College: Mike Curb College of Arts, Media, and Communication (MCCAMC)

Department: Department of Cinema and Television Arts (CTVA)

Program: Film Option and Graduate Screenwriting

Assessment liaisons: Joel Krantz (assisted by Jacob Enfield)

1. Please check off whichever is applicable:
   A. X Measured student work. (Film Option and Graduate Screenwriting Option)
   B. X Analyzed results of measurement. (Film Option)
   C. X Applied results of analysis to program review/curriculum/review/revision. (Film Option)

2. Overview of Annual Assessment Project(s). On a separate sheet, provide a brief overview of this year’s assessment activities, including:
   • an explanation for why your department chose the assessment activities (measurement, analysis, and/or application) that it enacted
   • if your department implemented assessment option A, identify which program SLOs were assessed (please identify the SLOs in full), in which classes and/or contexts, what assessment instruments were used and the methodology employed, the resulting scores, and the relation between this year’s measure of student work and that of past years: (include as an appendix any and all relevant materials that you wish to include)
   • if your department implemented assessment option B, identify what conclusions were drawn from the analysis of measured results, what changes to the program were planned in response, and the relation between this year’s analyses and past and future assessment activities
   • if your department implemented option C, identify the program modifications that were adopted, and the relation between program modifications and past and future assessment activities
   • in what way(s) your assessment activities may reflect the university’s commitment to diversity in all its dimensions but especially with respect to underrepresented groups
   • any other assessment-related information you wish to include, including SLO revision (especially to ensure continuing alignment between program course offerings and both program and university student learning outcomes), and/or the creation and modification of new assessment instruments

3. Preview of planned assessment activities for next year. Include a brief description and explanation of how next year’s assessment will contribute to a continuous program of ongoing assessment.
2014-15 Film Option Assessment

2014-15 Film Option Assessment Activities Overview
For the 2014-15 academic year, we decided to focus on the Film Option, which had not been formally examined and assessed since the 2008-2009 academic year. For our assessment instrument, we measured student preparedness for film production using a newly designed 50-question multiple choice assessment exam (see Appendix A for complete exam with answers) that covers all aspects of film production. This exam was created jointly in consultation with the full-time and part-time Film Production faculty. The exam was administered as a gateway exam measuring student knowledge at the beginning of their film studies in the very first film production course that they take as film majors, CTVA 250: Fundamentals of Film Production. This gateway exam was administered early in the students’ film studies in order to establish a baseline of knowledge, before they acquire any new knowledge about film production. The exact same exam was again administered to students at the end of their film studies in the final Film Option capstone course, CTVA 452: Senior Film Project. After collecting, comparing, and analyzing the results of both the gateway and capstone exams, we gained useful information that we know will further strengthen an already strong program. As a result of our findings (detailed later in this report), we have already begun to discuss, plan, and implement changes and improvements in the Film Option.

The gateway/capstone multiple choice assessment instrument used was created to align with CTVA Department SLO #3:

“At the end of a program of study, students should (as reflected by the curriculum in their individual option) be able to employ pre-production, production, and post-production techniques for all electronic and digital media formats in both the studio and the field.”

CTVA SLO #3 was evaluated using the 50-question multiple choice exam in CTVA 250: Fundamentals of Film Production as the gateway class for the exam, and again administered to students at the end of their film studies in their final film capstone course, CTVA 452: Senior Film Project.

Results of the Film Option Gateway/Capstone Exam
The gateway multiple choice exam was administered to three sections of CTVA 250: Fundamentals of Film Production in both the Fall 2014 and Spring 2015 semesters (see Appendix B for complete listing of all scores and averages). In all, a total of 139 students were
tested, and the average score among the 139 students was 29 questions correct out of 50 possible questions, or a grade of 58% (letter grade of F). Normally, average scores like these would be troubling, but in this scenario, scores like this were completely expected because the students have not yet acquired any film production skills or knowledge, since they were tested during the first week of the class. This score is a baseline score that will later be used to measure/compare student knowledge gained throughout their studies in the Film Option. Since this assessment instrument is new and has never been used in the Film Option, the comparison of the gateway/capstone data will use cross-sectional analysis, since insufficient data has been collected to allow for the more preferred longitudinal analysis.

The multiple choice capstone exam was administered to each section of CTVA 452: Senior Film Project in the Fall 2014 and Spring 2015 semesters (see Appendix C for complete listing of all scores and averages). In all, a total of 66 students were tested (49 students in the Fall 2014 semester, and 17 students in the Spring 2015 semester). We would have preferred a large student sample size, especially in the Spring 2015 semester, but because the Spring semester exam was administered outside of class instead of during class like the Fall 2014 exam, there was a much lower level of student participation. The average score among the 66 total students was 35 questions correct out of 50 possible questions, or a grade of 70% (letter grade of C).

![Figure 1: Capstone Multiple Choice Grade Distribution: Fall 2014 (left) and Spring 2015 (right)](image)

While the average capstone exam scores show an improvement of 12 percentage points over the gateway exam average score, it does not show the kind of improvement and skills mastery that we would have liked to have seen, and the distribution of scores (shown in Figure 1 above) do not have a high enough concentration of A’s and B’s (about 35% in both semesters), and too high a concentration of D’s and F’s (over 40% in both semesters).
Conclusions About the Gateway/Capstone Film Option Exam Results

We believe that our Film Option students are better students and filmmakers than these exam results indicate, so we wondered what could be causing the disparity in scores. First, we looked at the exam itself in order to determine its validity. Using the analytics provided by the online exam, we first looked at the questions that the capstone exam students most often got wrong (see Figure 2 and Figure 3 below).

Figure 2: Fall 2014 Capstone Exam Question Stats

Figure 3: Spring 2015 Capstone Exam Question Stats

We noted that the most commonly missed questions were identical in both the Fall 2014 and Spring 2015 capstone exam test groups, although the percentage of correct answers were different for each question. After analyzing and discussing the commonly missed questions listed in Figure 2 and Figure 3 with the Film Production faculty, we determined that the 6 commonly missed questions listed in Figure 2 and Figure 3 were all somewhat vague, weak, and unclear, and needed to be re-written for better clarity. These confirmed weak questions probably caused a 10-12 percentage point drop in most of the student scores in the capstone exam group.
Another piece of information that was discovered in our discussions of the exam questions with the Film Production faculty, is that although the answers to many of the questions in the exam are taught in the beginning CTVA 250: Fundamentals of Film Production course, the concepts are not sufficiently emphasized or reinforced in the upper-division CTVA 355: Intermediate Film Production course. Also, since the Film Option students are placed in one of three different skill area concentrations (Cinematography, Picture Editing, and Sound) when they enter the program, the other two skill areas that do not pertain to their primary skill area are not reviewed or reinforced, so the initial information taught early in the program is forgotten by many of our students by the time they reach the capstone CTVA 452: Senior Film Project course at the end of their studies in the Film Option. We have already informed the faculty teaching the CTVA 355: Intermediate Film Production course about this problem, and they have already begun to make changes to their teaching to address this issue. Film Production faculty member Professor Michael Hoggan has also authored a new, more comprehensive Film Option Gateway/Capstone exam draft (see Appendix D) to replace the exam that we used for this assessment in order to address the issues previously mentioned, and also to allow us to test the students using questions specific to their skill area. The new exam is still in draft form and it still needs to be vetted and discussed with all of the Film Production faculty before it is finalized, but we plan to have a version that can be used in the Spring 2016 semester, possibly with common questions for all students in all skill areas, but also customized exam sections that are specifically written for each of the three Film Option’s specialty skill areas.

