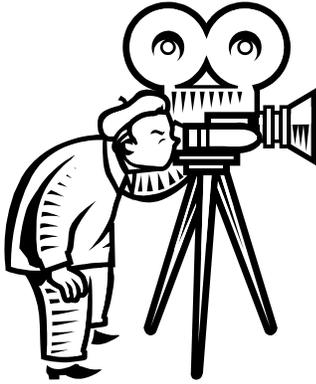


## News Magazine Video



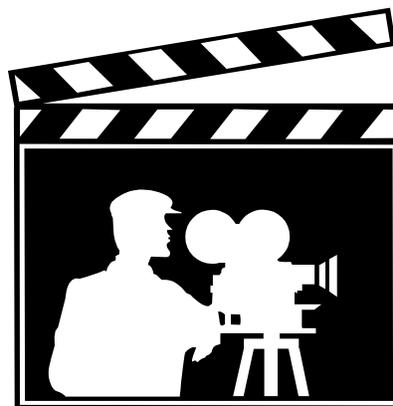
Your group has chosen to write, film, and produce a 10-15 minute news magazine video that demonstrates what all of you have learned this semester about your Junior Research Question. Your show must contain at least 3 distinct segments which reflect a diversity of opinions and perspectives on the issue.

Watch several news magazine shows while you are working on your project. Notice how the show begins, music and lighting details, how the director cuts away to each segment, what the set looks like, etc. Watch carefully to see how the interviews are filmed. Does the cameraman use close-up shots of their faces the whole time? How often does the camera switch from the correspondent to the person being interviewed?

You will need to come up with a name for your show and include people's names and roles as credits on your finished video. The video editing software has several templates for the title and credits. The program also allows you several options for cutting from one scene to another.

Read this packet of information carefully. It contains instructions, checklists, worksheets, rubrics, etc. that you need to be successful.

Good luck! We look forward to viewing your show in class between May 19-24.



## Video Pre-Production Plan Rubric

**The team has submitted a realistic and high quality plan using the planning worksheet to develop ideas for a video documentary.**

	4	The plan takes into consideration the target audience and clearly describes the focus topic; the idea seems “do-able” for the length requirements of the video.
	3	The plan takes into consideration the target audience and clearly describes the focus topic; the idea seems either too big or not big enough for the length requirements of the video.
	2	Some elements of the plan are missing.
	1	The plan is not coherent, difficult to understand, or missing important elements.

**The team has submitted ten important facts about the topic and at least five different opinions about the topic.**

	4	Facts and opinions will give viewers an “aha” feeling when they view the documentary.
	3	Facts and opinions are adequate but not surprising or powerful.
	2	Facts and opinions do not seem clearly related to your topic or concept.
	1	Missing elements are evident.

**The team has created an organizational plan that identifies production roles for team members and identifies a basic timetable.**

	4	Organizational plan contains all elements and seems “do-able.”
	3	Organizational plan contains all elements but seems too ambitious or not ambitious enough.
	2	Most elements of the organizational plan are fine but some elements are missing.
	1	Organizational plan does not include a timeline or is missing descriptions of the roles of all team members.

Comments:

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Grade: \_\_\_\_\_

## **News Magazine Video Pre-Production Checklist**

**Brainstorm with your team members about the News Magazine Video and identify the best ideas.**

- Make a list of at least three different opinions that you discovered about your issue.
- Make a list of at least ten important facts about your topic.
- Remember to consult your research logs for information from your research and interviews.
- Think of at least three segments you can include in your show. For instance, will you include a movie review in your show about one of the movies your group watched? Will you interview one of the characters in your short story? Will you tape an interview with a community person or fellow students?
- You must follow the basic structure of the project, but you can still be creative!
- Select your best ideas and use the attached Planning Worksheet to develop your ideas.

**Create a preliminary organizational plan to determine which team members are responsible for production tasks.**

- Assign team members to specific production roles and have each person develop a “to do” list for gathering video footage and videotaping interviews. Some production roles include:
  - Camera person
  - Production assistant that will coordinate lighting, props, etc.
  - 3 writer/storyboard people (one for each of the segments)
  - Correspondents, Reporters, Guests to be interviewed
  - Video Editors—do NOT leave this role to one person; it requires a team effort
- Create an organizational plan by reviewing and revising the individual “to do” lists and develop a timetable for each task.

