

Story Arc

Title:

Logline:

Central Message:

Synopsis:

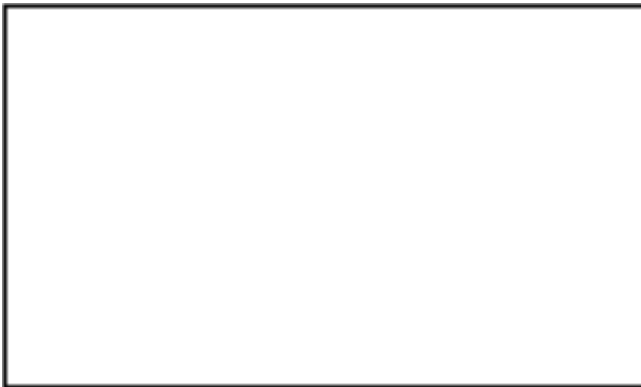
Act I

Act II

Act III

Storyboards

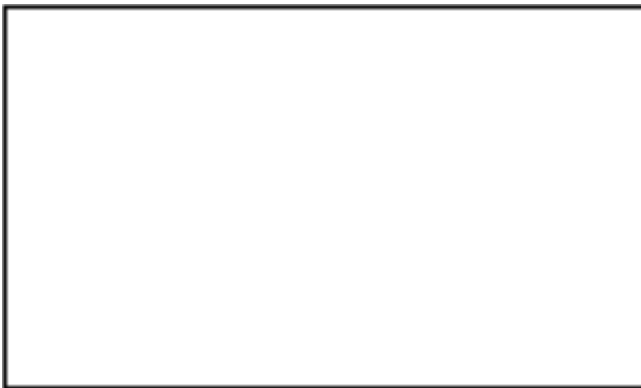
Utilize this Storyboards sheet to sketch out shots you hope to capture during the production process. Shots can range from primary footage (interview set-ups, stylistic scenes) and secondary footage (B-Roll).

A large empty rectangular box for sketching a storyboard shot.

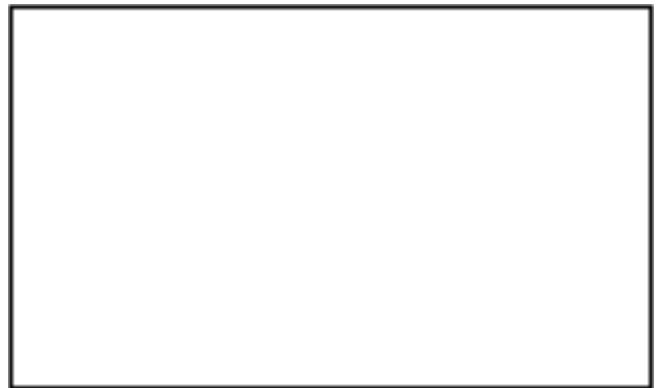
Shot #:
Shot Scale:
Description:

A large empty rectangular box for sketching a storyboard shot.

Shot #:
Shot Scale:
Description:

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Shot #:
Shot Scale:
Description:

A large empty rectangular box for sketching a storyboard shot.

Shot #:
Shot Scale:
Description:

Shot List

Title:

Filmmaker(s):

Filming Date:

Scene/Footage:

Shot #	Shot size / angle	Movement	Notes

Pre-Interview

Potential Interview Subjects

Identify (3) people you may be interested in interviewing to support the central message of your short documentary and briefly describe the expertise/insight they would add to your story.

1.

2.

3.

1 Question Interview

Direct, thoughtful questions are the key to getting direct, thoughtful responses. Assume you are allowed (1) question to each of your interviewees. What would you ask each of them? Why?

1.

2.

3.

Follow-Up Question

The follow-up question is a tool you can utilize to extract more information on the topic of the previous question and to guide your interviewee towards a connected topic.

Based on your first question, what would be your follow-up?

1.

2.

3.

Interview Prep

In preparation for your interview, create at least (6) Questions and/or Prompts to present to your interview subject. Take note of the ideal responses that would support the central message of your short documentary to design your questions around.

1. Q:

○ A:

2. Q:

○ A:

3. Q:

○ A:

4. Q:

○ A:

5. Q:

○ A:

6. Q:

○ A:

Weekly Report

Footage Tracking

Date	What Was Filmed? Tasks Completed?	Interviews to Be Filmed	B-Roll to Be Filmed; Footage up-loaded on Director's ChromeBook
Friday, March 1			
Friday, March 8			
Thursday, March 28			
Friday, April 5			
Friday, April 12			
Friday, April 19			

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Editor's Journal

As you enter the editing process, it is vital that you always keep a clear focus of the experience you are providing your viewer, which aims to guide them towards uncovering the central message of your short documentary.

