

## **P351/J560 LAB #1 - FIELD SHOOT EXERCISE**

(15 points)

**Overview:** You will carry out this exercise during lab with a partner. Each of you will shoot your own project using the supplied cameras (Canon xf405). Once you've captured the shots and sections, you'll import the clips into Adobe Premiere (or any other editing program), assemble and output a sequence to turn in, and write and submit a critique before the start of the next lab.

The purposes of this exercise are to help you learn the camera, give you practice capturing footage, make sure you can create and output an HD sequence, check your self-assessment, and to give the instructor a chance to see your technical skills and creative approach.

**Instructions:** Capture the specific shots below in the order they are listed and the three sections (environment, B-roll, and montage). **Unless specified 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 to shots is standard practice in the industry.)

**Before you shoot:** 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 shooting:** Import your clips into your 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.) Summarize your overall experience and the most interesting (or frustrating) thing 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)

**Turn in your media file via our shared P351 Google Drive folder. Submit your critique to this Canvas assignment *before* the start of the next lab.**

## 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.	MCU (Medium Close Up) Cinematic (shallow depth of field) portrait of a subject (E.g. your partner).
4.	Hand-held Tracking Shot (E.g., person walking, skateboarding, etc.)
5.	Hand-held Swish/Whip pan (from one subject to another)
6.	ECU (Extreme Close Up) Minimum focal distance of wristwatch, flower, picture, etc.
7.	Action sequence - shot 1 (Shots 7 & 8 can cut together on action)
8.	Action sequence - shot 2 (Shots 7 & 8 can cut together on action)

**Section 2: Environment** – Using approximately 6 shots, explore and showcase a physical space (interior or exterior). It’s good to include an establishing shot and closer shots of specific environmental elements or features.

**Section 3: B-Roll** – Capture approximately 4 shots of someone doing an activity or something in action.

TIP: Consider continuity and the 180° line.

**Section 4: 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.