**MSCH-C229 Lab Schedule – Spring 2025**

**Week 1 Lab**

* Introductions, exchange numbers
* Canvas/Course Expectations
* Media School handbook/resources
* Media School policies, Gear checkout/using Connect2
* Studio 5 Tour: Stacked chairs, studio layout, elephant doors, grip closet, prop room, and Chauvet lighting controllers. Clean and reset Studio 5 after every class!
* Visit the Equipment Cage, talk to the staff about expectations of checkout/returns.
* Canon xf605 camera package intro. Show basics (mounting on tripod, powering up, formatting media, etc.) Share link to [manual](https://jk.media.indiana.edu/resources/xf605_manual.pdf).

Gear Checkout Portal: <https://mschoolcheckout.indiana.edu/>

Resources:

* [IU Student Film Production Handbook](https://sites.mediaschool.indiana.edu/learn/wp-content/uploads/sites/22/2024/08/Student-Film-Production-Handbook-2024-25-Revised.pdf)
* [Media School Tech Tutorials](https://sites.mediaschool.indiana.edu/learn/)
* [Canon xf605 manual (PDF)](https://jk.media.indiana.edu/resources/xf605_manual.pdf)

**Week 2 Lab – Getting to Know the Camera**

Students should checkout/bring to class:

* Canon xf605 Camcorder Kit (should include SD card, tripod, and headphones)
* Battery (either a BP-A30 or a BP-A60)

Lab will cover:

* Camera basics (physical setup, tripod, navigating the menus, formatting a card, and basics of capturing a technically sound image)

**Exercise:**

In two different locations, take 3 different shots. All shots should be captured using a tripod and be properly exposed, white balanced, and in focus.  Keep a camera log of all your shots.  Complete the 1st set of shots in one location, and a 2nd set of shots in another location. We will review your work once you're finished.

Location #1:

* + Slow pan
	+ Slow tilt
	+ Static shot

Location #2:

* + Slow pan
	+ Slow tilt
	+ Static shot

**Week 3 Lab – Camera Skills & Campus Symphony, assigned**

Students should checkout/bring to class:

* Canon xf605 Camcorder Kit (should include SD card, tripod, and headphones)
* Battery (either a BP-A30 or a BP-A60)

Lab will cover:

* Video settings explained (f-stop, ISO/Gain, shutter speed, frame rate, white balance, etc.)
* Basic slating
* Pre-roll and post-roll
* Camera Reports ([Studio Binder link](https://www.studiobinder.com/blog/camera-report-template-pdf-download/))
* Review and assign Campus Symphony (aka Campus Montage), which is due by Week 7. This project will be carried out outside of class time, so students should plan accordingly. Ideally, students will have footage shot by Week 6, so they can use it to learn editing.
	+ [Example 1](https://iu.mediaspace.kaltura.com/media/t/1_l93h2k70)
	+ [Example 2](https://iu.mediaspace.kaltura.com/media/t/1_f90kcy0m)

**Campus Symphony** (Campus Montage) - This project should showcase your knowledge of camera settings, capturing a technically sound image, and basic editing.

Requirements:

* In groups of 2-3 capture footage for Campus Symphony, a montage/tribute to IU’s campus.
* All shots must be original and filmed using the xf605 camera
* Filmed in appropriate fps and shutter speed, 1920 x 1080, with proper white balance, focus, and exposure.
* Students can edit their own versions with the footage, or submit a group edit with a shared grade.
* 1:30-3:00 minutes long, exported as H.264

Remember the "camera settings checklist" if you get stuck setting up!

You may use any music you like, however keep in mind that without explicit permission, any non-royalty free music you choose can't be used for anything other than this class.

**Campus Symphony point breakdown:**

* One video of the appropriate length: 1 pt
* Technically sound (in focus, white balanced, correct fps, etc.): 2 pts
* Attempt at and attention to lighting, proper exposure, and editing: 2 pts

**Exercise:**

Select a location to work in.