**Assignment:** Write out and turn in a pre-production plan for your video that includes your plan, the planning worksheet, and your storyboards. Staple the Pre-Production Rubric on top.

## VIDEO PLANNING WORKSHEET

**Instructions:** Working as a team, complete the table with specific information in order to plan your show.

Team Names: \_\_\_\_\_

Research Question: \_\_\_\_\_

TOPIC	ANSWERS
What is the focus of your show?	
What do you want viewers to know/believe after watching the show?	
List people that will be interviewed for the show	
Describe what your studio set will look like and what type of lighting you will use	
What will be the tone of the show?	
What music will you use?	
What creative ideas will you try?	
List the segments you will include in the show	
List group members and their production roles (see checklist)	

## Story Board Directions

**Assignment:** Working together, create a storyboard that illustrates each segment of your show (3 segments=3storyboards).

### Some Tips for this project:

- Different means can used to convey or play what happens in your storyboard. You must consider how each segment can best be filmed.
- Ask your self the following questions:  
What is the primary dramatic event? How can this be shown cinematically?  
How are important details about the story and characters conveyed through film technique?  
How would you describe what the camera will record? Does the action need to be fast paced or slow?  
From whose point of view will the scene recorded? Should the lighting bright or dim? Are the characters most important or is the setting equally important?  
How will the camera move – pan, zoom? What do these camera movements add to the scene?

### Tips for producing storyboards:

1. **Keep the area you have to draw small.** It allows you to draw much faster. The pictures become more like doodles than works of art. Remember the point is to get an idea of how things will look on screen.
2. **Copy up a set of storyboard sheets** so you don't have to spend all night drawing screen boxes. **Download a storyboard sheet.** <<http://www.exposure.co.uk/eejit/storybd/index.html>>
3. **Sketch in pencil** so you can make changes easily, and then ink in for photocopying. Feel free to use any medium you are happy with - professional storyboard artists use everything from magic markers to charcoal.
4. **Scribble down short notes** about what's happening in shot (e.g... BOB enters) what characters are saying ("Is this it? Is this how...") or sound effects (Roll of THUNDER).
5. An **overhead plan view** of the location of the camera, actors and light can be helpful if you know the location you are going to be working on.
6. **Number your shots** so that they can be quickly referred to on the shot list and during editing.

**Drawing storyboards** is an excellent way to keep motivated, to stay organized and to let everyone else know what should happen in the shot.

**Storyboards aren't there to constrain you.** Just like the script, they are there to back you up during shooting. If everything starts flowing on set, let it happen. In the real situation you may see a new angle - go ahead, shoot it. Get the shots you need by checking your storyboard and give yourself the time and freedom to experiment.

(From the Complete Eejit's Guide to Filmmaking at <<http://www.exposure.co.uk/eejit/storybd/index.html>>)

## **Helpful Film Terms from the *Complete Eejit's Guide to Filmmaking***

**Shots:** EXTREME CLOSE-UP (ECU): Emphasizes a portion of the face, a small detail.

CLOSE-UP (CU): Close-up (often of a face). Draws attention to detail, especially facial reaction.

MEDIUM CLOSE-UP (MCU): Figure framed from the chest up.

MEDIUM SHOT (MS): Figure framed from the waist up.

LONG SHOT: Also known as 'establishing shot'. Indicates the environment and places the human figure in a setting.

**Angles:** LOW ANGLE SHOT: Camera positioned low, looking up. Emphasizes the size of the object in frame.

HIGH ANGLE SHOT: Camera positioned high, looking down. Emphasizes the vulnerability of the object or person in focus.

WIDE ANGLE SHOT: Special lens gives wide angle view - gives context or setting of action.

SUBJECTIVE/POINT OF VIEW SHOT: A shot from the perspective of a character i.e.; seeing it through their eyes.

**Movement:** STATIC: The subject remains in relatively the same position.

ZOOM: A smooth change in focal length to make the objects in the frame appear to come closer or recede. The camera does not move.

PAN: Camera swivels slowly, giving a sweeping view of a wide area.

HEAD ON: Subject moves towards the camera, this involves the audience.

TAIL AWAY: Subject walks away from camera, often a final shot.

