



Università Cattolica  
Storytelling  
11 maggio 2016

#10

Lo Storyboard



# Agenda della lezione

h15:30-16 Ospite: Luca Mattiucci, responsabile sezione Sociale del *Corriere della Sera*

h16-16:45 Lo storyboard

16:45-17:15 Ospiti: Lucrezia Pascale, Giuseppe Gurrado, Pietro Nicola Coletta, *Scatto Italiano*

17:15-18 Workshop: lo storyboard



Ospite  
LUCA MATTIUCCI  
*Corriere della Sera*



# Lo storyboard



75 sequenze del primo storyboard realizzato  
(Webb Smith, 1927)



Lo storyboard non è usato  
soltanto per disegnare i  
climax di ogni sequenza,  
ma per *riscrivere la storia*  
(story re-boarding)



Ogni unità narrativa dello storyboard contiene gli elementi minimi che veicolano *contenuto* ed *emozione*



La mancanza delle  
relazioni tra unità narrative  
costringe l'interprete a  
tessere il filo di senso con  
*l'immaginazione*





# Creating the film before the camera even rolls

He cuts the film before the first frame is exposed, sketching shots in detail. For Hitchcock, once the storyboards are done, the film is finished

Unlike other directors who would shoot a sequence different ways and decide which shot to use in the editing room, Hitchcock invariably walked on the set knowing basically what he wanted. For *THE BIRDS*, every sequence that required special effects, opticals, birds or special camera moves was pre-planned and storyboarded in detail. Hitchcock and art director Robert Boyle would sit down with the script and break down each of the sequences involved. The director would verbalize how he envisioned the scene—shot for shot—and Boyle would make quick charcoal sketches, or "scribbles," as he termed them. Hitchcock, himself an artist, would occasionally take his own piece of paper and create his own "scribbles" if Boyle wasn't quite drawing what Hitchcock wanted.

First came the "key sketch," a detailed illustration which set the general mood of the scene, and established the lighting, time of day and color. Next came sketches for "form" and "angle," which were concerned with image size and camera placement.

Boyle's roughs were then turned over to Harold Michaelson (now a major art director in his own right whose credits include *STAR TREK—THE MOTION PICTURE*), who actually drew the final storyboards for Hitchcock's approval. Michaelson would occasionally consult Boyle on changes he felt would improve the shot and add them into the finished panels for Hitchcock's approval.

Sequences were often storyboarded more than once to get the feel Hitchcock was after, but when the director was finally satisfied, the drawings became the blueprints for the film. All that remained, Hitchcock liked to say, was the technical process of transferring the storyboards to celluloid.

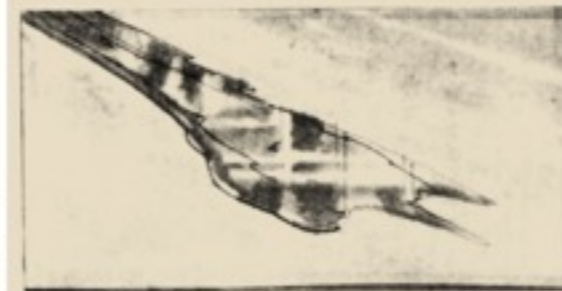
In the sequence shown at right (the beginning of the mass attack on Bodega Bay that ends with the famous "balloon" shot of the town in flames), it can be seen how the drawings were used as a guide: the gull knocking out the gas station attendant, the gas flowing down the street, cries of alarm from Melanie Daniels and the unfortunate fellow with the matches.



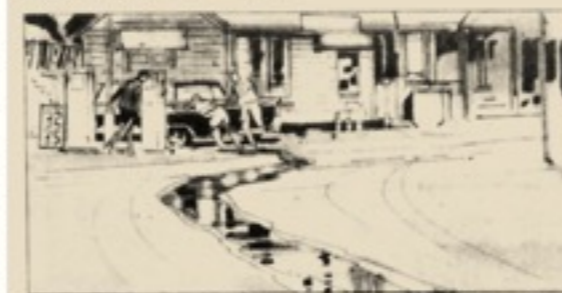
475- GROUP AT WINDOW



476- GULL HIT ATTENDANT



479- CLOSE SHOT - GASOLINE



481- PAN BACK TO STATION



482- MELANIE TURNS BACK TO CAR PARK



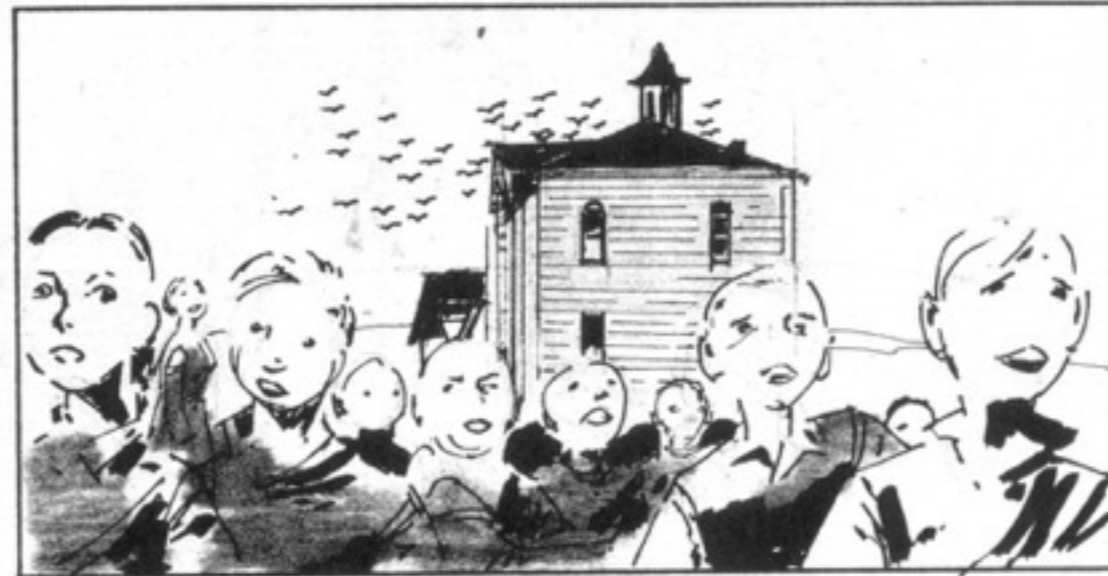
483- MAN LIGHTING CIGAR - MELANIE'S V.P.







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Art - 12





Ospiti

LUCREZIA PASCALE, GIUSEPPE GUARDO, PIETRO NICOLA COLETTA

Scatto Italiano



# Workshop:

*Lo storyboard*

Disegna lo storyboard  
della tua storia