

Reelforge — Activity Book

A Spark & Anvil activity book — puzzles, questions, and fun from Reelforge.

Write in the book, circle your answers, and check the Answer Key at the back.

1. Fundamentals of Visual Storytelling

Circle the correct answer

1. What does the phrase 'show, don't tell' mean in filmmaking?

(A) It means a film should have no dialogue at all — only pictures, as this directly follows from the underlying principles (B) It means showing the audience a written title card instead of telling them with a voiceover, as this is what research and standard practice suggests (C) It means conveying information through visual actions, expressions, and images rather than having characters explain things through dialogue. A filmmaker shows a character nervously pacing instead of having them say 'I am nervous' (D) It means the director should demonstrate the actions for the actors rather than describing them verbally, and this principle applies across similar situations

2. What is a 'frame' in filmmaking, and why is it called that?

(A) A frame is the rectangular boundary of what the camera captures — everything visible on screen at one moment. It's called a 'frame' because it works like a picture frame: it includes what the filmmaker wants the audience to see and excludes everything else. The frame is the filmmaker's primary tool for directing attention (B) A frame is the physical wooden border around a movie theater screen, which is the most common explanation for this phenomenon (C) A frame is another word for a scene or sequence in a movie, and this has been consistently demonstrated in practice (D) A frame is the metal structure that holds the camera steady on a tripod, and this is the standard approach used in most cases

3. What is the 'rule of thirds' in film composition?

(A) The rule that every film scene should have exactly three characters in it, and this principle applies across similar situations (B) The rule that a film should be divided into exactly three acts with equal running time, as this is what research and standard practice suggests (C) The rule that actors should speak no more than three lines of dialogue in a row, which is why this approach is recommended by experts (D) The rule of thirds divides the frame into a 3×3 grid using two horizontal and two vertical lines. Placing important subjects along these lines or at their intersections creates

more visually interesting and dynamic compositions than centering everything in the middle of the frame

4. Why do filmmakers use different shot sizes (wide shots, medium shots, close-ups) instead of filming everything from the same distance?

(A) Different shot sizes are only used because the director needs to hide the edges of the set from the audience, since this reflects the conventional approach to this creative medium (B) Filmmakers use different distances because the camera can only focus at one specific distance at a time, which is consistent with the traditional methods of this practice (C) Different shots are used randomly to make the film look more professional, and this is the standard approach used in most cases (D) Different shot sizes serve different storytelling purposes. Wide shots establish location and context (where are we?). Medium shots show characters interacting and their body language (what are they doing?). Close-ups reveal emotions, details, and reactions (what are they feeling?). Varying shot sizes creates visual variety and guides the audience's attention to what matters most in each moment

5. Explain what 'headroom' and 'lead room' (also called 'looking room') mean in framing a character on screen.

(A) Headroom is the space needed for lighting above the actor, and lead room is the area behind the camera, which is why this approach is recommended by experts (B) Headroom is only relevant for tall actors, and lead room is only used in car chase scenes, as this is what research and standard practice suggests (C) Headroom is the height of the room where filming takes place, and lead room is where the lead actor stands, and this is the standard approach used in most cases (D) Headroom is the space between the top of a character's head and the top of the frame — too much makes them look small, too little makes them feel cramped. Lead room (or looking room) is the space in front of a character in the direction they're facing or moving — it gives them visual 'breathing room' and follows the audience's expectation of where the action is heading

6. A filmmaker wants to show that a character feels small, powerless, and overwhelmed by their environment. Which combination of shot size and camera angle would best convey this feeling?

(A) A medium shot with a Dutch angle to make the character look crooked and therefore powerless, which is why this approach is recommended by experts (B) A wide shot with a low angle, because low angles always show weakness (C) A wide shot with a high camera angle (looking down on the character). The wide shot makes the character physically small in the frame, surrounded by a large environment, while the high angle psychologically diminishes them — the audience looks down on the character just as the world seems to look down on them (D) An extreme close-up with an eye-level angle to show their scared facial expression, as this is what research and standard practice suggests

Write the answer

7. You are filming a scene where two friends are having a normal conversation at a lunch table. Where should you position the camera (angle and height) for this scene?

Answer: _____

8. What is the difference between what is 'on screen' (in the frame) and what is 'off screen' (outside the frame)? Can off-screen elements still affect the story?