PULL BACK TRACK: Camera moves back from an object first seen in close-up. It places the object in context and is sometimes used as a surprise technique.

FREEZE FRAME: All movement on screen stops - action is frozen.

**Special Purpose Shots:** CUT: Abrupt end to a shot. One shot is instantly replaced on screen by another. This is sometimes used to emphasize a change in mood or to point to a contrast.

CROSS-CUTTING: Cutting back and forth between two scenes to create the impression that they are happening at the same time. Again, this is often used to point to a contrast.

RE-ESTABLISHING SHOT: Usually a long shot, it shows the audience the whole scene once again slowly.

FADE: image slowly fades from the screen, usually to black.

DISSOLVE: As one image fades out, another fades in. The two images will be mixed together for a time.

**Camera Adjustment:** SHALLOW FOCUS: Focus is clear in only one plane; the rest of the image is blurred.

DEEP FOCUS: All areas from foreground to background are in focus.

### **Other Terms**

FRAME: A single image; 24 projected frames per second create the illusion of movement

MIS EN SCENE: The composition, the placement of objects within the frame, the setting, the lighting, what is happening.

SHOT OR TAKE: The footage taken by one camera without interruption.

SCENE: A segment of film in which the narrative takes place in a single space and time.

SEQUENCE: A segment of film involving a complete stretch of action.

SOUND EFFECTS (SFX): Sound effects - noises other than the spoken voice.

VOICE OVER / VOICE OFF: A voice is heard but the person speaking is not on screen or does not appear to be talking. May be an unseen narrator or a character's thoughts.

GRAPHICS: Lettering or drawing by artists e.g. for credits.

### **SOUND**

Background Noise - This creates the atmosphere in a scene, for example the sound of intercoms, a lot of people talking and planes taking off will give the impression of an airport.

Background Music - This usually ties in with the action. It can be used to let the audience know what is about to happen or to affect their emotions. The music heard at the start of a film sets the tone for the whole film and is sometimes repeated at important times throughout. Choose music which creates the effect you want: loud, rhythmic and fast - supports violent or rapid action; soft, melodic, use of harmony – romantic; sudden and discordant, use of brass and percussion – humorous; rising melody, discordant - builds tension; electronic, synthesized - sci – fi.

### **LIGHTING**

Natural Light - The best shots are made with light to one side of the subject. This avoids heavy shadowing, little shadowing (which creates a flat appearance) and squinting. Shadowy outdoor areas create dark pictures.

Key/Modeling Light - Towards the subjects face at eye level. Gives the effect of natural shadows.

Fill Light - This is a lower powered light nearer to the camera. It softens the key light so that the shadows are not so dark.

Back Light - A light high up behind the subject creates a halo effect and gives depth to the scene. A stronger, lower backlight gives a silhouette effect

(From the Complete Eejit's Guide to Filmmaking at <<http://www.exposure.co.uk/eejit/storybd/index.html>>)



## News Magazine Video Production Checklist

**In this phase of production, your team is involved in planning, scheduling and conducting videotaped interviews and collecting video and photographic images relevant to the production's concept and theme.**

**Assignment:** Use the steps below to contact and interview the sources for your show and to shoot all the footage you'll need.

### **Contact your interview sources and set up a specific time, date, and location for shooting.**

- Prepare a telephone script that contains all the information about the topic, purpose and content of the show, including an identification of the target audience for the program.
- Contact your sources and explain why you selected them, using persuasion to help them agree to participate.
- Select appropriate locations for the interviews. They will look best if you can shoot them in a location that fits the topic, but consider factors like sound quality and transportation in selecting a location.

### **Develop a specific list of questions and interview each subject.**

- Write questions that will yield a stand-alone answer that won't require the viewers to hear the question to understand it.
- Put easy questions first and harder questions at the end. Help the interview source to be comfortable and use the Video Interviewing Strategies handout in planning the composition of your shots.
- Use the Release Form for each source to get permission to use their likeness. Be sure to get the correct spelling of names and correct titles to identify your sources accurately in your video.

### **Shoot all needed visual footage for your documentary.**

- Collect a variety of images using different camera angles, techniques and types of shots.
- Collect some images of your interviewer nodding or listening so that if needed, you can edit your interviews using the reaction shot of the interviewer listening.
- Leave at least ten seconds of tape in front of and at the tail of each shot to make sure you can edit your images.