Taking turns, each student will serve as camera op, PA, and talent.

The camera op should record a slate and four unique shots (each shot should last approximately 6-10 seconds).

* Slate: Name of camera operator and date
* Full shot
* Cowboy shot (or Medium Full Shot)
* Medium close-up (try to get a shallow depth of field)
* Closeup or Extreme Closeup (try to get a shallow depth of field)

Rotate to the next person and do the same.

When finished, review your shots with your lab instructor.

**Week 4 Lab – Intro to Lighting**

Students should checkout/bring to class:

Arri 3- or 4-Piece Light Kit (make sure kit has a softbox)

Genaray LED Light

Sony NP-f Battery (2) required for Genaray LED Light

Large Raya Reflector, 5 in 1

C-Stand Reflector Arm

Light Stand (2) required for Genaray LED Light & Reflector

Gel Pack – Variety

Activities:

* Check in on Campus Symphony projects. Students should bring their footage to the Week 6 lab, where they will use it to learn editing.
* Lighting setup practice
* Setting up softbox
* 3-point lighting demonstration

Lighting practice:

* Create a 3-point light interview setup, two times (one with each set of lights).
* Create a flat-light setup with kit of choice.
* Create a dramatic, shadowy setup with kit of choice.
* If you have time, create a 3-point setup with 3 different colors using either gels or your LED color controls.
* Take a photo of each with your phone, we will review them at the end of lab.

**Week 5 Lab – Grip Intro**

Students should checkout/bring to class:

Arri 3- or 4-Piece Light Kit (make sure kit has softbox)

25’ Extension Cable

Black Gaffer Tape 2 inch Roll

Gemini Litepanel 2 pc. Kit

Anton Bauer Gold Mount Batteries (2) Required for Gemini Litepanel Kit

MSE Flags and Scrim Kit Small

Large Raya Reflector, 5 in 1

C-Stand Reflector Arm

Extension Arm / Hollywood Arm

Short C-Stand

Light Stand (for Reflector Arm)

Gel Pack – Variety

Grip 101:

* On-set safety & set protocols: points, copy, striking
* Stands, hardware etc.
	+ Setting up c-stands, flags, silks, reflector & arms
	+ Sandbags
	+ Taping down cables
	+ Coiling cables
	+ Apple boxes

Reminder: Students should bring Campus Symphony footage to next week’s lab.

Exercise:

* + Create a 3-point light interview setup, two times (one with each set of lights), **incorporating either a flag, scrim, silk, or reflector**
	+ Create a flat-light, newscaster setup, **incorporating either a flag, scrim, silk, or reflector**
	+ Create a dramatic, film noir or horror setup, **incorporating either a flag, scrim, silk, or reflector**
	+ If you have time, create a 3-point setup with different colors using either gels or your Gemini Litepanel controls

**Week 6 Lab – Editing & Workflow**

Activities:

* Workflow (Using an external SSD, location of media & project files, backing up and sharing work, etc.)
* Basic editing - Using Campus Symphony or other footage, practice:
* Creating a new Premiere project and saving it to an external media drive
* Importing footage into Premiere
* Creating a new sequence
* Creating Black (always start and end in black)
* Editing a sequence
* Exporting & Transcoding to H.264

**Week 7 Lab – Campus Symphony screenings, the Visual Narrative, & C100 intro**

Activities

* Screen Campus Symphony projects
* Discuss & assign Visual Narrative project (See below)
	+ Show examples of visual narrative short films.
	+ Create groups of 4-6.
	+ Project ideas / proposals are due next week (Week 8)
* Introduction to the Canon C100
	+ Camera basics (assembly, batteries, menus, formatting media, etc.)
	+ Intro to using and changing lenses (proper method, clean surface, dust and wind-free environment, etc.)