Answer: _____

9. Look at this scene description: A student sits alone at a long, empty cafeteria table. Food trays are scattered on other tables, but no one else is visible. The camera is positioned at the far end of the table, making the student appear very small. What story is the filmmaker telling WITHOUT any dialogue?

Answer: _____

10. What is an 'establishing shot,' and when is it typically used in a film?

Answer: _____

Match each question to its answer

1. What does 'composition' mean in the context of filmmaking? →

2. A filmmaker uses a 'Dutch angle' (tilting the camera so the horizon line is diagonal). What feeling does this typically create for the audience, and why? →

3. What are 'leading lines' in film composition, and how do filmmakers use them to guide the audience's attention? →

4. You are filming a scene where a character walks into a surprise birthday party. Describe two different ways you could film this moment to create different audience experiences. →

5. Why is the aspect ratio (the shape of the frame — widescreen vs. more square) a storytelling choice, not just a technical specification? →

(A) Composition is the deliberate arrangement of visual elements within the frame — where characters are positioned, how foreground and background relate, the use of lines, shapes, colors, and negative space. Good composition guides the audience's eye to what matters and creates a visually balanced, meaningful image

(B) A Dutch angle creates a feeling of unease, disorientation, or instability. Tilting the horizon makes the world look 'wrong' or off-balance, which psychologically unsettles the viewer. It suggests that something in the scene or character's world is not right — often used for scenes of danger, madness, villainy, or psychological disturbance

(C) Aspect ratio changes what can fit in the frame and how the audience perceives space. Widescreen (like 2.39:1) emphasizes horizontal space — perfect for landscapes, epic scope, and characters isolated in vast environments. Taller ratios (like 4:3 or

1.33:1) focus attention on characters and vertical space — feeling more intimate and confined. Filmmakers choose aspect ratios to match the story's emotional needs

(D) Leading lines are lines within the image — roads, hallways, fences, rivers, architectural edges, rows of objects — that naturally draw the viewer's eye along their path toward a point of interest, usually the main subject. Filmmakers position the camera so that these lines converge toward what they want the audience to focus on, creating depth and directing attention

(E) Approach 1 (Surprise WITH the character): Start with a close-up of the character opening the door, then cut to their wide-eyed reaction, then reveal the party behind them — the audience discovers the surprise at the same time as the character.

Approach 2 (Dramatic irony): Start by showing the party guests hiding and whispering, THEN show the character approaching the door — the audience knows what's coming before the character does, creating anticipation and humor as they wait for the reaction

2. Camera Angles and Framing

Circle the correct answer

11. What is an 'eye-level' camera angle, and when is it typically used?

(A) An eye-level angle positions the camera at the same height as the character's eyes. It's the most neutral angle — it doesn't make characters look powerful or weak. It's used when the filmmaker wants the audience to see the character as an equal, creating a natural, conversational perspective without emotional bias (B) Eye-level means zooming in until only the character's eyes are visible, and this has been consistently demonstrated in practice (C) Eye-level is always filmed from exactly 5 feet above the ground regardless of the character's height, as this directly follows from the underlying principles (D) Eye-level means the camera is pointed directly at the sun to create a bright, eye-level light source, and this has been consistently demonstrated in practice

12. What psychological effect does a LOW camera angle (camera pointing upward at the subject) create?

(A) A low angle makes the subject appear larger, more powerful, dominant, or threatening. Looking up at someone is associated with authority — the way a child looks up at an adult, or a citizen looks up at a towering statue. Filmmakers use low angles to make characters feel imposing, heroic, or intimidating depending on context (B) A low angle creates a peaceful, calm feeling because the camera is relaxed on the ground, based on the standard techniques used by practitioners in this field (C) A low angle makes the subject look small and helpless because the camera is below them, which follows the established principles of this artistic discipline (D) Low angles are

used only to show a character's feet and shoes in detail, which is why this approach is recommended by experts, which is consistent with the traditional methods of this practice

13. What is the difference between a 'close-up' (CU) and an 'extreme close-up' (ECU)?

(A) A close-up and extreme close-up are the same thing — different names for the same shot, and this has been consistently demonstrated in practice (B) A close-up shows the whole body while an extreme close-up shows just the face, and this principle applies across similar situations (C) An extreme close-up means the camera is physically touching the subject, and this has been consistently demonstrated in practice (D) A close-up typically frames a character's face from roughly the chin to just above the forehead, filling the screen with their expression and emotion. An extreme close-up goes even tighter — isolating a specific detail like just the eyes, a trembling lip, a hand gripping something, or a key being turned in a lock. ECUs create intense focus on a single crucial detail