The Rough Cut

The Rough Cut is the first iteration of your short documentary that will come in the form of an edited sequence which captures the essence of the story you are telling, from beginning to end. Reflect on the following prompts before you begin editing:

1. What is the central message of the short documentary you are editing?
2. Who is the main character?
3. Who is the intended audience?
4. What footage is most compelling and how could it be used most effectively?
5. What should audiences take away after watching this short documentary?

Ensure your responses are stored for later reference. Now it is time to create your first edit and bring your story to life in The Rough Cut.

Editor's Journal

Rough Cut Reflection

Reflect on the following prompts regarding the effectiveness of The Rough Cut in capturing your story.

1. Is there a beginning, middle, and end to your story? Describe them.
2. What is the turning point of the story and where does it happen?
3. What aspect of the short documentary needs the most improvement? (Ex. Story structure, Clarity, Editing Techniques)
4. What is the central message of the short documentary? Is this message consistent throughout?
5. Relative to the Question/Concern introduced in the beginning, what information is gained through the story which provokes the ending?

Ensure your responses are stored for later reference. Next, present The Rough Cut to a trusted friend within the target audience. Present them with the same prompts, taking note of their answers.

Editor's Journal

The Fine Cut

The Fine Cut is where all the feedback and edits take shape in the form of the fully-edited sequence which encapsulates the story of your short documentary. Utilizing the reflections, consider the following questions before you begin editing:

1. What is the central message of the short documentary?
2. What is the least compelling aspect of The Rough Cut which needs to be addressed?
3. What edits can be made in The Fine Cut to better reflect the story of the short documentary?
4. How will the end of the short documentary directly correlate with the beginning?
5. What should audiences take away after watching this short documentary?

Ensure your responses are stored for later reference. Now, begin your Fine Cut!

Editor's Journal

Fine Cut Reflection

Reflect on the following prompts regarding the effectiveness of The Fine Cut in capturing your story.

1. What edits made the biggest difference between The Rough Cut and Fine Cut?
2. How is the central message of the short documentary consistent throughout?
3. How does the end of the short documentary correlate with the beginning?
4. How was the most compelling footage used effectively to support the story?
5. What was the most difficult part of the editing process?

Ensure your responses are stored for later reference. Compile all of your reflections to complete your Editor's Journal.

Production Calendar

Targeted Due Dates

- As you complete one item and are cleared to go with Coles and Darion, keep working the list!
- Your assigned Camera Kit (kits are #d) should be left charged and assembled in the classrooms at the end of each class during the week while Production is happening
- ***Last 10 minutes of every Friday class:** Director uploads the week's footage from the kit thumbdrive to his/her ChromeBook (DO NOT delete your thumb drive footage unless your kit will be used by another group - Coles and Darion will advise)
- It is each group's responsibility to ensure all kit components are kept intact and returned to the classroom after each day's shoot - including the thumb drive. No exceptions!
- When assembled kits are not in use, rooms must be secured by the teacher
- Coles and Darion will monitor kit assignments. If groups are waiting on a kit, some groups in classrooms may have to rotate out usage

Feb. 22	Story Boards, Story Arc, Pre-Interview Sheets are Complete
Feb 27	Interviews are Scheduled; Interview Prep Sheet is Complete
Feb 29	Kits assigned by the teacher to each group; assembly and filming begins; Weekly Production Report completed in the Google folder by Group Writer every Friday
Feb 29	Any group that does not have a kit will need to complete alternate activities while waiting to film. Alternate Activities in your Google folders include: <ol style="list-style-type: none"> 1. Daily SEL Playlist Activities 2. Exploring the Editing Software for ChromeBooks (FlexClip.com) 3. Join another group and watch and learn ahead of your group's filming (at teacher approval/discretion)

Production Calendar, Continued

March 8	Groups will film Feb 29 through Friday March 8 and will pick back up after Spring Intersession on March 27
March 27-April 12	As groups finish filming, editing instruction and editing of student projects occurs.
April 12	All filming completed. Editing continues as needed.
April 15-May 1	Student Final Editing with CWK editing feedback; Film Festival Projects Begin
May 1-May 17	Film Festival Projects Wrap Up
Week of May 20	FILM FESTIVAL AT RIMHS!