**Comparison of Results with the Previous Film Option 2008-09 Assessment**

When comparing our current 2014-15 assessment test results with the last Film Option 2008-09 assessment, there is a large discrepancy between the scores. While the CTVA 250: Fundamentals of Film Production gateway course results in 2008-09 average was 32% (from section 2e, page 4 of the 2008-09 CTVA Assessment Report), compared to 52% for the 2014-15 exam, the 2008-09 capstone score was 88%, which is significantly higher than the average 70% capstone score for 2014-15. Reasons for this lower average score can be partly attributed to the weak test questions (previously discussed). In addition, the 2008-09 assessment used a different methodology for the exam. A multiple choice assessment exam was administered at the start and end of the CTVA 250: Fundamentals of Film Production gateway class, and then administered again in the mid-program CTVA 351 Anatomy of Film Producing class at both the start and end of the class. Because the 2008-09 assessment exam was administered a total of four separate times at the start and end of each of the classes listed, it is difficult to directly compare the results with the newer 2014-15 assessment, since students were being assessed at four different points in the Film Option with the same exam, so familiarity with the exam could also have impacted the results. Another possible reason for the discrepancy in scores is the fact...
that the 2008-09 assessment used the *CTVA 351 Anatomy of Film Producing* class, that occurs mid-way through the students’ Film Option studies, while the 2014-15 assessment used the *CTVA 452: Senior Film Project* course that occurs at the very end of the Film Option courses of study. Since less time elapsed between the 2008-09 assessment’s gateway and capstone classes, there was less time for the students to forget the concepts taught earlier in the program. We now believe that using the *CTVA 351 Anatomy of Film Producing* as the capstone class was not achieving optimal assessment results, since the course did not occur at the end of the Film Option course of study, it was not assessing information learned throughout the entire program of study. By using the final *CTVA 452: Senior Film Project* course as the capstone class, in combination with the *CTVA 250: Fundamentals of Film Production* gateway class, we are able to more accurately capture a snapshot of the total body of knowledge acquired by the students in the Film Option, from the beginning to the end of their courses of study. Finally, the 2008-2009 results seem to indicate that repeated instruction on the exam topics in the middle of the program is beneficial to the students as well.

**Other Film Option Indirect Assessment Methods**

In addition to the Film Option assessment instrument used, we also have other indirect assessment methods that confirm that the Film Option is successfully educating its students.

First, we were just notified that two of our most recent Senior Thesis short films from the Spring 2015 Senior Showcase (*Corre!* and *When a Flame Stands Still*) are finalists in the Narrative category of CSU Media Arts Festival, which allows students from any school within the CSU system to submit their original projects, competing head-to-head for the winning honor in each designated category. The winners will be announced on Saturday, November 7, 2015 at the CSU Media Arts Festival (location TBD).

Also, in the April 28, 2015 issue of *Variety* magazine, the CSUN/Department of CTVA was voted one of the Top 40 “Showbiz Programs” in the world (See Appendix E for a reprint of the article.).

Finally, the Film Option continues to rely on outside industry professionals to teach, mentor, and provide advice to our film students. Recent Film Option guest lecturers and mentors during the last 2014-15 school year include:

- Donald Petrie (Director, *Miss Congeniality, How to Lose a Guy in 10 Days, Grumpy Old Men*, and *Richie Rich*)
- Robert Townsend (Director, *The Five Heartbeats, Hollywood Shuffle, The Meteor Man*, and *Black Listed*)

Prepared by CTVA Assessment Liaisons Joel Krantz and Jacob Enfield (September 30, 2015)
• Jeff Okabayashi (Assistant Director, Armageddon, Pirates of the Caribbean: Dead Man’s Chest, The Chronicles of Narnia: The Lion, the Witch and the Wardrobe, Transformers: Revenge of the Fallen)
• Mark Ordesky (Executive Producer, Lord of the Rings Trilogy, The Golden Compass)

It also worth noting that in addition to mentoring and guest lecturing for our students, Donald Petrie also served this past Spring 2015 semester as the instructor of record of CTVA 350: Film Directing. The willingness of the above listed individuals to generously give their time and energy to the Film Option has been a huge asset for our students and our program.

**Film Option Curricular Changes/Additions**

As a result of the central role of producers in the industry, our research into competing college and university programs, and in consultation with our industry mentors, we have decided to add Producing as a fourth skill area to the Film Option. This new Film Option skill area is currently going through the curriculum proposal process at CSUN, and should become an official skill area in the Film Option in the next 1-2 years.

**About Diversity and Underrepresented Groups**


“In the five decades since Harlem-based Rep. Adam Clayton Powell held congressional hearings on discrimination in Hollywood, a persistent racial gap exists between what’s viewed on screen and reality. Minorities make up more than 36 percent of the U.S. population but represented only 10 percent of lead characters in movies and sat in 12 percent of director’s chairs in 2011, the last year for which data is available.”

In the Department of Cinema and Television Arts, the faculty is all well aware of this disparity. We all try our best to encourage and mentor all of our students, especially people of color and traditionally underrepresented groups, including women. Looking at our five senior showcase films from the Spring 2015 semester, 4 out of the 5 student directors self-report as non-white, and two of the five directors were non-white women. That means that 40% of our directors were women, and 80% of them were non-white, which beats Hollywood’s averages by a huge margin. Despite these encouraging numbers, we know that we need to continue to make even more strides to help change the trend and graduate more students from diverse backgrounds that can work in the entertainment industry and help Hollywood reverse its disturbing trend and more accurately reflect the diversity of its audiences.
Film Option Final Thoughts

We know that the entertainment industry is constantly changing and evolving, which means that the Film Option must also continually change and evolve in order to remain current and relevant. We all need to work together in order to ensure that the Film Option evolves along with the entertainment industry, so that we can continue to produce students who possess the knowledge, training, and critical thinking skills that are necessary in order to gain employment in the competitive entertainment industry. As a faculty, we are all committed to the success of our students, and we will continue to revise our courses, propose new curricula, and adapt our pedagogies to the needs and demands of our students, so that they can continue to achieve success in the Film Option and their careers beyond graduation.

Graduate Screenwriting MFA Program Assessment

We were recently informed that we needed to start assessing our graduate program this past Spring 2015 semester. It took some time, but we formulated a plan and started collecting grading rubrics for graduate students who were accepted into the Graduate MFA program this Fall 2015 semester, using the following Student Learning Outcomes:

Master of Fine Arts in Screenwriting Student Learning Outcomes (Students will):

1. Demonstrate advanced writing proficiency appropriate for entry into competitive professional screenwriting and teleplay-writing careers.

