**C229 Single Camera Production – Week 11**

**Week 11 Agenda/Reality Check:**

* You should be shooting 1st narrative projects this week in lab. Use either the Canon R5C or C100. Dual system audio is not required. Sound design is optional. There’s no lab quiz this week.
* Next week you’ll watch them in lab and can practice capturing audio with the Sound Devices Mixpre. **Please send me any narrative projects you think came out well**.
* Readings/watchlist
* Coverage
* The Clapperboard (slate)
* Visual Narrative & Elements of Storytelling
* Short in-class Canvas attendance exercise

**Announcements:**

* You need to add a Camera Slate to next week’s Lab Booking (assuming you want to learn to use one).
* [Media School Career Day](https://mediaschool.indiana.edu/news-events/events/career-day/index.html?_gl=1*cx5h2n*_gcl_au*OTY5MjY2MDAzLjE3MjQ0NDMzMzM.*_ga*MTc0MDM5NDI0My4xNzI5NTMwNDg5*_ga_61CH0D2DQW*MTczMDc1MTI1OC4xMi4wLjE3MzA3NTEyNTguNjAuMC4w) is November 15. Sign up for a one-on-one meeting.
* Canvas Uber Rides Show announcement (proceed carefully)

**Readings/Watchlist:**

* [Canon C100 mkII manual (PDF)](https://jk.media.indiana.edu/resources/Canon_eosc100-mk2.pdf) (Familiarize yourself with it and learn how to do things like setting shooting modes, setting white balance, etc.) Download it to your phone.
* [Canon C100 menu/setup](https://sites.mediaschool.indiana.edu/learn/895-2/) (Media School Tech Tutorial)
* [What is Film Coverage: Step by Step Guide](https://filmlifestyle.com/what-is-film-coverage/)
* [How to Shoot a Scene Using Basic Coverage](https://youtu.be/oNePOOLv-ew) (Excellent examples of coverage and blocking)
* [Joel & Ethan Coen – Shot | Reverse Shot](https://youtu.be/5UE3jz_O_EM)
* [The Clapperboard Explained](https://www.studiobinder.com/blog/how-to-use-a-film-slate/) (StudioBinder)
* [A Guide to Using a Clapperboard](https://www.masterclass.com/articles/guide-to-using-a-clapperboard) (Masterclass)
* [Sound Device MixPre](https://sites.mediaschool.indiana.edu/learn/957-2/) (Media School Tech Tutorial)

This week you and your group should be producing the **Short Narrative Film projects**. In groups, you’ll:

* Create a 3-minute short film, in which you tell the story of two people meeting somewhere (to have coffee, study, whatever). One of the characters is flustered or angry, and the other is calm and collected. When they finally meet, it's up to you whether they get along or don't. Use your knowledge of framing and lenses to tell the story with only the shots! No dialogue, sound, or music is required- but you are welcome to incorporate Natural Sound if you feel so moved.
* 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 the Canon R5C or C100 and whichever lenses you want.

**Please send me links to any you think came out well.**

Here’s one from a few years ago: **Mute:** <https://iu.mediaspace.kaltura.com/media/t/1_uxmwnd8u>

Can you find the continuity errors?

**Final Narrative Project** – The final project is a short narrative film with at least 2-3 consecutive scenes, that’s 5-10 minutes long. Depending on your lab instructor, you’ll be given a script to work with or you’ll have the opportunity to use your own script.

This project should be shot during weeks 13 & 14, and completed by Week 15 (Monday, December 9). Here are a few examples of short films created in C229:

* [Trigger Warning](https://iu.mediaspace.kaltura.com/media/t/1_bnbl1o8s) (6:08)
* [Noir](https://iu.mediaspace.kaltura.com/media/t/1_zycrlrs1) (5:48 In 4x3 Can you spot the continuity error?)
* [Day Before Election Day](https://iu.mediaspace.kaltura.com/media/t/1_193i6ggw) (6:04)

**Coverage Basics (Don’t forget to capture these shots!):**

**Establishing Shots** - The 1st thing is to make sure to establish the place and time of day. Then the arrangement of people and objects within the physical space. Think about the Seinfeld TV show. Whenever we go to Jerry’s apartment, we see an exterior shot of the building. (The camera tilts up and we hear a bass riff.) This tells us where we are and what time of day it is.

<https://youtu.be/StGksELo9Vs?si=fIgY6NSdWBtqOpfN> (Reminds me of Too Many Cooks)

**Master Shots** - We then usually go to a wide shot of inside his apartment to show us who is there, what they are doing, and who is bursting through the door.