**Visual Narrative project** (Due by Week 12 lab, to be shot during the Week 11 lab.)

In groups of 4-6:

* Create a 3-minute short film, using the visual narrative method. Do not use any dialog! Use your knowledge of framing and lenses to tell a story with only shots! It’s fine to use diegetic (NAT) sound, to apply sound design, and to use effects and music. Students are welcome to submit their own story ideas- or the instructor can provide one.
* Filmed in appropriate fps and shutter speed, 1920 x 1080, with proper white balance, focus, and exposure.
* Exhibits knowledge of 180-degree rule, 30-degree rule, coverage/continuity, and visual storytelling
* Final product delivered as H.264
* Use either the Canon C100 or R5C camera, and whichever lenses are appropriate.

Point breakdown:

* One video of appropriate length: 1 point.
* Video is technically sound (in focus, white balanced, appropriate fps/shutter speed, properly exposed, etc.): 2 points.
* Attention is given to continuity and framing, as a tool to tell the story: 2 points.

**Week 8 Lab – R5C Intro & Basic Coverage**

Students should checkout/bring to class:

Canon R5C Mirrorless Camera Kit

Canon LP-E6NH battery (1 or 2)

Activities:

* Share Visual Narrative story ideas / proposals
* Learn the R5C (assembly, batteries, menus, formatting media, etc.)
* Practice changing lenses, framing, and capturing footage
* Discuss and practice basic scene coverage
	+ Types of shots, composition/rule of thirds, getting coverage
	+ Exercise (TBD by Lab Instructor.)

**Week 9 Lab – Continuity Style Production with the R5C & Intro to Audio**

Students should checkout/bring to class:

Canon R5C Mirrorless Camera Kit

Canon LP-E6NH battery (1 or 2)

Boom Pole

Shotgun Microphone – AT8035

XLR Cable – 15, 20, 30, or 35 feet

Headphones – Senal SMH-1000

Sound Devices MixPre3 II (requires an Np-f battery)

Medium Np-f Battery

Activities:

* R5C setup (review)
* Check in on Visual Narrative project, which will be shot during Week 11
* Practice Coverage and Continuity
* Intro to audio (basic boom skills and using the Sound Devices MixPre)
* General prep work (the script, shot lists, etc.)
* Call Sheets

**Lab Exercise:**

* In groups of 3, create a 6 to 10 frame shot list or storyboard which captures a simple action sequence, such as entering the building and: meeting a friend, sitting at a desk, getting something from the vending machine, etc.)
* Shot list/storyboard should be 6 to 10 shots and include an establishing shot.
* Remember to match on action and practice the 180- and 30-degree rules
* You are only allowed one take of each shot! So be sure to plan your shot list wisely (you can always do one or two practice shots first without recording). We will watch the clips straight from your card.
* Practice wrapping cables, basic boom skills, and using the Sound Devices MixPre. (This activity can be separate of producing the action sequence.)

**Week 10 Lab – Capturing a Scene with Dual System Audio & Final Projects**

Students should checkout/bring to class:

Canon R5C Mirrorless Camera Kit (or C100 MkII Camera Kit & BP-955 Batteries)

Canon LP-E6NH battery (1 or 2)

Boom Pole

Shotgun Microphone – AT8035

XLR Cable – 15, 20, 30, or 35 feet

Headphones – Senal SMH-1000

Sound Devices MixPre3 II (requires an Np-f battery)

Medium Np-f Battery

Activities:

* Call sheets ([Studio Binder – What is a Call Sheet](https://www.studiobinder.com/blog/what-is-a-call-sheet/))
* Review use of Boom pole, and capturing audio with the Sound Devices MixPre
* Synchronizing audio in Premiere <https://www.youtube.com/watch?v=4OKiDPjj1Ms>
* Roles on set and Order of operations/set protocols.
* Slating
* Camera reports
* Planning/check-in for Visual Narrative project. Students should have gear reserved and locations locked down.
* Discuss & assign groups for the Final Narrative project (see below, after the lab exercise)

Lab Exercise:

* In groups of 8, shoot a short scene with the provided dialogue. Capture the full master shot, and the full OTS for each character, then rotate roles until every person has done every job.
* Jobs:
	+ 2 actors
	+ Director
	+ Camera Operator
	+ Sound mixer/boom op
	+ AD/Producer
	+ Script Supervisor/scripty reports
	+ Assistant camera/slate/camera reports

**Final Narrative Project** (This will be produced over weeks 13 & 14. Footage is due by Week 14, which is dedicated to editing. Final Narrative projects will be screened during the Week 15 lab.)