Source: Viewing and Representing: Media Literacy in Texas  
[http://www.netxv.net/pm\\_attach/70/Level%20Two%20Viewing%20and%20Representing.pdf](http://www.netxv.net/pm_attach/70/Level%20Two%20Viewing%20and%20Representing.pdf)

### News Magazine Video Production Rubric

		<b>THE TEAM HAS DEVELOPED QUESTIONS AND CONDUCTED INTERVIEWS APPROPRIATELY</b>
	4	Interview subjects were diverse and well-selected and specific questions were designed to yield meaningful information. Release forms were obtained for all subjects and sources were treated professionally.
	3	Interview subjects were diverse and well-selected and questions were adequate. Release forms were obtained for all subjects and sources were treated professionally.
	2	Interview subjects were not well-chosen or questions were not effective. Release forms were obtained for all subjects and sources were treated professionally.
	1	Team did not select interview subjects appropriately and questions were not adequate. Release forms were obtained for all subjects and sources were treated professionally.
		<b>THE TEAM HAS COLLECTED APPROPRIATE VIDEO FOOTAGE AND/OR STILL PHOTOGRAPHS FOR THE PURPOSE AND FOCUS OF THE DOCUMENTARY</b>
	4	The footage uses a variety of camera angles, types of shots and subject matter. The footage collected will help to illustrate the main points of the documentary. Good teamwork is evident in group participation.
	3	The footage uses a variety of camera angles, types of shots and subject matter. The footage collected may help to illustrate the main points of the documentary. Some evidence of teamwork present.
	2	The footage has only a few camera angles, types of shots and subject matter. The footage collected may not help to illustrate the main points of the documentary or some problems in teamwork are evident.
	1	The footage has only a few camera angles, types of shots and subject matter. The footage collected may not help to illustrate the main points of the documentary and some problems in teamwork are evident.

4 = best score 1= lowest score

Comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Grade: \_\_\_\_\_

## Video Interviewing Strategies



- Find an appropriate background that says something about your subject. Make sure there are no distracting background visuals or noises. Try to position the person as far as possible from the background so it will be slightly out of focus.
- Don't take up the interviewee's time with setting up. Use a stand-in while you set up your camera, test microphones, and position any extra lights.
- Interviewees need to know where to look. Decide ahead of time if you want them to look straight into the camera, which will be more emotional, or slightly to the side of the camera (probably where you are sitting), which produces a more detached feeling. **BE CONSISTENT** throughout all the interviews that will be in one program. Don't show one person looking straight at the camera and another looking off to the side.
- Get the interviewee to say their name and their job title at the beginning of the interview. This will ensure they can be contacted later and help you when you are creating captions. If their name is an unusual one get them to spell it. Also, have them sign the Talent Release Form before the interview starts.
- Don't ask "yes or no" questions. The answers will be too short and unusable. Stick to "why" and "how" questions.
- If the interviewer is not going to be in the final program, make sure that all answers in the interview will 'stand alone,' so that questions can be removed without the meaning of the answer being lost. If your subject starts off in a way that will not stand alone, e.g. "Well we did that because of the alien spaceship. . ." then politely stop them and give a hint as to how you want them to start: "We jumped off the road because an alien spaceship suddenly appeared."
- For very important answers, shoot several different types of shots. For example, shoot the answer in a medium shot and then have the subject repeat the answer after you zoom in for an extreme close-up. **DO NOT ZOOM WHILE THE PERSON IS TALKING** unless you can do a perfect, slow, smooth zoom.
- When the interview is over, get some b-roll (cutaways): close-ups of the person's hands, photos on their office walls that might tie into the interview, anything you can find in the environment that could help support the interview. You will need these shots later to cover your editing, and you may never have the chance to get these shots again.

Source: Viewing and Representing: Media Literacy in Texas  
[http://www.netxv.net/pm\\_attach/70/Level%20Two%20Viewing%20and%20Representing.pdf](http://www.netxv.net/pm_attach/70/Level%20Two%20Viewing%20and%20Representing.pdf)

## Talent Release Form

Talent Name: \_\_\_\_\_

Project Title: \_\_\_\_\_

I hereby consent for value received and without further consideration or compensation to the use (full or in part) of all videotapes taken of me and/or recordings made of my voice and/or written extraction, in whole or in part, of such recordings or musical performance for the purposes of illustration, broadcast, or distribution in any manner.