2. Demonstrate critical thinking, research and analytical skills appropriate for accomplishing professional and personal goals.

3. Demonstrate the practical communication and technical skills required for entry into a competitive professional field.

4. Demonstrate insight into, and objective understanding of, screen story structures when analyzing scripts or outlines, and the ability to offer positive, ethical solutions for story problems.

5. Demonstrate understanding of the issues of cultural inclusiveness and diversity in creative work, along with a basic understanding of creative ownership law.

There are approximately 13-15 students who matriculate into the MFA program each Fall semester, continuing their studies with the same cohort for four consecutive semesters (excluding summers). We plan to follow each of these student cohorts through the program to graduation, where we will again assess their final feature-length scripts. After collecting the final graded scripts of each student before they graduate from the program, we will do a
longitudinal analysis to determine the amount of growth from admission to graduation for each student. Since the Graduate MFA students require four semesters in order to complete their studies, we will not be able to begin our analysis of the data until the Fall 2017 semester. Until that time, we will continue to collect assessment data from the Graduate Screenwriting students for future analysis.

**Preview of Planned Assessment Activities for the 2015-16 Academic Year**

The Department of CTVA SLOs were last written or revised more than 10 years ago. As they are currently written (see below), many of them are too broad in scope, vague, do not use proper action verbs, and are not inclusive of all of the Department of CTVA Options.

**Current CTVA Undergraduate Program Student Learning Outcomes**

At the end of a program of study, students should (as reflected by the curriculum in their individual option) be able to:

1. understand and articulate the history, theories, and critical models of cinema and the electronic media;

2. research, structure, and write dramatic and non-dramatic scripts for cinema, television, and multimedia;

3. employ pre-production, production, and post-production techniques for all electronic and digital media formats in both the studio and the field;

4. conceptualize, produce, direct, edit, and distribute cinema projects for both entertainment and informational purposes;

5. operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio, and network electronic media.

Additionally, (with the exception of the Graduate MFA in Screenwriting program) we currently do not have Option-specific SLOs, which would help us to focus on the important skills and knowledge that we want our students to possess after graduating from one of our six CTVA undergraduate Options. As discussed with CSUN Assessment Director, Dr. Jack Solomon, we plan to work this 2015-16 academic school year on revising our current Department of CTVA SLOs to better align with all of our undergraduate program Options, and also discuss writing Option-specific SLOs for each of the undergraduate Department of Cinema and Television Arts Options (listed below):
CTVA Undergraduate Programs
Film Production
Electronic Media Management
Media Theory and Criticism
Multimedia Production
Screenwriting
Television Production

We currently do not have the unanimous support of the faculty regarding the creation of Option-specific SLOs, but we are hopeful that further discussions will eventually gain the support of all of our faculty. This project is a fairly large undertaking, which is why we feel that we will need to take the entire 2015-16 academic year in order to fully discuss and complete this task. While there may be some faculty reluctance to writing new Option-specific SLOs, we know that in order to do more meaningful assessment in the Department Cinema and Television Arts, we must create separate SLOs for all of our options. We will continue to keep the CSUN Assessment Office apprised of our progress, and are hoping to have new SLOs in place sometime in the Spring 2016 semester. This will require extensive discussions with our faculty, since we are in essence defining, or redefining, what our various Options will look like, not just in the present, but in the future as well. We look forward to these new challenges and feel confident that once we complete the work, all of the Options in the Department of Cinema and Television Arts will benefit from the discussions and the new SLOs that will more precisely define them.
Directions: Unless otherwise noted, please select only 1 correct answer for each of the following statements/questions. Please mark all of your answers on your scantron sheet. Do NOT mark any answers on this exam. (Note: Correct answers are highlighted in yellow.)

1. What is the basic “Academy Aspect Ratio”?
   A. 1:85
   B. 1:33
   C. 1:66
   D. 2.35

2. What would be considered a standard series of f-stop numbers?
   A. 1, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22
   B. 1, 1.4, 2, 2.8, 4, 5.4, 8, 11, 16, 22, 36
   C. 1, 1.2, 2, 2.5, 4, 5.6, 8, 11, 16, 36
   D. 1, 1.4, 2, 2.8, 4, 5.8, 8, 11, 16, 24

3. What is the “lined script”?
   A. It is the script used by the producer to break down the various components of the script.
   B. It is the script used by department heads to cost out their responsibilities
   C. It is the script used by the script supervisor to record all events in production

4. How many fields are in both a standard definition and high definition interlaced video frame?
   A. One
   B. Two
   C. Three
   D. Four

5. The difference between the incidence reading and the reflective reading is that reflective reading measures the light falling on the subject.
   A. True
   B. False

6. The way actors and camera move in relation to one another and to the set is called “blocking.”
   A. True
   B. False

7. When the framing of a shot seems to be presenting us with the point of view of a single character, it is known as
   A. specialized framing
   B. kinesis
   C. omniscient point of view
   D. subjective point of view

8. When the camera pivots horizontally from a static position it is called a
   A. tilt
   B. dolly shot
   C. pan
   D. zoom

9. Someone who takes the place of an actor during lighting time is called
   A. stunt man
   B. stand-in
   C. extra
   D. supporting player
10. An actor reading a script relates his character's experiences to whatever correlates in his own memory bank. Stanislavsky called this using  
A. sense memory  
B. personalization  
C. substitution  
D. all of the above  

11. The Kuleshov effect  
A. suggests that if no establishing shot is shown, viewers will assume that objects in separate shots relate to each other.  
B. only works with two shots that appear to be near one another.  
C. suggests that the viewer's center of attention should be kept close to the middle of the screen from one shot to the next.  
D. both A and B  
E. both B and C  

12. How does an editor control the rhythm of a film?  
A. By adjusting film speed.  
B. By juxtaposing seemingly incompatible shots.  
C. By varying shot lengths in relation to one another.  
D. By violating continuity conventions.  
E. All of the above.  

