P351/J560 – Week 1 Camera Exercise
(15 points)

Overview: During lab, you will capture footage using the supplied cameras. Working with a partner, you'll each shoot your own project, using the other as a subject and assistant. After lab, you will assemble your footage, create, and output a sequence, critique your shots, and reflect on the experience.

The purposes of this exercise are to help you learn the camera, give you practice capturing specific shots, ensure you can create and output an HD sequence, and to give the instructor a chance to see your technical skills and creative approach.

Getting Started: You will need a camera, batteries, tripod, and a partner. While the cameras come with SD cards, it's best to use your own- so you can take your footage with you. Make sure you have all the gear you need and consider the available lab time, which you will need to divide equally. Be sure to read through the instructions before you start capturing shots.

Instructions: Format your SD card and make sure your recording format is HD (1920 x 1080) and that the frame rate is either 24 or 30 fps. You are welcome to shoot in 4K but must turn in a high definition (1920x1080) media file for the assignment.

Capture footage for each of the three sections listed below (specific shots, environment, and montage) in the specified order. **Unless instructed otherwise, individual shots should last 5-10 seconds and include ambient audio**. It's best to use a tripod or other stabilizing device. Handheld shots or other camera movements should be motivated. Feel free to take multiple attempts at a shot- just include the strongest one in your final sequence. Include pre and post roll! (Pre roll is recording several seconds before starting a camera movement or talent cue. Post roll is continuing to record a few seconds before stopping the shot. Including pre and post roll is standard practice in the industry.)

Before you shoot: Format your SD card and make sure your recording format is HD (1920 x 1080) and that the frame rate is either 24 or 30 fps. You are welcome to shoot in 4K but must turn in a high definition (1920x1080) media file for the assignment.

After Lab & after shooting: Import your clips into an edit system and create a single sequence to turn in. Make sure the shots are in the correct order and that you maintain HD throughout your workflow.

[Adobe Premiere Tip – In the Browser Window, sort your clips by name, select them all, and then right-click and choose "New Sequence From Clip". This will create a new sequence based on the codec and frame rate of your selected clips.]

Critique your individual shots. (Note what worked well or how the shot could have been improved.) **Reflect on your overall experience, addressing the most interesting (or frustrating) thing(s) you learned about the camera or about shooting. Output a Word doc or PDF file to submit to Canvas.**

[Adobe Premiere Tip – When exporting, choose "Match Sequence Settings" to bypass transcoding. This will create a media file based on your sequence settings (mpeg, mp4, etc).]

Please make sure the media file is named your IU username. (E.g. jarkraus.mp4)

Upload your media file to our shared P351/J576 OneDrive folder.

Submit your critique to this Canvas assignment.

Section 1: Specific shots

 SHOT #   DESCRIPTION

1. Field Slate showing your name, camera (what model), shooting format & frame rate. (You can add this in post if you want.)
2. WS (Wide Shot) with strong composition and depth (foreground, mid-ground & background).
3. Hand-held Tracking Shot (E.g., camera moves along with a person walking, skateboarding, etc.)
4. MCU (Medium Close Up) Cinematic (shallow depth of field) portrait of your partner.
5. ECU (Extreme Close Up) Minimum focal distance of eyes, lips, wristwatch, flower, etc.
6. Hand-held Swish/Whip pan (from one subject to another)
7. Action continuity sequence - shot 1 (Shots 7, 8 & 9 can cut together on action)
8. Action continuity sequence - shot 2 (Shots 7, 8 & 9 can cut together on action)
9. Action continuity sequence - shot 3 (Shots 7, 8 & 9 can cut together on action)

Section 2: Environment – Using 5-6 shots, explore a physical space (interior or exterior). It's good to include at least one establishing shot and closer shots of specific environmental elements or features.

Section 3: Montage – Capture 6 shots that are *thematically* connected. (E.g., textures, shadows, reflections, decorative building features, flowers, shoes, limestone carvings, etc.)

TIP: Close-ups will impact more than wide shots.