

D i G i T a l F i l m & T V

Exam REVIEW GUIDE: Film Technologies & Cinematic Techniques

Types of Questions

1. **Short Answer**-- Qualify your answers with illustrative examples which are drawn directly from the readings, shots, and film clips
2. **Shot Composition and the SEMIOTICS of film**→ Applied concepts, shot terminology and impact (WA, MS, CU, ECU) montage/sequence analysis (visual, audio, dialogue, editing tactics). Specific camera moves and how they are achieved.
3. Application of Reading/Theory Questions → Application of ideas from readings and screenings. Reading theory/concept to actual practice and examples
4. **Film Development**→ Writing film Treatments, shot lists, Logistics of film crews, Conceptualization and Planning→Knowledge of the “behind the scenes” development and organizational structures of filmmaking.
5. **SCREENINGS**: Critical analysis of in and out of class screenings and semiotic moments. Review screenings and screening guides.
6. **Canon D70 cameras**. Strong and detailed working knowledge of **Canon D70 cameras** (the 18-135mm lens) – menus, options, settings, lens features, audio, etc.
7. **Premiere Pro CC basics**. Strong and detailed working knowledge of **Premiere Pro CC**— This includes Editing, Titling, Key Frames, working with different types of hiDef footage, basic effects, audio, transitions, exporting (be able to describe step-by-step sequence/approaches in Premiere and your HD).
8. **Tools of the Trade**. Working knowledge of **lighting, microphones, tripods, booms, dollies, steadicams, etc.**
9. **Digital Memory Resources**: Working knowledge of SD Cards, Portable/external hard drives, and Network (TLDAT) resources.
10. **BLACK BOX** Screening Questions.

You'll want to review:

1. ALL readings, class notes, terminology, course links, Premiere operations, screenings! DigiFilm&TV COURSE LINKS Page
2. Be able to CONVINCINGLY "deconstruct" the semiotics of film/TV stills and sequences using variety of terms & film concepts.
3. Important People/Terms/Ideas/Concepts/Technologies/Techniques—

The power(s) of film, **semiotic** film analysis/deconstruction, **types of shots**—WA, MS, CU, ECU, OSS, POV..., **shot angles** HA, LA, Profile, straight on, look room..., push-in vs. zoom-in, film and TV salaries, location scouting, video/TV crew members, log-line, turning points, inner/outer journey, lighting, natural sound, vignette (or montage set piece), pixel aspect ratios, FPS, editing to music, thinking like a director, time re-mapping, Canon 70D camera operations, SD Cards, framing, fresnel vs. LED, key vs. fill, noir style, **motivated b-roll** and illustrative images, 3-Act dramatic structure, crisis points, complications, role of a producer, sources of film/TV concepts, drama, pitch vs. treatment, panning, coverage, video sizes for HD→Full ResHD→Ultra HD, titling, transitions, shot speed/duration, video transitions, **microphone pick-up patterns**, audio levels, audio fades, time code, adding black, zooming, tripod use & set up, make up of a film/video crew, organizing an effective/creative film production, working with stills in Premiere, layering video tracks, the rough cut, time code, invisible editing, **character details**, shot sequences, story frame, **story arc**, the rule of thirds, plot development, coverage, shot composition and psychological impact, establishing shots, turning points, working, editing pace, shaping actors performances, key frames, A-roll, B-roll, invisible editing, H264 vs. VIMEO vs. pproj files, the significance of a movie audience and screening places, Dziga Vertov, the Kuleshov Effect, Sergei Eisenstein, Edward S. Porter, D.W. Griffith, Quentin Tarantino, Spielberg, the studio system editing, the “objective” eye in editing, fast cut editing, voice acting for film, TV, animation, video games, etc.

Readings/Screenings/Web Resources

- Colin McGinn— *The Power of Film*, Book Chapters
- Box office MOJO: All Time Box Office Top 20 Films
- Marilyn Horowitz, *How to Write a Film Treatment + Sample Treatment*
- Microphone pick-up patterns
- Jeff Gordinier— *The Year that Changed the Movies*
- Brian Raftery, *Could This Be the Year that Movies Stopped Mattering?*
- Brian Pogue – *Framing Good Shots*
- Jim Stinson—*Shaping Actors Performances*
- Jim Stinson—*The 7 Deadly Camera Sins*
- Dorian Scott Cole—*Five Power Points in Stories*
- Joe Mefford—Writing with a Full Deck (Scripting/Screenplay)
- *Laura Boersma, From Script to Screen*
- Camera Don'ts info sheet
- Michael Kelley, *Stealth Directing: Getting the Most Out of Real People as Actors*
- Ron Comesi, *The Art of Lighting*
- Robert Benedetti, *From Concept to Screen; The Producer, Pitching*,
- Steve Stockman – *How to Shoot Video that Doesn't Suck*
- Paul Schrader, *Game Changers: Camera Movement* (online)
- Roland Denning, *Is TV the New Cinema?*
- Marilyn Horowitz, *How to Write a Treatment*

Screenings

The Cutting Edge—*Film Editing*, Wendy Apple
Stoop Sitting, Everyone Forever Now
Metal Worker- Eliu Cornielle
Game Changers in Camera Movement- clips
Five Brilliant Camera Moves → Cinefix

The Jaw-Dropping Art of Bull-Leaping, Great Big Story (GBS-Turner)
Caine's Arcade, Nirvan Mullick
Banff Mountain Film Festival Films
Lighting Examples

The Matrix, *Dir The Wachowski Brothers*
The Newsroom, Greg Mottola
Born into Coal- Catherine Spangler
The Archive, *Bacardi*, *Interview* → Sean Dunne