13. ____________ sound originates from a source within the film world, while ____________ sound originates from a source outside that world.  
A. internal, external  
B. diegetic, nondiegetic  
C. onscreen, off-screen  
D. synchronous, nonsynchronous  
E. production, postproduction  

14. Within the three-point lighting system, which light is the brightest to fall on the subject?  
A. Rim light (backlight)  
B. Direct light  
C. Fill light  
D. Key light  
E. Flood light  

15. Which light is typically used to create highlights on a subject as a means of separating it from the background and increasing its appearance of three-dimensionality?  
A. High-key light  
B. Fill light  
C. Key light  
D. Dimensional spotlight  
E. Rim light (backlight)  

16. What type of lighting produces very little contrast between the darks and the lights?  
A. Low-fill lighting  
B. Dramatic lighting  
C. High-key lighting  
D. Low-key lighting  
E. None of the above
17. The distance in front of the camera lens in which objects are in sharp focus is called the
A. infinity aperture
B. focal length
C. shot distance
D. depth of field

18. During the “Fine Cut” editing stage you do not
A. Polish the transitions
B. Mix the sound
C. Create the assembly
D. Color correct

19. Feature scripts are written in: (Select all answers that are true)
A. Present Tense
B. Iambic Pentameter
C. Courier 12 Point
D. Indelible Blue Ink

20. An example of an internal obstacle in the same movie would be: (Select all answers that are true)
A. A falling oxygen tank
B. Fear of heights
C. Predator drones
D. Fear of dying

21. Dialogue works when it: (Select all answers that apply)
A. Conveys Subtext
B. Uses gerunds
C. Reveals Character
D. Tells us what we know
E. Advances Story

Match the camera part to its description

22. Lens (D)  A. blocks light from film between exposures
23. Viewfinder (C)  B. holds the film before and after exposure
24. Film chamber/magazine (B)  C. allows camera operator to see the image
25. Film gate and claw (E)  D. focuses light onto the film
26. Shutter (A)  E. holds film in place for exposure

Match the lens to its description

27. Prime lenses (C)  A. have a range of focal lengths
28. Zoom lenses (A)  B. yield images of natural perspective
29. Wide angle lenses (E)  C. have only one focal length
30. Normal lenses (B)  D. compresses space making objects seem closer together than they are
31. “Long” lenses (D)  E. exaggerates depth of field
Match the lighting term to its best description

32. Incident light (A) A. any light that falls on the subject
33. Reflected light (E) B. light that comes from within the lens
34. Back light (D) C. the main light falling on the subject
35. Flare (B) D. light that comes from behind the subject
36. Key light (C) E. any light that bounces from the subject

Match the lighting tool with its best description

37. Flag (E) A. a type of foil used to reduce light spill
38. Silk (D) B. used to create patterned shadows
39. Cucoloris (cookie) (B) C. reduces light without diffusing it
40. Black wrap (A) D. used to diffuse and cut down the light
41. Scrim (C) E. used to block light

Match the editing term with its description

42. J-Cut (E) A. Video advance
43. L-Cut (A) B. A gradual disappearance of one shot into another
44. Straight Cut (D) C. Picture gradually turns to a specific color
45. Dissolve (B) D. Audio and Video cut simultaneously
46. Fade (C) E. Audio advance

47. Which of the following film production sound mics should always be your last choice?
A. Overhead boom mic
B. Plant mic
C. Lavalier mic (wired)
D. Lavalier mic (wireless)

48. Which of the following is not a technique of continuity editing?
A. Jump cut
B. Long take
C. Reverse shot
D. Matched action

49. Montage does not
A. employ the Kuleshov effect
B. create dynamic transitions
C. juxtapose images
D. rely on continuity in its editing

50. Which sound element/process should be recorded during the actual production?
A. Foley
B. ADR
C. Score
D. Room tone
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**Average**: 35 70
STORY and WRITER:  

**Test #: ____________**

1. At the beginning of the semester we suggested that the most important thing in making a film is about:  
   A. How well it is directed  
   B. How “cleaver” the story looks to an audience  
   C. How marvelously well it is edited  
   D. How enduring or embraceable it is to an audience

2. What is **THE** primary objective of filmmaking?  
   A. To become famous  
   B. To becomes rich  
   C. To tell a story that an audience will understand and care about  
   D. To make films that people will pay to see

3. In the dramatic structure of a story/screenplay what is the name given for the person reaching for a goal?  
   A. The lead  
   B. The protagonist  
   C. The star  
   D. First team

4. What is the name given to the person (or thing) creating the principle conflict or obstacle in a drama?  
   A. The stump  
   B. The foil  
   C. The antagonist  
   D. The antithesis

5. Which of the following decisions is NOT in the purview of a Writer of the 355 class project?  
   A. Helping choosing genre and plot type.  
   B. Selecting the proper script format.  
   C. Determining the plot type.  
   D. Describe the dramatic values of the story in a paragraph  
   E. Casting the protagonist

6. After completing the first draft of a script for a 250 class project, the writer should answer (defend) fundamental questions to insure the script works well. Which question is **NOT** one of them?  
   A. What is the protagonist problem?  
   B. What is the protagonist goal?  
   C. What is the theme or premise of the story?  
   D. How is the audience supposed to feel?  
   E. What is the budget for the project?

7. The text describes “good story tellers” and “bad story tellers.” “Good story tellers do their best to overload their audience with information or leave them confused or focus on irrelevant details.  
   A. True  
   B. False
8. The **Inciting Incident** of a story/script immediately precedes the climax when it is not known who is going to win.
   A. True
   B. False

9. In the motion picture industry, one page of a script represents (on average) how much time?
   A. 45 seconds
   B. 55 seconds
   C. 1 minute
   D. 1 minute and 5 seconds
   E. 1 minute and 10 seconds

10. In assigning scene numbers to the scenes in a script what is the rule for deciding when to assign a number?
    A. When a character changes clothes.
    B. When time and/or place in the story changes
    C. When a character thinks a new thought
    D. When a character looks a different direction

**PRODUCING AND PRODUCTION:**

11. Before beginning a film/video project you have **3 fundamental choices or options** to consider that will affect all other process decisions, what are they?
    A. How you will raise money, write a script and hire a crew.
    B. How you will shoot, edit and deliver the film.
    C. How you will raise money, shoot and edit the film

12. Which of the 5 option work flows for initiating, proceeding with and completing a visual project is used in the 355 class film assignment?
    A. Shoot film - edit film - finish film
    B. Shoot digital - edit digital - finish digital
    C. Shoot film - edit film - finish digital
    D. Shoot film - edit digital - finish film
    E. Shoot digital - edit digital - transfer to film

13. What % of the budget is set aside for “contingency?”
    A. 1 to 5 %
    B. 5 to 15 %
    C. 15 to 25 %
    D. 25 to 35 %

14. Is it true that the “negative costs” of making a film are the override costs?
    A. True
    B. False

15. Contingency costs are those costs that are often paid for by the Studio.
    A. True
B. False

16. A Talent Release Form is used to clear talent from any liability during production?  
   A. True  
   B. False

17. On a Hollywood film set, who is in charge of managing the activities of the crew on the set while filming?  
   A. Producer  
   B. Director  
   C. First Assistant Director (A.D.)  
   D. The Studio  
   E. The D. P.

18. To filming/shoot each shot there is a traditional regimen that begins that process. Who is the person on the set/stage that calls out those shooting commands to the crew?  
   A. The Producer  
   B. The Director  
   C. The First A.D.  
   D. The Production Manager  
   E. The D. P.