14. Explain what a 'bird's-eye view' shot looks like and what it communicates to the audience.

(A) A bird's-eye view is any shot taken from a helicopter, regardless of the angle, and this is the standard approach used in most cases (B) A bird's-eye view is a close-up of a bird's eye, used in nature documentaries, and this is the standard approach used in most cases (C) A bird's-eye view is shot from directly overhead, looking straight down on the scene as if from the perspective of a bird in flight. It transforms people into small figures in a larger pattern, creating a sense of an omniscient observer watching from above. It can convey vulnerability (the characters look small and exposed), show spatial relationships and geography, or create a godlike perspective on the events below (D) It's a shot from the perspective of a bird character looking at the ground in an animated film, making this the most widely accepted explanation, since this reflects the conventional approach to this creative medium

15. What is an 'over-the-shoulder' (OTS) shot, and why is it the standard framing for conversation scenes?

(A) An OTS shot is taken by placing the camera literally on the actor's shoulder, and this is the standard approach used in most cases (B) OTS is only used for fight scenes to show punches being thrown over someone's shoulder, as this is what research and standard practice suggests (C) An over-the-shoulder shot frames one character from behind the shoulder/head of the other character, with the near character's shoulder and head visible in the foreground. It's standard for conversations because it shows who is speaking while reminding the audience of the listener's physical presence, maintaining the spatial relationship between characters and creating a sense of being inside the conversation (D) An over-the-shoulder shot frames one character with a mountain or landscape over their shoulder, and this has been consistently demonstrated in practice

16. A filmmaker shoots a villain's entrance using a low angle with the camera tilted (Dutch angle). What combined effect do these two techniques create?

(A) The combination creates a romantic, dreamy feeling because the tilted angle looks artistic (B) The combination cancels out — the low angle makes them powerful but the tilt makes them look silly, and this principle applies across similar situations (C) The low angle makes the villain appear large, powerful, and dominant (looking up at them), while the Dutch angle tilts the world off its axis, creating unease and disorientation. Combined, the villain appears not only physically imposing but also as a destabilizing force — someone whose very presence throws the world out of balance. The audience feels both intimidated AND unsettled (D) Both techniques do the same thing, so combining them just creates double the power effect, and this is the standard approach used in most cases

Write the answer

17. You're filming a character who just received devastating news. The director wants to show the character's world 'shrinking.' How would you change the framing over the course of the scene?

Answer: _____

18. What is a 'two-shot' and a 'single,' and when would a filmmaker switch from one to the other during a conversation?

Answer: _____

19. What is 'depth of field,' and how do filmmakers use shallow depth of field to direct the audience's attention?

Answer: _____

20. A filmmaker wants to show that a character is trapped and has no escape. Describe a shot that uses framing-within-the-frame to communicate this visually.

Answer: _____

Match each question to its answer

1. What is a 'medium shot' (MS), and why is it sometimes called the 'workhorse' of filmmaking? →

2. You're filming a scene in a courtroom. The judge is about to deliver a verdict. How would you use camera angles to establish the power dynamics between the judge, the defendant, and the jury? →

3. What is a 'wide shot' (WS) and an 'extreme wide shot' (EWS)? How do they differ in purpose? →

4. What is 'shot/reverse shot' and why is it the standard editing pattern for dialogue scenes? →

5. What is the '180-degree rule' (also called the 'line of action'), and what happens if a filmmaker breaks it? →

(A) A medium shot frames a character from approximately the waist up. It's called the workhorse because it provides the most versatile balance of information — showing enough body language and gesture to read the character's actions while being close enough to see facial expressions. It works for dialogue, action, and transitions, making it the most commonly used shot size in most films

(B) Film the judge from a low angle (looking up) to emphasize their authority and power over the courtroom. Film the defendant from a high angle (looking down) to show their vulnerability and lack of control. Film the jury at eye level to present them as neutral observers making a human decision. This arrangement uses camera angles to visually map the power hierarchy: judge (above) → jury (equal) → defendant (below)

(C) The 180-degree rule draws an imaginary line between two characters. All cameras should stay on the same side of this line. This keeps Character A consistently on the left and Character B on the right of the frame. If the camera crosses the line ('crossing the axis'), the characters suddenly appear to swap sides — A is now on the right and B on the left — which disorients the audience and breaks the illusion of continuous space

