

# FrontPage

## Welcome to the RTF 318 Wiki!

### THE LENS

Four main functions controlled by the lens:

- [Image Focus](#)
- [Quantity of light](#)
- [Image Area](#)
- [Depth of field](#) . Controlled by three factors:
  - [Lens Opening](#)
  - [Focus Distance](#)
  - [Focal Length](#)

[Depth of Focus](#)

[Fast lenses and slow lenses](#)

[Hyperfocal Distance](#)

[Depth of Field and Format](#)

[Depth of field charts](#)

[The lens and perspective](#)

[The lens and perception \(size constancy\)](#)

### STILL PHOTOGRAPHY

[Basic operations of a single lens reflex 35mm still camera](#)

[Exposure and interrelationships of shutter, aperture and film speed](#)

### VISUAL DESIGN AND STRUCTURE

#### THE FRAME AND ASPECT RATIO

The 7 visual components:

##### 1) Space

- deep, flat, [Ambiguous](#) / [recognizable](#) , [Open](#) / [closed](#)
- [Depth Cues](#)

##### 2) Line

- Horizontal
- Vertical
- Diagonal
- Curved/Straight
- [Emotional Qualities](#)

##### 3) Shape

- Two-dimensional: circle, square, triangle
- Three-dimensional: sphere, cube, pyramid

##### 4) [Tone](#)

Control though:

- art direction (reflective)
- lighting (incident)
- exposure (less selective)

[Coincidence and Non-coincidence](#)

##### 5) Color

- [Hue](#)
- [Brightness](#)
- [Saturation](#)

##### 6) Movement

- Object movement (this means actors too!)
- [Camera Movement](#)
- Audience point of attention (continuum of movement within the shot and shot-to-shot)

## 7) Rhythm

- [Alternation](#) : is change
- [Repetition](#) (of an alternation)
- [Tempo](#) (of the repetition of alternation)

## [Graphing Visual Structure](#)

## [Graphing Components + Subcomponents](#)

## [Rule of thirds](#)

## [Balance](#)

## [Headroom](#)

## [Eyeroom \(looking room\)](#)

## [Aspect ratio](#)

## **THE SHOT**

## [Three Basic Shots](#)

## [Hybrids and Hollywood slang](#)

## [The shot described by angle](#)

## [The shot described by movement](#)

## [The shot described in terms of coverage](#)

## **SCREEN GRAMMAR**

## [Rabiger's approach to screen grammar as a reproduction of human consciousness](#)

## [Master Scene Technique](#)

## [Shot reverse shot technique](#)

## [The 180 degree rule](#)

## [Screen direction](#)

## **DIRECTORIAL COMMUNICATION TOOLS**

## [Shotlists](#)

## [Overheads](#)

## [Lined scripts](#)

## [Storyboards](#)

## **SCREENWRITING AND DOCUMENTARY PROPOSALS**

## [Foundations: \[Premise\]\(#\) , \[treatment\]\(#\) , \[step outline\]\(#\)](#)

## [Formatting](#)

## [Story and thematic \[Archetypes\]\(#\)](#)

## [The fatal flaw - passivity](#)

## [The Vonnegut formula](#)

## [Documentary research and the documentary proposal](#)

## **SCRIPT ANALYSIS**

## [Editing Screen Directions](#)

## [First impressions](#)

## [The immutables - facts and images](#)

## [Imaginative choices \(antecedent action, objectives and actions, what's at stake, subtext etc\)](#)

Events

Beats

## FILM/VIDEO INTERFACE

Perception of motion

Film Camera

- Intermittent movement
- Pulldown claw
- Shutter
- Exposure time and Shutter angle formula
- Overcranking and Undercranking
- Calculating Lengths for Film

The Film Image

- Film layers - Black + White
- Film Layers - Color
- Color Balance
- Color Temperature and filters
- Keeping track of film - edge & key numbers, keycode

Video

- Analog and digital recording
- Video process
- Video controls
- Video standards - NTSC, PAL & SECAM, HD
- Interlaced and progressive scanning
- Resolution
- Frame rates
- Compression
- Color Space
- Keeping track of video - drop frame and non-drop frame timecode
- When film and video collide - the 3-2 pulldown
- Flex files

## CONTINUITY/SHOOTING TO EDIT

Continuity shooting

- Match Cuts
- Shooting out of sequence
- The script supervisor

Types of continuity

- Action
- Props
- Costumes and Makeup
- Lighting
- Eyeline
- Screen direction
- Sound
- Performance

Maintaining continuity

- Role of the script supervisor
- Scheduling
- Changing Sizes and Angles
- Inserts + Cutaways
- Overlapping action

## LIGHTING

Three-point lighting

Other lights (eye-light, set light, kicker, practicals etc.)

High-key lighting

Low-key lighting

Qualities of light (specular, diffused etc.)