19. To know (before your shoot) that you can afford to shoot requires research. This research is about discovering the costs of the project, putting them on a “Budget Estimate” form and comparing it with what money you have on hand. Which of the following is NOT on that form?  
   A. Craft Services  
   B. Film raw stock  
   C. Contingency  
   D. Festival Submission costs  
   E. Hard drive purchase

20. When off-loading camera and grip equipment in preparation for shooting, the place where the equipment is stored is called?  
   A. Equipment lock-up  
   B. Equipment security location  
   C. Camera Q.C. area  
   D. The staging area  
   E. Grip planning location

21. Under no circumstances is it permissible to film or tape scenes which put yourself, your cast, your crew or the public in harm’s way.  
   A. True  
   B. False

CAMERA EQUIPMENT:  
22. While filming with a reflex motion picture camera why should the camera operator make certain the viewfinder is fitted tightly against his or her eye?
A. To better see the image  
B. To better control the f-stop settings  
C. To capture fill light  
D. To keep stray light from affecting the negative

23. Is it true that the CCD Chip in a video camera aids in the auto focus features in the camera menu?  
A. True  
B. False

24. The numbers that express the ratio between the focal length of a lens and its diameter is the f-stop?  
A. True  
B. False

25. What would be considered a standard series of f-stop numbers?  
A. 1, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22  
B. 1, 1.4, 2, 2.8, 4, 5.8, 8, 11, 16, 22, 36  
C. 1, 1.2, 2, 2.8, 4, 5.6, 8, 11, 16, 36  
D. 1, 1.4, 2, 2.8, 4, 5.8, 8, 11, 16, 24  
E. both a & b

26. The name of the mechanism on the camera that adjusts for the camera operator’s vision is:  
A. Auricular adjustment ring  
B. Viewfinder diopter  
C. Optical adjustment ring  
D. Operator adjustment eye piece

27. What does the focal length of a lens mean?  
A. The length of the lens from the turret to the lens cap.  
B. The distance from the lens to a focal plane where everything is in focus.  
C. The measurement in millimeters that identifies the lens length.

28. If you want to have the image appear in slow motion, what must you do to the camera speed?  
A. Slow down the camera speed.  
B. Speed up the camera speed.

29. A film’s aspect ratio is determined by the width divided by the height of the frame.  
A. True  
B. False

30. In the film camera’s casing, do the aperture plate and the pressure plate together form the film gate mechanism?  
A. True  
B. False

31. Which of the following is a way to control depth of field on a camera?  
A. Shift the camera focus  
B. Change the f-stop  
C. Move the light reflectors away from the action  
D. Switch the depth of field chart
32. The near and far distance from the camera where the image appears in sharp focus is defined as:
   A. Focal range
   B. Depth of field
   C. Dept of focus
   D. Focal distance

33. The camera’s lens gathers light from the subject and projects that image on the film. This light gathering power of the lens is called the speed of the lens. It is expressed with what kind of reference?
   A. Lens clarity
   B. f-stop number
   C. Lens density
   D. Lens power

34. The speed of a film stock is a measure of its sensitivity to light. The exposure index that expresses the film speed is also referred to by what kind of reference?
   A. PDK or ASB
   B. NSA or ESO
   C. ASA or ISO
   D. OSI or SAS

35. The film is drawn through the film gate by an intermittent pulldown claw action.
   A. True
   B. False

36. There are four (4) means that the camera operator has in controlling the film’s exposure? Which of the following is NOT one of those means?
   A. Camera angle
   B. Film speed
   C. The Lens
   D. Shutter speed
   E. Ambient light

37. There are how many basic parts to the motion picture film camera?
   A. Five
   B. Six
   C. Seven
   D. Eight

38. The cell side of the film is the side on which the emulsion is placed?
   A. True
   B. False

39. Which of the following is NOT a part of the film camera gate?
   A. Pressure plate
   B. Aperture

Revised by Prof. Michael Hoggan JUL 2015
40. To make sure the film camera is operating properly the user should conduct a series of tests that affirm that the camera is operating correctly. Is one of those tests a scratch test?
   A. Yes  
   B. No  
   
   p. 268-70

41. There are the 5 items on the menu of “camera resources”: that is, there are 5 ways in which a camera may be used to shoot a scene. Which of the following does NOT apply?
   A. Proxemics  
   B. Camera Angle  
   C. Focus  
   D. Tripod  
   E. Focus  

   LECTURE

42. Does “lose the loop” in the camera or projector mean the film becomes taut between one of the rollers and the pressure plate?
   A. True  
   B. False  
   
   p. 254

43. There are 6 basic camera angle positions, which of the following is NOT one of those positions?
   A. Low Angle  
   B. High Angle  
   C. Birds eye  
   D. French  
   E. Point-of-view  

   LECTURE

LIGHTING AND VISUAL AESTHETICS:

44. When lighting a scene, one of the main concerns of the D.P. is about how much available light is there.
   A. True  
   B. False  
   
   FH 471-2

45. Which of the following is NOT one of the “points” in the 3 point lighting set up?
   A. Fill  
   B. Key  
   C. Top  
   D. Back  
   
   FH 501

46. Considering the lighting conditions that might make a scene look effective, there are 5 factors the D.P. would consider related to the “key light.” Which of the following is NOT on the list?
A. What kind of shadow does it cast?  
B. What angle is it coming from?  
C. How bright or intense is it?  
D. The amperage that the key light draws  
E. What color is it?

47. How many 500 watt incandescent light bulbs can you put on a normal house circuit?  
A. Two  
B. Three  
C. Four  
D. It does not matter  

48. Color films balanced for __________ degrees Kelvin are considered tungsten balanced.  
A. 3600  
B. 2300  
C. 6300  
D. 3200  
E. none of the above  

49. Color films balanced for __________ degrees Kelvin are called daylight balanced.  
A. 5300  
B. 6500  
C. 5900  
D. 5500  
E. none of the above  

50. The difference between an incidence reading and the reflective reading with a light meter is that reflective reading measures the light falling on the subject.  
A. True  
B. False  

51. The “latitude” of a film stock is the amount of under – or – overexposure that the film stock can accept and still render objects with detail.  
A. True  
B. False  

52. All camera lens filters absorb some light; therefore compensation must be made for the loss of light in order to avoid underexposing the film. What “factor” is the number of times exposure must be increased to compensate for lost light?  
A. The aspect ratio  
B. The filter factor  
C. The raw stock factor  
D. The raw stock ratio  

53. To convert film balanced for day light to shoot indoors under tungsten you would use an 80A filter.  
A. True  
B. False  

Revised by Prof. Michael Hoggan JUL 2015
54. What filter could be used to darken the sky or eliminate unwanted reflections in glass and/or water?
   A. Haze control filter  
   B. Neutral density filter  
   C. Polarizer filter 

55. Another name for a haze control filter is U.V. or 1A (haze control) or skylight filter.
   A. True  
   B. False  

56. The neutral density filter is used to reduce the amount of light coming through the lens and allows the cinematographer to reduce his depth of field in the scene.
   A. True  
   B. False  

57. What filter softens hard lines?
   A. Diffusion filter  
   B. Polarizer filter  
   C. Neutral density filter Polarizer filter 

58. The “1/3 Rule” in frame composition has to do with the aesthetics of making the subject in the frame look more interesting.
   A. True  
   B. False  

59. The “Filter Factor” formula states that when a factor doubles we increase the exposure by one stop.
   A. True  
   B. False  

60. The “aesthetic” plan/design for shooting the shot list must consider the continuity for representing the story’s time of day.
   A. True  
   B. False  

61. A “practical” plan to shoot the shot list would NOT include which of the following?
   A. The time it takes to light a shot  
   B. The proper amount of equipment to light a scene  
   C. The capacity to control all light in a scene  
   D. Adequate power to run the lights.  
   E. Plan to shoot only a ½ page a day. 

