the viewer beneath the focus and downshots place the viewer above, physically and psychologically. These shots add variety and drama to the sequence. Shot 1 - medium long shot, cut to Shot 2 - downshot (POV), which sets up the upshot (POV).



TILT / DUTCH ANGLE
Used when weird, unstable, impressionistic, spooky, or other novel views are needed.



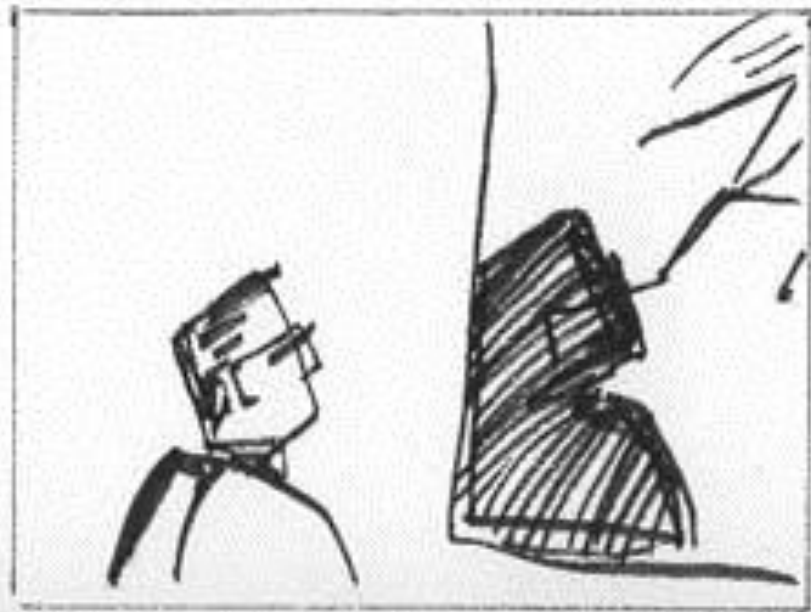
DUTCH ROLL
Twist in to a tilt to over-dramatize a reaction.



5.1



5.2



5.3



6.1

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- **Start by reducing your story to its bare bones.** This is similar to an outline. In the fewest words possible, tell the essence of the story - beginning, middle or crisis, solution and climax, and ending.
- **Then, see the story in your mind, or create a storyboard,** so you have the important visual images that you want your listeners to see.
- **In as few words** - but important words - tell your story. I like to make an audio tape. Then, ask yourself, what should I add to make this story come to life and be more exciting? What can I take away that is unnecessary and/or distracting?
- **When you start telling it to a group,** watch for squirming, rustling and whispering. This is a clue that your story needs to be simplified for strength and enchantment.
- **Remember, it takes many tellings** of a story before you will be happy and comfortable with it.