In groups of 6-9, create a narrative film showing your understanding of lighting, camera settings, continuity, editing and syncing audio. The following requirements must be met:

* Shoot 2-3 consecutive scenes from one of the scripts provided or you can use an original scene. (Please, no stunts, fighting, firearms, physical intimacy, or driving.)
* Must be filmed using dual-system audio (audio is recorded both in-camera and with external device).
* Filmed in appropriate fps and shutter speed, 1920 x 1080, with proper white balance, exposure, and focus.
* 5-10 minutes long
* Use the R5C or C100 and the Sound Devices MixPre3
* Final product delivered as H.264

**Final Project point breakdown:**

* One video of appropriate length. 2 pts
* Technically sound: Proper focus, white balance, and exposure, correct fps/shutter speed, pixel dimensions, and consistent audio levels, etc. 4 pts
* Aesthetically sound: Attention to framing, composition, camera movement and placement, lighting, and story. 4 pts

Final Narrative Project steps

1. Pick teams and decide which scenes/stories you want to do. Story ideas / proposals are due by the start of the Week 12 lab. All preproduction work (scripts, shot lists, etc.) is due before Week 13, which is the week for production. Footage should be captured before Week 14, which is dedicated to editing.
2. Decide on roles, who is checking out what equipment, and consider how you'll handle editing.
3. Create a shot list for each scene.
4. Determine talent and location needs.
5. Lock down talent, locations, and schedule.
6. Reserve and secure production gear.
7. Create and send out call sheets

Remember any materials you may need (call sheet template, camera logs, etc.). Examples can be found in the Student Film Production Handbook.

Final Narrative Project crew & roles:

* Actors (can be from outside of class)
* Director
* Camera Operator
* Sound mixer/boom op
* Gaffer
* AD/Producer
* Script Supervisor/scripty reports
* Assistant camera/slate/camera reports

**Week 11 Lab**

The entire lab time is dedicated for producing the Visual Narrative projects. Your lab instructor will be available for technical assistance and oversight.

**Week 12 Lab – Visual Narrative screenings & Final Narrative Project Work Session**

Lab Activities:

* Screen and discuss Visual Narrative projects
* Review Sound Devices MixPre and follow up on any other questions regarding production gear or best practices.
* Final Project Work Session. Students should turn in their group’s story ideas / proposals. Groups should have preproduction mostly finished, and have talent, locations and production gear locked in. All remaining preproduction work is due before the start of production / Week 13.
* Optional Lab Assignment: Practice creating a shot list from a script
	+ **Exercise:  In 2 groups, create a shot list from the provided scene. Shoot the scene using the shot list you created. Make sure to capture the full master shot, and any other shots you have on your list.**
	+ **Jobs:**
		- **3 actors**
		- **Director**
		- **Camera Operator**
		- **Sound mixer/boom op**
		- **AD/Producer**
		- **Script Supervisor/scripty reports**
		- **Assistant camera/slate/camera reports**

**Week 13 Lab** (Use for Final Narrative project production).

**Week 14 Lab** – Final Narrative project footage due. Lab instructors are on hand to help with postproduction.

**Week 15 Lab** – screen final projects

### **Final Exam** – The Registrar in its glorious wisdom has assigned the Spring C229 Final Exam for **Friday, May 9 from 5:20 – 7:20 PM**. (WTH!) Since the Final Exam is being administered via Canvas, it can likely be moved to earlier in the week.