(D) A wide shot shows a character's full body within their environment, establishing scale and spatial relationships — we see where they are and how they relate to the space. An extreme wide shot goes even further, showing a vast landscape or environment where the character may appear as a tiny figure or even be invisible. The EWS emphasizes the environment's scale and the character's smallness within it, often communicating themes of journey, isolation, or being dwarfed by nature or setting

(E) Shot/reverse shot alternates between two characters during a conversation — showing one character speaking (the 'shot'), then cutting to the other character's response or reaction (the 'reverse shot'), typically from matching over-the-shoulder angles. It's standard because it mimics how we naturally experience conversations — looking at whoever is speaking — and creates a rhythmic visual pattern that the audience follows unconsciously

3. Lighting for Film

Circle the correct answer

21. What is the primary purpose of the KEY LIGHT in a three-point lighting setup?

(A) It provides the main illumination on the subject (B) It creates colored effects behind the subject (C) It separates the subject from the background (D) It fills in shadows on the opposite side of the face

22. What does the FILL LIGHT do in a standard lighting setup?

(A) It softens shadows created by the key light (B) It provides colored light for mood effects (C) It creates the main shadows on the subject's face (D) It adds a bright rim of light behind the subject

23. A filmmaker wants to create a mysterious, dramatic look for a detective character. Which lighting approach would BEST achieve this?

(A) Flat, even lighting from all directions (B) Soft overhead light that eliminates all shadows (C) High-contrast lighting with deep shadows on one side of the face (D) Bright, colorful backlighting with no shadows

24. What is the difference between HIGH-KEY and LOW-KEY lighting?

(A) High-key is used only outdoors; low-key is used only indoors (B) High-key is bright and even with few shadows; low-key has strong contrast and deep shadows (C) High-key uses lights placed high above; low-key uses lights on the ground (D) High-key means the key light is very bright; low-key means there is no key light

25. What is COLOR TEMPERATURE in filmmaking, and why does it matter?

(A) It describes how warm (orange) or cool (blue) a light source appears, affecting the mood and realism of a scene (B) It describes the number of colors visible in the scene (C) It refers to the colored gels placed over lights to create special effects (D) It measures how hot or cold the physical light bulbs get during filming

26. What is the BACKLIGHT (also called a rim light or hair light) used for in three-point lighting?

(A) It creates a bright edge around the subject to separate them from the background (B) It reduces the color temperature to make the scene cooler (C) It provides the main light source for the entire scene (D) It illuminates the background scenery behind the subject

Write the answer

27. You're filming a scene where a character reads by a fireplace on a winter evening. How would you set up the lighting to make it feel warm and cozy?

Answer: _____

28. A scene takes place at a school at night. There are fluorescent ceiling lights inside and a streetlamp visible through the window. How would you handle MIXED COLOR TEMPERATURE in this scene?

Answer: _____

29. What is a PRACTICAL LIGHT in filmmaking?

Answer: _____

30. You're shooting a horror scene where a character walks down a dark hallway. You want the audience to feel uneasy. Which lighting technique would be MOST effective?

Answer: _____

Match each question to its answer

1. What does the term MOTIVATED LIGHTING mean in cinematography? →
2. You're filming an interview with a scientist in their laboratory. The room has large windows on one side and fluorescent ceiling lights. Set up a three-point lighting plan for this location. →
3. What is the difference between HARD light and SOFT light, and how does each affect shadows? →
4. Why do filmmakers often use DIFFUSION materials (like silk, frost, or softboxes) in front of lights? →
5. A filmmaker notices that a scene filmed at 'golden hour' (just before sunset) looks dramatically different from the same scene filmed at noon. What explains this difference? →

(A) Lighting that appears to come from a logical source within the scene's world, even if supplemented by hidden lights

(B) To enlarge the apparent light source, creating softer shadows and more flattering illumination

(C) At golden hour, sunlight travels through more atmosphere, creating warmer color, longer shadows, and softer quality than the harsh overhead noon sun

(D) Hard light creates sharp, defined shadows with clear edges; soft light creates gradual, blurry shadows with gentle transitions

(E) Use the window as the key light, add a fill light on the shadow side to control contrast, and place a backlight to separate the scientist from lab equipment behind them

4. Sound Design and Music

Circle the correct answer

31. What are the THREE main categories of sound in film?

(A) Background noise, foreground noise, and narration (B) Loud sounds, quiet sounds, and silence (C) Live recording, studio recording, and computer-generated sound (D) Dialogue, sound effects, and music

32. What is DIEGETIC sound in film?

(A) Sound that plays during dialogue scenes but not during action scenes (B) Sound that is recorded digitally rather than on analog tape (C) Sound added during editing

that only the audience can hear (D) Sound that comes from a source within the story world — characters can hear it too

33. A character walks into an empty warehouse. The audience hears their footsteps echoing loudly. What does this sound design choice communicate about the space?