DIRECTING:
62. During the actual production of a 250 Class project, the Director has the primarily responsible for:
   A. Directing the lighting activities of the crew  

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B. Directing the actors  
C. Calculating the budget  
D. Planning the order of when a scene is shot

63. In working with actors a good director should_________________.  
A. Suggest, not give orders  
B. Use diplomacy to improve performances  
C. Run a school for acting  
D. Romance with the star actor/actress  
E. Use both of A & B  
F. Use both C. & D.

64. During the pre-production stage, there are a few documents a director works with that helps cast and crew understand his or her vision is for a film. The most important document to production personnel is _______________,  
A. The list of the set requirements of a scene.  
B. The list of preferred camera lenses.  
C. The shot list  
D. Cryptic storyboards  
E. The Act Breaks

65. The “shot list,” must accommodate certain continuity elements. From the list of continuity issues, complimentary angles are important to shoot for what purpose?  
A. For the benefit of improved performance  
B. To protect for sound anomalies  
C. To help the editor make good cuts  
D. To have options for the MPAA rating system

66. What is the “lined script”?  
A. It is the script used by the producer to break down the various components of the script.  
B. It is the script used by department heads to cost out each scene  
C. It is the script used by the script supervisor to record all shooting events in production  
D. It is the script used by the director to plan out a “shot list.”  
E. It is the script created by the Production Designer with attached sketches.

67. There are 7 types of continuity that the Director, Cinematographer and Script Supervisor in particular must account for during the shooting of a film. Which of the following does NOT apply?  
A. Action continuity  
B. Props, costume and make-up continuity  
C. Sound continuity  
D. Performance continuity  
E. Shot list continuity

68. Another name for the 180 degree rule is the Axis of Action.  
A. True  
B. False

69. The director is expected to provide the editor with “cut-able film.” Which item on this list is NOT on such a list is not related to editing?
A. Adequate (plenty of) coverage with a variety of camera angles.  
B. Matching action.  
C. Shoot only what needs to be seen on the screen.  
D. Credible performances.  
E. Clean entrances and exits.  
F. Observing the rules of viewer orientation.  

70. Acting is easy. All an actor has to do is what the director says.  
A. True  
B. False  

EDITING AND POST PRODUCTION:  

71. What is the phenomenon called that is responsible for the illusion of motion in film?  
A. Motion blurs  
B. Optical transference  
C. Persistence of Vision  
D. Human perception  

72. The basic functions of the editing room are divided into two (2) general tasks, they are the:  
management of the media and media manipulation.  
A. True  
B. False  

73. Time code, technically referred to as SYMPTOE time code, has to do with secret messages imprinted in the edged of the video or digital frame.  
A. True  
B. False  

74. From the (5) five steps of the post-production process which on this list does NOT apply?  
A. Editing  
B. Sound mixing  
C. Color correction  
D. Music scoring  
E. Shipping prints to the theaters.  

75. How many fields are there in one video frame?  
A. One  
B. Two  
C. Four  
D. Three  

76. Use of music in a film comes primarily from the three following places; Score, Source and Library. Which one is also referred to as “needle drop music”?  
A. Score  

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77. In film, the **negative cutting** of “A” and “B” rolls refers to picking shots from the “B” and “A” camera.
   A. True  
   B. False  
   **FH 708**

78. When stated that a film is “locked”, means that the negative must be secured?
   A. True  
   B. False  
   **LECTURE FH 3**

79. Another name for “first assembly” is the director’s cut.
   A. True  
   B. False  
   **LECTURE FH 3**

80. The term, “dailies” means that production forms must be put out to cast and crew each day.
   A. True  
   B. False  
   **LECTURE FH 3**

81. In film, **“key numbers”** are those important numbers which determine the financial success of the film after negative costs.
   A. True  
   B. False  
   **FH 283-4**

82. When turning your film into the lab for development and you prepare and mark the films can which of the following information is irrelevant?
   A. Production title  
   B. The name of the actors  
   C. The footage  
   D. Printing instructions  
   E. Your phone number  
   **FH 199, 300**

83. The language of editing is said to encompass all of the goals and objectives of storytelling as used in the production of motion pictures. Conversely, it is said that the arts and crafts in motion picture production work in the service of providing editors with cut-able film. This service creates a menu of choices for the editor. Which on this list is NOT on the menu>
   A. Shot selection  
   B. Composing the shot  
   C. Shot sequencing  
   D. Rhythm and pacing  
   E. Intercutting  
   **LECTURE**

84. **SYMPTET time code numbers** refer to numbers assigned by the sound designer after the picture is locked.
   A. True  
   B. False  
   **FH 103, 223**

85. In the list of “common fixes” and editor has to accommodate, which is **NOT** on that list?
   A. Uneven performances  
   **LECTURE**
B. Lack of reaction
C. Mismatched action
D. Rhythm and pacing
E. The number of cameras takes for each shot
F. Unconvincing dialogue

86. **A & B rolling** in the lab printing process is also called checker board printing
A. True
B. False

**PRODUCTION SOUND:**

87. The three microphone pick-up **directionalities** described in the text are the **Omni-Directional** pattern, the **Cardioid** pattern and the **Super Cardioid** pattern.
A. True
B. False

88. There are three “types” of microphone **constructions**. From this list which are the three?
A. Dynamic, Condenser, Ribbon
B. Omni-Directional, Cardioid, Super-Cardioid
C. Dynamic, Condenser, Boom
D. Dynamic, Condenser, Cardioid
E. None of the above

89. Which of the three microphone constructions listed here is used extensively in motion picture sound recording?
A. Dynamic
B. Condenser
C. Electret condenser

90. The VU meter measures the sound signal for **equalization**.
A. True
B. False

91. The term for distorted, clipped, crackly, harsh sound is “over modulation.”
A. True
B. False

92. When one is affecting or leveling the frequencies in the sound spectrum or balancing the various parts of the audio spectrum one is equalizing the sound.
A. True
B. False

93. Which of the following terms have nothing to do with concepts necessary to understanding sound?
A. Decibels
B. Mixing
C. Generators
D. Ambience
E. Signal path

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94. When the sound recordist is making sure that the sound matches the picture in the texture and volume relative to a shot’s composition is known as “Sound Believability.”
   A. True  
   B. False  

95. How many people form the basic sound crew?
   A. 2  
   B. 3  
   C. 4  
   D. 5  
   E. 6  

96. There are 7 kinds of sound problems that the sound recordist must account for. Which of the following does not apply?
   A. Ambience  
   B. Background noise  
   C. Dirt  
   D. Acoustics  
   E. Phasing  

97. If sync sound is unusable and needs to be replaced, the process by which the actor synchronizes speech to lip movement on the screen is called:
   A. ARD  
   B. Sound sync  
   C. Looper  
   D. ADR  
   E. Sync Sound  

98. If the shot has no sound, the slate marked as “No Sound”.
   A. True  
   B. False  

99. “Room Tone” refers to the harmonic pitch of a room.
   A. True  
   B. False  

100. A location sound mixer records about a minute of “reference tone” at the beginning of the tape or a session for the purpose of giving the editor neutral sounds to fill any faulty sound tracks on the edited sequence time line.
    A. True  
    B. False
Education Impact: 40 Showbiz Programs Prep Future Pros

From NYC to New South Wales, these stellar schools earn accolades for their showbiz programs.