Then as we dive deeper into the scene or story, we move to tighter shots with:

Medium Closeups (MCU)

Over the Shoulder shots (OTS)

Closeups (CU)

Extreme Closeups (ECU)

Reverse Angle and Reaction shots

Transitional shots are useful to show the passing of time.

Pivotal emotional story points are usually expressed with a closeup.

[Shovel Ready](https://www.youtube.com/watch?v=ElbbUUN7A7o) (5-minute short, winner of the 48-hour film project) - Take a look at this 5-minute short and consider how they establish the basic location, the coverage, and the arrangement of characters in the frame, their relative directional vectors, the 180-degree line, and how they match eye lines.

**Storytelling in a Nutshell**

Stories have a beginning, middle and end. Generally speaking, we are introduced to the character (often the protagonist) and to the essential conflict in the beginning (Act 1). We build up to the key/final conflict, and then we have resolution (happy or sad). If you don't have an ending or resolve it in some way you are not telling a good story.

An interesting scenario is NOT a story. (a man wakes up in a rowboat, in the middle of a lake.....)

But maybe he’s about to get married to the love of his life in 2 hours, he has no oars……

Once you introduce the main character and his/her goal and conflict, you need to resolve it.

Stories don't have to revolve around a person or an animal. A former student wrote one about a pen. It started on a close-up of the pen hanging in the bookstore. A hand picked up the pen and purchased it. The pen was then passed around to different people and used to solve mathematical equations, create art, write papers, and pen love letters. In the end the pen was tossed into the trash. It was a bit sad, but there was another pen in there as well- and they ended up rolling up next to each other.

Werner Herzog narrated an interesting short [story about a Plastic Bag](https://www.youtube.com/watch?v=VkbT50O7scc). One of my favorite stories is Cart: The film. It’s a wonderful example of a **visual narrative**.

A [visual narrative](https://jk.media.indiana.edu/visual_narrative.shtml) is a story told mainly through visuals. [The Black Hole](https://vimeo.com/70751621) that we watched last week was an example.

Watch to see how the Cart displays human characteristics. How music is used to underscore the quest, etc.

**Cart: The Film** <https://vimeo.com/5843895>

A good storytelling goal is to make the viewer wonder, "What's going to happen next?"

The "aha" moment - Some writers present the story elements as a puzzle. They string the viewer along and make them curious as to solving the puzzle (Memento, Fight Club, 12 Monkeys, Inception, Eternal Sunshine of the Spotless Mind, etc.) or resolving the essential conflict.

**Jim’s Storytelling Tips:**

The fewer characters the better.

The less dialog the better.

**Slating** – Slating is carried out by the camera department before every scene is shot. The slate is crucial for identifying takes and for synchronizing audio and video in post. Usually, it’s called for by the AD and carried out by the 2nd AC. On a slate you’ll find variations of the following:

* Production Company / Project title
* Director name / DP name
* Date
* Scene #
* Take #
* Camera roll #



It’s important that the slate is visible in the frame.

* [The Clapperboard Explained](https://www.studiobinder.com/blog/how-to-use-a-film-slate/) (StudioBinder)
	+ <https://youtu.be/bd7BPX8oEeE> (RocketJump Film School)
	+ <https://youtu.be/Ul04AA3R4d0> (Inglorious Bs - Camera Angel)
* [A Guide to Using a Clapperboard](https://www.masterclass.com/articles/guide-to-using-a-clapperboard) (Masterclass)

**Intro to Canon C100 mkII**

Let’s take a look at C100. [B&H has a good overview of its specifications](https://www.bhphotovideo.com/c/product/1354087-REG/canon_2245c002_eos_c100_mk_ii.html). Think about the differences between it and what you’ve just been using- [the canon 80D](https://www.bhphotovideo.com/c/product/1225877-GREY/canon_1263c006_eos_80d_dslr_camera.html).

**Skills** – It’s good to be able to do and use the following:

* Detach / attach lens hood (align red dot)
* Turn on/off
* Format card
* Set recording format & frame rate (codec, bit depth, etc.)
* ND filters – How to turn off/on
* Diopter adjustment for eyepiece
* Display (turning off/on, waveform, vectorscope)
* Change lenses (don’t do without instruction and a clean environment)

**Vocabulary:**

* Clapperboard (slate)
* Closeup (CU)
* Coverage
* Establishing Shot
* Master Shot
* Medium Shots (MS)
* Over the Shoulder Shots (OTS)
* Reverse Shot
* Slate & Slating
* Visual narrative