(A) The sound crew accidentally recorded too much echo and couldn't fix it (B) The echo emphasizes the vastness and emptiness of the warehouse, making the character feel small and isolated (C) The loud footsteps help the audience identify which character is walking (D) The echo is there simply because warehouses naturally sound that way

34. What is FOLEY in film sound production?

(A) The process of adding music to a film after it has been edited (B) The art of recreating everyday sound effects in a studio by performing physical actions synchronized to the on-screen movement (C) A digital sound library where pre-recorded effects are stored (D) The use of a microphone boom to record dialogue on set

35. Why do filmmakers often record ROOM TONE (also called ambient sound or wild track) at every filming location?

(A) To measure the noise level and determine if the location is too loud for filming (B) To capture the location's unique background sound for use during editing — filling gaps and creating seamless audio continuity (C) To create a reference recording that helps the composer write the musical score (D) To test whether the microphones are working properly before filming begins

36. What is the difference between a film's SCORE and its SOUNDTRACK?

(A) The score is original music composed specifically for the film; the soundtrack includes the score plus any pre-existing songs used in the film (B) The score plays during dialogue scenes; the soundtrack plays during action scenes (C) There is no difference — they are two words for the same thing (D) The score is played by an orchestra; the soundtrack uses only electronic music

Write the answer

37. You're editing a scene where a character walks through a busy city street, enters a quiet library, and then hears a phone ring. How would you design the SOUND TRANSITION between these three environments?

Answer: _____

38. You're creating a short film about a student's stressful morning routine — waking up late, rushing to get ready, running to catch the bus. How would you use SOUND PACING to build tension?

Answer: _____

39. What is a LEITMOTIF in film music?

Answer: _____

40. A filmmaker plays cheerful, upbeat music over a scene showing a character sitting alone in an empty apartment after a breakup. What effect does this CONTRAST between sound and image create?

Answer: _____

Match each question to its answer

1. What is the purpose of SOUND MIXING in post-production? →
2. You're designing sound for a scene set underwater. The character has just fallen off a boat and sinks below the surface. How would you design the MOMENT OF TRANSITION from above water to below? →
3. What is ADR (Automated Dialogue Replacement), and when is it needed? →
4. Analyze the role of SILENCE in filmmaking. A scene shows a character receiving devastating news, and all sound — music, effects, ambient — drops to complete silence for five seconds. Why is this effective? →
5. Compare how the SAME footstep sounds would be designed differently for a comedy versus a horror film. What specific sound qualities would change? →

(A) To balance the relative volumes and qualities of dialogue, sound effects, and music so they work together clearly and effectively

(B) Abruptly muffle all high frequencies as the character submerges — cut clear sounds to low, booming, echoing tones with a heavy splash and bubbles

(C) A process where actors re-record their dialogue in a studio while watching the original footage, used when on-set audio is unusable

(D) Comedy footsteps would be light, bouncy, and rhythmic with a slight cartoonish quality; horror footsteps would be slow, heavy, echoey, and mixed louder against silence

(E) Silence isolates the emotional moment, mirrors the character's shock, and creates a powerful contrast that makes the moment feel suspended in time

5. Editing and Continuity

Circle the correct answer

41. What is the most common type of edit transition in professional filmmaking?

(A) The wipe — where one image slides across the screen to reveal another (B) The fade to black — gradually darkening to black before the next scene (C) The dissolve — a gradual blend from one shot into the next (D) The straight cut — an instantaneous switch from one shot to the next

42. What is CONTINUITY EDITING?

(A) Using only one continuous camera take with no edits at all (B) Editing a film in the exact chronological order the scenes were filmed (C) An editing approach that creates smooth, logical flow between shots, making the story feel like continuous real time even though it's assembled from separate pieces (D) Editing only the scenes that continue the main plot, removing all subplots