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U.S. Showbiz Programs

American Film Institute
Los Angeles
AFI's Conservatory is training 260 Fellows that are all, per the school, “worthy to watch.” The school’s participants create between four and 10 movies during the two-year program, and 37 alumni have received Oscar nominations in the past decade alone. An additional 118 have participated in award-winning projects ranging from “Boyhood” to “Mad Men.”

Art Center College of Design
Pasadena, Calif.
The venerable private college’s film and graduate broadcast program continues to establish itself as an influential entity through its immersive curriculum and close working relationships between students and faculty. Its list of celebrated alumni includes director Zack Snyder and conceptual designers Ralph McQuarrie (“Star Wars”) and Syd Mead (“Blade Runner”).

Boston U. Department Film & Television, College of Communication
Boston
2015 saw the establishment of a one-year MFA program, as well as the Spelling Scholarship, named for producer Aaron Spelling, that will benefit up to 10 students. Nora Grossman is the latest BU alum to receive an Oscar nomination with her best picture nom for producing “The Imitation Game.”
Generations of top animators and live-action filmmakers have benefited from CalArts’ diverse educational spectrum. Film/Video alum have won nine Oscars for animated film between 2003 and 2015, while domestic and international box office grosses from animated features helmed by alum directors rose to more than $31 billion.

California State U. Northridge, Department of Cinema and Television Arts
Northridge
CSUN’s Film Production alum have amassed an array of laurels from the screen industry, including awards from the Cannes Film Festival, DGA and Television Arts and Sciences Academy. The TV production program, too, has prepared students to work on series ranging from “The Amazing Race” to “Law & Order: SVU.”

Chapman U., Dodge College of Film and Media Arts
Orange, Calif.
Chapman’s Dodge College continues to provide both production and business-oriented culture to students interested in all facets of film, media and digital arts. Its production company (http://variety411.com/us/new-york/ad-agencies-production-companies/), Chapman Filmed Entertainment, saw its first theatrical release, “The Barber,” open in theaters nationwide.

Colorado Film School
Denver
Colorado Film School hosts just 500 students, but produces more than 1,000 films yearly at its facility in Denver. It’s also one of the few institutions to offer a fully accredited university BFA professional training degree in production, and has partnered with ICM and top advertising agencies to offer internships.

Columbia U. School of the Arts
New York
An impressive array of film and television figures have received training from SoA’s MFA programs, which include visual arts, theater, film studies, writing and sound arts. Among its acclaimed alumni are directors Kathryn Bigelow, Nicole Holofcener and James Mangold, while past faculty includes producers Barbara De Fina and James Schamus.

Columbia College Chicago
Chicago
Practice and theory are emphasized at Columbia College Chicago’s Cinema Art + Science program, which offers nearly 200 specialized courses – the most comprehensive curriculum of any American film school. Students can also take advantage of its Semester in L.A., the only such program situated on a Hollywood studio lot.

DePaul U.
Chicago
The university’s School of Cinema and Interactive Media offers programs on every aspect of filmmaking, from directing to post-production. Students can take advantage of its exceptional digital media production equipment (http://variety411.com/us/los-angeles/video-cameras-equipment/), and gain practical experience through its partnership with Cinespace Chicago, the largest film studio in the Midwest.

Emerson College Visual & Media Arts School
Boston
The Boston-based communications school further established itself as a direct conduit to the
entertainment industry with its state-of-the-art Emerson Los Angeles building on Sunset Boulevard, which offers undergraduate, post-graduate and professional studies, as well as crucial internship opportunities. Alumni include Norman Lear and former MTV Networks president Doug Herzog.

Florida State U., College of Motion Picture Arts
Tallahassee
The film school’s selective admittance policy has paid off handsomely for FSU. Film school participants have won more Student Oscars and College Television awards in a single year than any other school — and the DGA recognized its “distinguished contribution to American culture through the world of film and television.”

Ithaca College, Roy H. Park School of Communications
Ithaca, N.Y.
Park School students are treated as industry professionals through close interaction with alumni and a full range of production scenarios through the student-run Studio, which allows them to develop, fund and distribute their own content. Student films have screened at or been honored by the American Society of Cinematographers, among others.

Loyola Marymount U., School of Film and Television
Los Angeles
LMU’s School of Film and Television is flush with impressive numbers, from the 400 partner companies who have hired alumni, including Disney, Sony and NBCUniversal, to the $1 million contributed to the local economy from 792 student productions — 41 of which were shot on the Red One digital camera.

New York U. Tisch School of the Arts
New York
The Maurice Kanbar Institute of Film & Television offers training to undergraduate and graduate students in a variety of cinematic storytelling media, from dramatic writing and interactive telecommunications to photography and imaging. Its prestigious roster of alumni includes Martin Scorsese, Spike Lee, Joel Coen and Ang Lee.

Northwestern U., School of Communication
Evanston, Ill.
Northwestern’s multidisciplinary arts education has produced major figures in nearly every aspect of film and television production, from three-time Oscar-nominated writer John Logan and Emmy-winning actress Julia Louis-Dreyfus to “Arrow” and “Flash” producer Greg Berlanti and such acclaimed producers and executives as Sherry Lansing, Jason Winer and Ken Kamins.

Pratt Institute
New York
The Brooklyn-based arts college has significantly increased its presence by relocating into a 17,000-sq.ft. space in Clinton Hill that will add 150 students to its 50-person film/video department. New additions can take advantage of Pratt’s expansive media curriculum, as well as the abundant internship opportunities inherent to New York City.

Relativity School
Los Angeles
The academic training arm of Relativity Media is a throwback to the studio system’s finishing schools, but with a significant difference: it benefits from both direct funding from the studio as well as an active production facility that offers students access to soundstages and production facilities on its 20-acre campus.
Ringling College of Art and Design
Sarasota, Fla.
The private, non-profit college has become a talent pool for studios seeking up-and-coming computer animators and designers. Ringling alumni captured Oscars for both animated feature (“Big Hero 6”) and short (“Feast”) at the 2015 ceremony, while students have won 11 of the past 13 student Academy Awards.

Rhode Island School of Design
Providence
A diverse array of film and television talent, from Seth MacFarlane to Gus Van Sant, has graduated from RISD’s film/video/animation program, which is the largest in the state. Students study all three departmental disciplines in their sophomore year, which alumni have credited with expanding their visual and storytelling skills.

