

# Documentary Video Boot Camp

## Assignments

### Assignment 1

#### Document a process and/or observe a person

In this assignment you are to work in small teams to observe a process or a person. Work fast to find your subject, it's more important to spend time observing, the actual topic is not critical. It can be a student, someone who works at MassArt, or someone you meet on the street in the area. Always be straightforward when people ask what you what you're doing. Think in terms of establishing context and covering an activity from more than one camera position. Cut for temporal compression in the camera. You are working on a fixed-time basis, so work quickly and diligently and be back in the classroom at the agreed upon time. The goal of this (and all of the other assignments this week) is to be as creative and expressive as you can within the limitations of time and resources. Think lightness, you are sketching, not creating a finished project. Reflect on what you choose to frame, and why you think you chose it. Record a series of shots (not too short but not too long). Select your shots carefully, don't let the camera run and run.

### Assignment 2

#### Conduct an interview

In this assignment your challenge is to find someone on campus or the immediate area of campus who you can interview and then conduct an on camera interview. The interview should be informal and conversational. Ask two or three questions (a minimum of one per member of the group). Take turns with the camera, everyone should do some shooting. When other team members are shooting, watch what they are doing closely. Don't hesitate to offer suggestions or ask questions as you work. Make sure to shoot B-roll in order to establish your interviewee and/or the context for the interview. Make sure to get an on-camera release including the complete (letter by letter) spelling of the person's name and any additional information you might consider relevant.

### Assignment 3

#### Shoot a micro-documentary

In this assignment you are to work in small teams to conceive, pitch, plan, and shoot a sequence, or micro-documentary, which should include at least one

interview (formal or informal) and some observational footage. The assignment involves four fixed-time phases. The idea is to be as creative and expressive as you can within the limitations of time and resources. It's just as critical to work within the allotted time frames as it is to be creative in the execution of this assignment. Time is of the essence.

#### 1. Conceive

12:00 P.M. to 1:00 P.M.

Over lunch, your group will come up with an idea and start figuring out how to shoot it in the afternoon. Make sure to schedule time with your subject or subjects for shooting in the afternoon, you will be on an ultra tight schedule.

#### 2. Pitch

1:00 P.M. to 2:00 P.M. (10 MINUTES PER GROUP)

Each group will pitch their project to the class. Express your idea in one or two short sentences (the elevator pitch), explain what the audience will take away from the piece, explain what resources you need, what are the possible pitfalls, and why you are uniquely qualified to make this documentary.

#### 3. Plan

2:00 P.M. to 3:00 P.M.

Take time to get your gear together, make a shot list, confirm any interviews you may have scheduled for the afternoon, make sure you have the camera set up properly, start with a fresh blank tape (roll 30 seconds of black at the start), fully charged batteries, and everything is working as expected.

#### 4. Shoot

3:00 P.M. to 4:30 P.M.

Shoot your project. Remember the goal is to create a short sequence of shots that tells a story or expresses in a creative manner your observations about something in the real world. Shoot alternative angles, illustrate with images. Improvise and explore. Have fun. Be open to opportunities in the form of unexpected twists and turns. Avoid time-code breaks using the techniques discussed in class. It will make capture much easier. Recall our discussion about composition, angle changes, etc.

## Notes

All MassArt gear must be returned to South 305 by 5:00 P.M. We will capture and edit starting on Thursday afternoon.

While you're shooting, the the Teaching Assistant and Instructor will be available for consultation and assistance.

Shoot 60i or 24p standard on the DVX100b. Consult with me to make sure you have camera set up properly.

If you are using your own camera, please note that Final Cut Express only supports DV, HDV, and AVCHD codecs, so make sure you are shooting with one of these codecs.

You may work with a 4:3 or 16:9 aspect ratio. If you are using multiple cameras, please make sure they are all shooting the same format or at least the same aspect ratio. You will need to either use your own tape or use the tail end of one of the tapes we've been using in class. You may purchase a new miniDV tape from the bookstore.

## Assignment 4

### Edit a micro-documentary

In this assignment you will work with your team to edit the footage you shot for assignment 3. The basic steps are to first capture the footage. If you shot with multiple cameras, capture the footage from each camera on a separate workstation and I will show you how to merge your footage later. At the the end of the capture (and merge if you have multiple cameras) phase you will end up with each person in the group with an identical copy of media on the **Media** volume on your editing workstation.

Presentations on editing technique will be very brief, however, if you get stuck or want to know how to do something specific, ask me. This part of the course is designed to provide a abbreviated introduction to editing along with "just in time learning" of the Final Cut Express features you need to complete this assignment. Please read over step by step the "A Brief Introduction to Editing with Final Cut Express" handout to get familiar with Final Cut Express. This document is a rough draft, so please, I would appreciate your comments and suggestions.

## 1. Capture & Plan

Thursday, 1:30 P.M. to 3:30 P.M.

Groups will capture their footage and review it. While watching the footage, think about how you might organize what you have. You might cluster footage in terms of themes. The goal is to understand what you have to work with.

## 2. Screening & Critique of Rushes

Thursday, 3:30 P.M. to 4:30 P.M.

Each group will share with the class highlights of their best footage and discuss their shooting experience. Think of this as the funders of your documentary visiting you in the editing room.

## 3. Editing Lab (Optional)

Thursday, 5:00 P.M. to 9:00 P.M.

Get a head start on your editing, or get extra help with editing with Final Cut Express. Highly recommended.

## 4. Rough Cut

Friday, 9:00 A.M. to 11:45 P.M.

Each student will cut together a rough cut of their piece. Collaborate with your team members. The technical goal for this phase is to develop familiarity with basic editing activities. Setting in and out points. Placing clips in the timeline. Trimming clips. Separating video from audio. Cutting clips with the razor blade. Understanding the difference between Insert and Overwrite edits. Video and audio tracks. Panning audio.

## 5. Fine Cut

Friday, 12:45 P.M. to 3:14 P.M.

Team members will review each others rough cuts and discuss how to merge their ideas into a single fine cut. You can share project files, and drag and drop edited clusters of clips from one sequence to another in Final Cut. If you have not figured this out, let Gretchen or David know and they will show you one on one. Don't forget to allow at least 20 minutes to export your edit master to the instructors external FireWire drive for screening on the instructor's workstation. Screening and critique has to start at 3:15 P.M. sharp!

## 6. Screening & Critique of Projects

Friday, 3:15 P.M. to 4:30 P.M.

Each team will screen their project followed by a critique.