Talent's signature \_\_\_\_\_  
(*sign/print name*)

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

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If the subject is a minor under the laws of the state where modeling, acting, or performing is done:

Legal guardian \_\_\_\_\_  
(*Sign/print name*)

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip Code \_\_\_\_\_

Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Source: Viewing and Representing: Media Literacy in Texas  
[http://www.netxv.net/pm\\_attach/70/Level%20Two%20Viewing%20and%20Representing.pdf](http://www.netxv.net/pm_attach/70/Level%20Two%20Viewing%20and%20Representing.pdf)

## News Magazine Video Post-Production Checklist



Post-production involves editing the best scenes into the final video program, correcting and enhancing video and audio where necessary. Editing includes a first draft, or rough cut, where you can get a general idea of the possibilities you have with the clips available to you. As you continue editing, you refine the video program through successive interactions until you decide that it's finished. At that point you have built the final cut. [From [Adobe Premiere Classroom in a Book](#)]

**Assignment:** Use the steps below to complete your video.

**View all the footage you gathered and create a paper log where you make notes about the most usable segments of video.**

- Review the evaluation sheet to understand how your video will be evaluated.
- Download your footage onto the computer in a folder that you created for your project.
- Review the footage and create a paper log to indicate the images, key sentences or phrases, and camera techniques used for each of the segments that is of usable quality.

**Develop an edit plan to organize the video segments into the most effective order.**

- Create an edit plan to organize your sequence of images and ideas. Decide the specific order that viewers will see the segments you selected when logging your footage.
- Write any additional voice-over narration that will make the visuals more informative and add coherence to your production overall.

**Complete the final elements of production.**

- Record the voice over narration.
- Create a simple title sequence using simple graphics and music.
- Create credits to identify all those involved in creating the production.
- Edit your production using computer non-linear editing.

## KEY STAGES IN POST-PRODUCTION

### Paper Logging

Review your footage using a form like the one below to keep track of all potentially usable footage, including images, sounds, spoken words, and camera techniques.

For interviews, use the opening words of the best part of the interview and the ending words to help you remember which parts of the interview to select for “sound bites.”

Don’t waste time listing footage that is not usable — if the sound quality is poor, the camera is out of focus, or the lighting is bad, skip forward on the tape to find the best footage. Here’s an example of part of a student paper log:

LOCATION	IMAGE	SOUND	LENGTH	COMMENTS
3 min 25 sec	Shot of stadium	Cars in traffic	45 sec	This shot establishes the location
5 min 12 sec	Interview with coach, medium close-up	“This has been a tough season... good job”	35 sec	He explains why we need new locker room facilities
23 min 10 sec	Various shots of the locker room	Me talking in places—we can edit this out	2 min	Close up of moldy showers especially good
31 min 22 sec	Interview with Joe, medium shot	“We need to improve . . . got to support this.”	15 sec	Joe looks into the camera—very persuasive

When you’ve completed logging your footage, you will be able to edit the sequence together by creating an edit plan, which will list the exact order and sequence of the shots in your video documentary. Here’s a sample opening of an edit plan:

IMAGE	SOUND	NOTES
Cheerleaders medium shot	Fans cheering with music	4:12 to 4:20
Long shot of players on the field	Fans cheering with music	12:15 to 12:24
Medium shot of coach and players	Voice over: Northside had a terrific season last year. . .	45:02 to 45:29

### Editing Your Video

Editing video is simply the act of transferring the shots you want from your original tape to the computer. Download your original footage into digitized computer files and then manipulate them with digital editing software. With these tools, you can experiment with editing, adding music, and transitions. When you create the video using non-linear editing, you will then burn the video onto a DVD. Using the editing software, you choose only the parts you want (leaving out the bad stuff) and you put the shots into correct order. The original itself is never touched. Unlike film editing where the film is actually cut and spliced together, in video editing, you simply make an electronic copy of the segments you want.

### Screening the Completed Videos

We will view your video in class between May 14 and May 21. After viewing, your classmates will fill out a questionnaire to give you feedback. It’s a great learning experience to see how viewers react to what you’ve created.