Sarah Lawrence College
Yonkers, N.Y.
Intimate seminar and workshop environments, an expansive and comprehensive program that incorporates screenwriting and media arts, and one-on-one mentorship with faculty advisors are among the high points of Sarah Lawrence’s film program. Notable graduates include J.J. Abrams, Peter Gould (“Better Call Saul”), Joan Micklin Silver and producer Amy Robinson.

Savannah College of Art and Design
Savannah, Ga.
Opportunities for prospective film and television students at SCAD are plentiful. The school features state-of-the-art technology and facilities, including a 60,000-sq.-ft. Digital Media Center and Savannah Film Studios; the annual Savannah Film Festival, which is the largest university film festival in America; and workshops and presentations with television professionals at TVfest.

Stanford U.
Palo Alto, Calif.
The lauded university’s film and media studies program is anchored in the visual arts. True to its reputation for selectivity, the MFA in documentary film and video admits only eight students per year, preaching artistic expression, aesthetics and social awareness as well as endeavors into new media.

Syracuse U., College of Visual and Performing Arts
Syracuse, N.Y.
Budding filmmakers in animation at Syracuse can look to celebrated alumni for inspiration, including directors Chris Renaud (“Despicable Me”) and Henry Selick (“Coraline”). The program’s ties with the Syracuse Intl. Film Festival open doors for student involvement.

UCLA, School of Theater, Film and Television
Los Angeles
Consistently considered one of the world’s best program’s, UCLA’s film program has hatched a platoon of filmmaking legends, from Francis Ford Coppola to documentarian Alex Gibney. Jeff Skoll’s recent gift of $10 million for the Skoll Center for Social Impact Entertainment refocuses the school on promoting social change through entertainment.

U. of Southern California, School of Cinematic Arts
Los Angeles
This beacon of excellence in filmmaking education continues to grow and expand. In Aug. 2013, construction began on the IMAX lab/theater space, which features two full-size IMAX projectors. This march, USC was voted best game design school in the country.
U. of Texas at Austin, Moody College of Communication

Austin

Moody College's prestigious department of Radio-Television-Film offers a curriculum that focuses on the intersection of production, screenwriting and media studies. Home to the country's first comprehensive 3-D production program, nearby festivals like SXSW provide inspiration and opportunity for both students and alumni.

Vanderbilt U.
Nashville, Tenn.

Located in the country's homegrown arts mecca, students of the Nashville school's Cinema and Media Arts program can hone in on a smorgasbord of topics like soundtracks, digital cinematography or 16mm shooting. The Vandy Meets Hollywood spring break program transports students to L.A. for studio visits and alumni networking.

Wesleyan U.
Middletown, Conn.

A leader in undergraduate film studies since the 1970s, the recent establishment of Wesleyan's College of Film and the Moving Image has only expanded the umbrella program, which includes Wesleyan's department of film studies, its cinema archives and the student-run film series. In April, the College of Film and the Moving Image announced a $2 million challenge grant from the Andrew W. Mellon Foundation.

Yale U.
New Haven, Conn.

Offering both undergrad and graduate degrees, Ivy Leaguers at Yale are trained in film history, theory, criticism and production. Students can also take advanced screenwriting courses, use resources at the university's Digital Media Center for the Arts and study abroad at Prague's famed Famu.

International Academia

Australian Film, Television and Radio School
Moore Park, NSW, Australia

Considered Oz's top film school, AFTRS students can specialize in topics including design for the screen, editing fundamentals, directing comedy and visual effects. Australia's biggest industry folks stop by for frequent guest lectures, including Academy Award-winning alumna Jane Campion ("The Piano").

Centro de Capacitacion Cinematografica
Mexico City, Mexico

Founded in 1975, CCC is an extension of the country's National Council for Culture and Arts. The center generates as many as 40 short films per year and organizes the Int'l Meeting of Documentary Film Scenarios every other year.

Ecole de la Cite Cinema et Television
Saint-Denis, France

Founded by Luc Besson, the mission of this free school, based out of a facility on the outskirts of Paris, is to encourage gifted young artists who might not otherwise have the opportunity to attend a formal film school program. Offering courses in screenwriting and directing, the school employs a very hands-on approach, connecting its students with industry professionals.

Korean Academy of Film Arts
Seoul, South Korea

Joon-ho Bong ("Snowpiercer") is one notable alumnus of the prestigious Korean school, which preps its
students in all aspects of film production, including directing, cinematography and animation, and has garnered worldwide acclaim for its top-notch curriculum. The school’s advanced program, started in 2007, requires students to finish a full-length feature film in order to graduate.

National Film & Television School
Beaconsfield, Buckinghamshire, U.K.
Founded in 1971 and considered one of the most — if not the most — prestigious and competitive film, television and new media schools in the world, NFTS stands apart as the only U.K. film school with its own studios and facilities. The school also boasts an abundance of award-winning alumni, including the Oscar-nominated cinematographer Roger Deakins and screenwriter Terence Davies.

Red Sea Institute of Cinematic Arts
Aqaba, Jordan
Launched in 2008 through a team effort by USC, School of Cinematic Arts and Jordan’s Royal Film Commission, the Red Sea Institute is the Middle East and North Africa’s go-to film school for international students, and the only one offering an MFA program in cinematic studies in the region. The school features state-of-the-art facilities, from digital screening rooms to interactive media laboratories.

Sheridan College Institute of Technology and Learning
Ontario, Canada
Sheridan not only boasts a notable film program for undergraduates and continuing education students, but also stands out as a top institution for aspiring animators. Animation course offerings began in 1971, launching graduates to work for companies including Pixar, DreamWorks, Cookie Jar, Cuppa Coffee, DHX, Nelvana, Corus and Electronic Arts.

Super16
Copenhagen, Denmark
The Scandinavian school seeks to cultivate the future of Danish filmmaking in an unrestricted, creative environment by offering a combination of guest speakers, mentors and practical experience. With no senior management, the independent institute was founded under anarchic ideals in 1999 as an alternative to Denmark’s more established film school, and to this day receives no state subsidies.

Tel Aviv U.
Tel Aviv, Israel
Over the past several years, the university’s film and television department has developed a deserved reputation as a hotbed of bankable smallscreen ideas. To wit, Tel Aviv U. alumni include Gideon Raff, the creator of Emmy award-winning Showtime TV series “Homeland,” FX’s “Tyrant” and USA’s “Dig”; Hagai Levi, co-creator of HBO TV series “In Treatment” and Showtime’s “The Affair”; and Ari Folman, writer and director of the Oscar-nominated 2008 film, “Waltz With Bashir.”

Whistling Woods Intl.
Mumbai, India
Founded in 2006, Whistling Woods offers India’s first MBA in media and entertainment. Filmmaker Subhash Ghai founded the school with a truly international intent, with exchange deals lined up in the U.K. and Nigeria. Students can focus on film production skills, fashion design and journalism.

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