

## THIRD ASSIGNMENT (February 9 - February 15)

### THE INTERVIEW

- Contact the person(s) you would like to interview and make an appointment.
- Choose a location that is appropriate for an interview. To be able to better control the sound and the lights you may want to shoot inside.
- Use your scripted questions as a guide. Don't be afraid to ask follow-up questions if something interesting comes up. Make notes of these questions for a later taping.
- Treat your interviewee(s) nicely and be considerate. It may be a bit scary to be in front of a camera. Stop the camera if the interviewee feels uncomfortable and continue only if the situation is under control. Thank your interviewee for the interview. Ask how he/she feels about it and whether there is anything that you filmed that they would rather not have included in the final project. You should explain what the project is all about and tell them that the final segment will be on a web site and might be shown at an educational conference. Make sure they give you permission for that. Thank your interviewee for their time and generosity.

### CAMERA WORK:

- Capture about 10 to 15 minutes of an interview. One of the group members will prepare and ask the questions.
- Discuss where the interviewer and the interviewee are going to sit. If you want just the interviewee in the frame, the interviewer should sit next to or right under/in front of the camera. This assures that the interviewee is looking right into the camera when speaking.
- If the subject is supposed to look at the interviewer off camera (to the side), don't zoom in too close but leave some room in front of the interviewee's face.
- You can then tape the interviewer and the questions separately after the interview. This will allow you more freedom and choices when editing.
- After the interview, you may want to take some shots of the interviewer's and interviewee's hands, feet, and face while listening to a question as cut-away or cut-in.

### CAPTURE FOOTAGE FOR CUTAWAYS AND CUT-INS

- After you finished shooting, go through all your material and make a detailed log. Discuss what kind of cover shots might still be missing and make a plan to add them to your footage.

## Camera Angle

When you are capturing footage, you are trying to represent a three-dimensional world on a two-dimensional screen. To create an interesting atmosphere, consider varying your shots. Get wide shots, medium shots, and close-ups. Since your project is going to be seen in quick time on a computer monitor, medium and close-up shots might be more interesting.

## Different kinds of shots

There are three different camera shots: wide, medium, and close.

- When you are zoomed out all the way, so that the camera captures as wide a picture as possible, you are using a *wide* shot. Wide shots give the viewer some context. Wide shots make great establishing shots telling the viewer what's going on.
- When you are partly zoomed in, you are using a *medium* shot. Medium shots are useful because they eliminate many of the background distractions and they let you concentrate more on individuals. People in medium shots are usually seen from the waist up. Medium shots are the most common shots.
- When you are zoomed in almost all the way so that your subject fills the screen, you are using a close tight shot or a close-up. These shots are very important as they reveal details such as a character's reaction.

When editing footage, professionals usually use a wide shot to establish where the scene takes place and then they cut between medium and close shots.

## Cutaways and cut-ins

In your interview, you will probably shoot more material than you will end up using at the end. You may think the answer to question one was great, but you do not want to use the answers to questions two and three and would prefer to "jump" to question four. You would want to avoid simply editing answer one to answer four because you would introduce a "jump cut", an obvious and awkward splice between two shots. You can hide the splice by briefly cutting away to the attentive face of the interviewer or the hands of the interviewee. If you splice in a wider shot, it's called a "cutaway". If you splice in a closer (tighter) shot than the sequence, it's called a "cut-in". You are doing this cutting in and cutting away during the editing process, not while you are filming. Nevertheless, you will have to make sure you have captured the necessary footage.