

# **DP Documentary Project Requirements**

*(Display the following shots in an edited talking-head interview sequence not to exceed 3 minutes)*

**4-POINT LIGHTING (INTERVIEW)** - first, stage and light a Bust Shot of your talking head interview with a key, fill, back, and background light framed for a lower thirds title key. Second, showcase the “effect” of each light by: 1) turning on just the Key Light; 2) then add the Fill Light to the scene; 3) next add the Back Light to the scene; and last 4) add the Background Light. Announce on camera the addition of each light to the scene.

Next, showcase the “function” of each light by: 1) turning on just the Key Light, and then turn it off; 2) turn on just the Fill Light, then turn it off; 3) just the Back Light, then turn off; and 4) just the Background Light, then turn off. Announce on camera the function of each light in the scene.

Third, showcase the effect of **2-POINT LIGHTING** by using just the Key Light and the Back Light; however, the purpose is NOT to just leave the same key and back light from the 4-Point lighting. Now, you should readjust both the Key and Back light so that you get almost the same effect of the 4-Point lighting from using just two lights. Once again, announce on camera the addition of each light to the scene.....Key Light, and then add the Back Light. Next, turn on Key Light only....turn off....then turn on Back Light only

Last, turn on all four lights and begin the actual talking head interview (*you may want to script out what the talking head will actually say beforehand*). Show the talking head on screen long enough to identify the person with a **lower thirds title**, then start editing in B Roll cutaway shots that illustrate what the talking head is talking about during the interview (i.e., keep the talking head audio going).

Try to incorporate at least “8” of the following shots in your B Roll cutaway scenes:

1. **PAN / TILT/ or PAN-TILT** - with fluid, consistent movement from Meaningful Point A to Meaningful Point B. (i.e., soft take off and soft landing with no speed up or slow down in between points).
2. **ZOOM IN or OUT** - slow, fluid, consistent movement maintaining proper framing through tilting. (i.e., no “straight zooms” or “stair-step compensation” tilts).
3. **SHALLOW DEPTH OF FIELD** - show a scene that displays “compressed: depth perspective.
4. **RACK FOCUS** - using shallow depth of field that completely blurs foreground from background, shift the focus quickly and fluidly from foreground to background, or vice versa.
5. **DEFOCUS** - start with a sharply focused scene, then totally blur the image out of focus without shaking.
6. **AERIAL HIGH ANGLE** - obvious elevated angle looking downward on a scene that gives the effect of being high up above the scene (i.e., from a bird's POV).
7. **GROUND LOW ANGLE** - obvious ground level looking upward at a scene (i.e., from a mouse's POV).
8. **DUTCH ANGLE** - slanted horizon that enables elongating the height of the frame to accommodate taller subjects that would otherwise be chopped off in order to fit in frame (should be low angle looking upward).
9. **DRIVE-BY SHOOTING** - using a car, truck, or trailer as a substitute for a dolly track system, shoot a scene while moving in the vehicle that is smooth and steady. (i.e., no shaky, jerky, or bumpy movement).
10. **TRACKING SHOT** - split the screen in half and center your talent in the rear half. As the talent walks from Point A to Point B, fluidly track the movement while maintaining proper nose room and rear room.
11. **COLOR GEL SCENE** - use two different color gel hues to create two separate pools of color in a scene.