[Kelvin scale and color temperature](#)

[Incident light meters](#)

[Reflective light meters](#)

[Footcandles](#)

[Lighting ratios](#)

[Choosing an F-stop](#)

[Latitude](#)

[Electricity Basics](#) : Watts ÷ Volts = Amps

[Inverse square rule](#)

## **EDITING**

[Murch's Rule of Six](#) :

- Emotion (51%)
- Story (23%),
- Rhythm (10%),
- Eye-trace (7%),
- Two-dimensional plane of screen (5%)
- Three-dimensional plane of screen (4%)

[Classic Hollywood Continuity Editing](#)

[Montage](#)

[Jump cuts](#)

[Misdirection](#)

[Seeing Around the Edge of the Frame](#)

[Why cuts work](#)

[Dragnet system of editing](#)

[Post Workflow](#)

[Online - offline](#)

[Three-point editing](#)

## **THE DIRECTOR/ACTOR DYNAMIC**

The System and the Method: Stanislavsky to Griffith to Kazan

The actor's preparation

System of wants: life needs, objectives and actions

[The crowbars of directing](#)

[Listening](#)

Moment-to-moment

Personalization

[Casting](#) :

- [Actor's ability](#)
- [Whether the actor is right for the part](#)
- [Directability](#)
- [Casting relationships](#)

Getting actors:

- [Auditions](#)
- [Meetings](#)
- [Offers](#)

Casting Directors v. Talent Agents

Stages of an audition

Rehearsal technique

## CREW ROLES

Above the line

Below the line

Crew positions and functions

## OBJECTIVE SOUND

Sound and audio distinguished (sound = acoustical energy, audio=electrical signals and various types of recordings)

Properties of physical sound:

- Propagation
- Medium
- Speed
- Amplitude
- Wavelength and Frequency

Influences on Sound Propagation

- Source radiation pattern
- Absorption
- Reflection
- Diffraction

Doppler shift

Room acoustics/the three sound fields:

- Direct sound
- Discrete Reflections
- Reverberant field
  - Reverberation time (influenced by volume of the room and absorption of surface areas)

Movies and the three sound fields

- 1920s: Exhibition in reverberant spaces, production on anechoic stages
- Now: "dead" theatres and relatively "live" shooting conditions

Noise: unwanted sound added to the original sound (airborne and structure-borne)

Distortion: unwanted modification of the original sound

## PSYCHOACOUSTICS

Hearing Conservation

Auditory Sensitivity and Frequency (most sensitive in 2-4 kHz range)

Equal Loudness Curves (more energy is required at lower frequencies to sound equally as loud as midrange and higher frequency sounds)

Loudness effect (at a lower level, sound seems to lack bass when compared with playing it as its original level)

Loudness vs Time (it takes a high level sound 1-8 frames at 24 fps to reach its full perceived loudness)

Frequency masking

Temporal masking

Spatial perception

- Precedence effect (we locate sound in the direction of the first-arriving wavefront)
- Influence of Sight (exit sign effect)
- Localization best in horizontal plane
- The cocktail party effect

Separating Sounds :

- Timbre
- Localization

Auditory streams

[Speech perception](#) : panning dialogue across the screen to match action v. centering it

## AUDIO FUNDAMENTALS

[Frequency response](#)

[Dynamic Range](#)

[Signal processing](#)

[Signal path](#)

Digital audio:

- [Quantizing](#)
- [Sampling](#)
- [Resolution](#)

## SOUND RECORDING

Microphones:

- [Classified by Directionality](#) : cardioid, hypercardioid, omnidirectional
- [Classified by construction](#) : dynamic, condenser
- [Classified by positioning](#) (boom, fishpole, stands, hidden mics, lavalieres)

[Audio Connectors and Inputs](#)

[Single System + Double System Recording](#)

[Slates](#)

[Calling Shots](#)

[\\*Recorders\\*](#)

- Analog reel to reel
- Digital Audio Recorders
- Hard drive recorders
- Features of recorders (mic inputs, line inputs and outputs, record level adjustments, Volume Unit and Peak Program Meters etc)

[Record levels](#)

[Audio Mixers](#) (between the mics and the recorder)

[Sound perspective](#)

[Phase cancellation, 3-1 rule](#)

[Proximity effect](#)

[Worldizing](#)

## SOUND DESIGN

[Objective vs. Subjective Sound](#)

[Diegetic sound / Non-diegetic sound](#)

[Sound design philosophy](#)

[Withholding information](#)

## SOUND EDITING

Traditional (southern California) approach: vertical ??? one editor per reel

Alternative (northern California) approach: horizontal ??? editors cut like fx in all reels

Dialogue

- Production
- Wild lines
- ADR (automated dialogue replacement)
- Loop group
- Voice over
- Presence/fill/room tone (space between actor's lines or space between various things going on at start and end of takes or room tone)

Sound effects: non-musical, non-dialogue sounds from the environment

- [Hard fx](#)
- [Foley](#)
- [Ambient backgrounds](#)

[Checkerboarding](#)

[Avid Audio Basics](#)

## **INTRODUCTION TO DOCUMENTARY**

[Traditional narration-based documentary](#)

[Personal essay documentary](#)

[Cinema VÃ©ritÃ©cinema verite](#)

[Historical documentary and problems of access](#)

## **MUSIC VIDEO**

Traditions: Busby Berkeley to the Beatles to Bowie

Cinematic v. Photographic

Performance based/non-performance based

## **Laws of Note**

Down here I am going to link to all of the "laws" and "rules" that I think we will definitely need to know.

[Inverse Square Law](#)

[Murch's Law of six](#)

[Rule of Thirds](#)

[3-1 Rule](#)

[100 rule](#)

[\\*Review with this quiz!\\*](#)