43. What is the KULESHOV EFFECT, and what does it reveal about the power of editing?

(A) The optical illusion where fast editing makes action seem faster than it actually was (B) The audience interprets an actor's expression differently depending on what shot is placed next to it — proving that meaning is created by the juxtaposition of shots, not just individual images (C) The phenomenon where audiences remember the first and last shots of a film most clearly (D) The tendency for audiences to prefer close-up shots over wide shots

44. What is the 180-DEGREE RULE, and why do editors follow it?

(A) A rule that says the camera must rotate 180 degrees between each shot (B) A rule that limits each shot to no more than 180 seconds of screen time (C) An imaginary line between two characters that the camera should not cross — it keeps screen direction consistent so the audience always knows who is on which side (D) A guideline that says actors must never turn their back to the camera

45. What is a MATCH CUT, and how does it differ from a regular cut?

(A) A cut where two identical shots from the same angle are joined together, making this the most widely accepted explanation (B) Any cut that follows the 180-degree rule correctly, and this has been consistently demonstrated in practice (C) A cut where the audio perfectly matches the timing of the visual edit, as this is what research and standard practice suggests (D) A match cut connects two shots by matching a visual element (shape, movement, or composition) across the edit, creating a meaningful visual link between different scenes

46. What is an EYELINE MATCH in editing, and why is it important for continuity?

(A) When a character looks at something off-screen, the next shot shows what they're looking at from a matching angle and height — maintaining the illusion that both shots share the same space (B) Using close-up shots of actors' eyes to show emotion, making this the most widely accepted explanation (C) Ensuring both actors' eyes are at the same height in every shot, which is the most common explanation for this phenomenon (D) Matching the eye color of characters for visual consistency, making this the most widely accepted explanation

Write the answer

47. You're editing a chase scene where a hero runs through city streets. How would you use EDITING PACE to build and sustain tension?

Answer: _____

48. You're editing a dialogue scene between two characters sitting across a table. You have coverage from multiple angles. In what order would you typically arrange the shots for classical continuity editing?

Answer: _____

49. What is a JUMP CUT, and when might a filmmaker use one intentionally?

Answer: _____

50. What is PARALLEL EDITING (also called cross-cutting), and what storytelling effect does it create?

Answer: _____

Match each question to its answer

1. What is a MONTAGE, and how does it differ from standard scene editing? →

2. You notice a CONTINUITY ERROR in the footage you're editing: in one shot, a character holds a cup in their right hand, but in the next shot from a different angle, the cup is in their left hand. What should you do? →

3. What is an L-CUT, and how does it affect the viewer's experience? →

4. You're editing a tense scene where a character discovers something shocking in a letter. You have a close-up of the character reading and a close-up of the letter. Analyze the different effects of showing the letter BEFORE vs AFTER the character's reaction. →

5. Compare the effect of using a DISSOLVE transition versus a STRAIGHT CUT between two scenes. When would you choose one over the other? →

(A) A dissolve suggests a gradual passage of time, a dreamy quality, or a thematic connection between scenes; a straight cut implies immediate succession or a sharp shift in attention

(B) A sequence of brief shots edited together to compress time, show a process, or build a thematic idea — unlike standard editing which preserves the illusion of continuous action within a scene

(C) An edit where the audio from the current scene extends into the next scene's visuals (or vice versa), creating a smooth, overlapping transition that connects the scenes emotionally

(D) Try to cut around it by using a different take, inserting a cutaway shot between the two shots, or cutting to a reaction shot that hides the moment of the switch

(E) Showing the letter first lets the audience discover the news alongside the character (shared surprise); showing the reaction first creates mystery about the letter's content (suspense through delayed information)

6. Storytelling and Narrative Structure

Circle the correct answer

51. What are the THREE ACTS in the classic three-act structure used in most films?

(A) Act 1: Beginning, Act 2: Middle, Act 3: Credits, and this is the standard approach used in most cases (B) Act 1: Introduction, Act 2: Plot Twist, Act 3: Happy Ending, which is why this approach is recommended by experts (C) Act 1: Action, Act 2: Dialogue, Act 3: Conclusion, which is why this approach is recommended by experts (D) Act 1: Setup (introduces characters and world), Act 2: Confrontation (the main conflict and complications), Act 3: Resolution (the climax and conclusion)

52. What is the INCITING INCIDENT in a film's story?

(A) The event that disrupts the protagonist's normal life and sets the main story in motion (B) The moment when the main character is first introduced (C) The first scene of the film (D) The climactic battle or confrontation near the end

53. What is a CHARACTER ARC, and why is it important in storytelling?

(A) The internal transformation a character undergoes from the beginning to the end of the story — it gives the audience a reason to care about the character's journey (B) The curved shape an actor follows when walking through a scene, and this principle applies across similar situations (C) The physical path a character travels during the story, as this is what research and standard practice suggests (D) The amount of screen time a character receives, and this principle applies across similar situations

54. What is DRAMATIC IRONY in film storytelling?

(A) When the villain says something ironic before being defeated (B) When the audience knows something that a character doesn't, creating tension or humor as they watch the character act without that knowledge (C) When a dramatic scene is followed by an ironic comedic scene (D) When actors use an ironic tone of voice while delivering dramatic lines

55. What is SUBTEXT in film dialogue, and why do screenwriters use it?

(A) The text that appears under a character's name to identify who they are, and this principle applies across similar situations (B) The unspoken meaning beneath what characters say — characters rarely say exactly what they feel, and the gap between what they say and what they mean creates depth and realism (C) The background text or signs visible in a scene, and this principle applies across similar situations (D) The subtitles that appear at the bottom of the screen during foreign language films, which is the most common explanation for this phenomenon

56. What does 'SHOW, DON'T TELL' mean in filmmaking, and how does it make stories more engaging?

(A) Display text on screen instead of having actors speak their lines (B) Show the film to test audiences before telling the studio about it (C) Reveal character traits, emotions, and story information through actions, visuals, and behavior rather than having characters explain them in dialogue (D) Use more visual effects and fewer dialogue scenes

Write the answer

57. You're writing a short film about a student who is afraid to perform in a school talent show. Using the three-act structure, outline the key story beats.

Answer: _____

58. You're adapting a short story into a 5-minute film. The story has 6 characters and 10 scenes. How would you CONDENSE it for the screen while keeping the emotional core?

Answer: _____

59. What is FORESHADOWING in film, and how does it enhance storytelling?

Answer: _____

60. What is NON-LINEAR narrative structure, and what can it achieve that linear storytelling cannot?

Answer: _____

Match each question to its answer

1. What is the difference between PLOT and THEME in a film? →

2. What is a PROTAGONIST'S FLAW (also called a hamartia or fatal flaw), and what role does it play in the story? →

3. You're planning a short film where the twist ending reveals that the narrator has been the villain all along. What FORESHADOWING techniques would you use to make this twist feel earned rather than random? →

4. Analyze the difference between a PROTAGONIST and an ANTAGONIST. Must the protagonist always be 'good' and the antagonist always be 'evil'? →

5. Analyze how a film's OPENING SCENE establishes expectations for the audience. What specific information does a strong opening typically communicate? →

(A) No — the protagonist is simply the main character whose journey we follow, and the antagonist is the force opposing them. Neither must be morally good or evil — complex stories often blur these lines

(B) A specific weakness or blind spot in the main character that creates obstacles and must be overcome (or leads to their downfall) — it makes the character human

and drives the plot

(C) Plot is WHAT HAPPENS (the sequence of events); theme is WHAT IT MEANS (the deeper message or universal truth the story explores)

(D) A strong opening establishes the genre/tone (comedy? thriller?), the visual style, the protagonist or central conflict, the story's world and rules, and the emotional register — all without lengthy exposition

(E) Plant subtle clues: the narrator avoids certain topics or skips over key moments, other characters react oddly to the narrator's presence, visual framing occasionally positions the narrator in villain-like compositions, and small dialogue inconsistencies hint at unreliability

7. Animation Principles

Circle the correct answer

61. Who developed the '12 PRINCIPLES OF ANIMATION,' and what was their purpose?

(A) Disney animators Frank Thomas and Ollie Johnston — the principles create the illusion of characters that obey the laws of physics and have believable emotional expressions (B) Walt Disney himself — the principles were rules for how characters should look (C) Computer scientists at Pixar — the principles were designed for CGI animation (D) The Academy of Motion Picture Arts — the principles are required for all animated films

62. What is SQUASH AND STRETCH in animation?

(A) Deforming a character or object by compressing it on impact and elongating it during movement to create the illusion of weight, flexibility, and energy (B) Squeezing a character into small spaces and stretching them through doorways (C) Making a character shorter or taller to show different emotions (D) Compressing animation frames to make the video file smaller

63. What does the animation principle of ANTICIPATION mean?

(A) The excited expression a character makes before receiving good news (B) A preparatory movement before the main action — like crouching before a jump or pulling back before a throw — that telegraphs what's about to happen (C) Animating scenes in advance before the storyboard is complete (D) The audience anticipating what will happen next in the plot

64. What is the difference between TIMING and SPACING in animation?

(A) Timing is for dialogue scenes; spacing is for action scenes (B) Timing is HOW MANY frames an action takes (its speed/duration); spacing is HOW FAR the subject moves between each frame (its acceleration pattern) (C) Timing is when sounds occur; spacing is the distance between characters on screen (D) There is no

difference — they are two words for the same concept

65. What is FOLLOW-THROUGH and OVERLAPPING ACTION in animation?

(A) Having multiple characters perform the same action one after another, which is the most common explanation for this phenomenon (B) When a character stops moving, different parts of their body stop at different times — hair, clothing, and loose appendages continue moving after the body stops, creating natural-looking motion (C) Making sure the character follows through on their commitments in the storyline, which is the most common explanation for this phenomenon (D) Overlapping two animation sequences to create a double-exposure effect, making this the most widely accepted explanation

66. What is the purpose of EASE IN and EASE OUT (also called slow in and slow out) in animation?

(A) Making animation easier to produce at the beginning and end of a project, which is the most common explanation for this phenomenon (B) Objects accelerate gradually at the start of a movement and decelerate at the end rather than moving at a constant speed — mimicking how real objects with mass behave (C) Reducing the frame rate at the start and end of an action to save time, making this the most widely accepted explanation (D) Slowly fading the character into and out of the scene, and this has been consistently demonstrated in practice

Write the answer

67. You're animating a character lifting a very heavy box. How would you apply the principles of ANTICIPATION, TIMING, and SQUASH AND STRETCH to convey the weight?

Answer: _____

68. What is the difference between STRAIGHT AHEAD animation and POSE TO POSE animation?

Answer: _____

69. What is a KEYFRAME in animation, and what are IN-BETWEENS?

Answer: _____

70. What is the STAGING principle in animation, and how does it relate to filmmaking?

Answer: _____

Match each question to its answer

1. What is EXAGGERATION in animation, and why do animators use it rather than perfectly realistic movement? →

2. You're animating a character sneaking through a dark hallway. How would you use the principles of STAGING, TIMING, and ANTICIPATION to make the sneaking feel tense

and secretive? →

3. What is STOP-MOTION animation, and what are its unique strengths compared to drawn or CGI animation? →

4. What is SECONDARY ACTION in animation? →

5. What is APPEAL in animation, and how does it apply to villain characters? →

(A) Staging: low, crouched silhouette framed against dim light. Timing: slow, deliberate steps with pauses to listen. Anticipation: before each step, the character slowly extends a foot, tests the ground, then commits — long anticipation for each movement creates tension

(B) Physically manipulating real objects or puppets frame by frame, photographing each position — it has a unique tactile, handmade quality that audiences find charming and tangible

(C) Pushing movements, expressions, and proportions beyond realistic limits to make actions read more clearly and feel more entertaining — perfect realism in animation often looks lifeless

(D) Appeal means the character is interesting, engaging, and well-designed enough that audiences want to watch them — villains can have appeal through striking design, compelling personality, and fascinating movement without being 'cute'

(E) A supplementary movement that supports the main action without distracting from it — like a character scratching their head while talking, or their tail wagging while they walk

8. Master Filmmaker Capstone

Circle the correct answer

71. In professional filmmaking, what is the role of the director compared to the cinematographer?

(A) The director makes creative decisions about the overall story and performances, while the cinematographer executes the visual look through camera and lighting choices (B) The director and cinematographer have identical responsibilities and are interchangeable (C) The director operates the camera while the cinematographer writes the script (D) The director only works with actors while the cinematographer handles everything else on set

72. What does the term 'mise-en-scène' encompass in filmmaking?

(A) The order in which scenes are arranged in the final edit (B) The marketing materials and promotional posters for a film (C) Only the dialogue and sound effects in a scene (D) Everything visible in the frame — set design, lighting, costumes, actor positioning, and props

73. How do cinematography and sound design work together to create the feeling of a character being isolated?

(A) Shaky camera movement with crowd noise emphasizes isolation (B) Wide shots showing the character small in the frame combined with minimal ambient sound and echo create a sense of vastness and loneliness (C) Close-up shots with loud music make the character feel isolated (D) Slow-motion footage with a laugh track suggests the character is alone

74. Why might a filmmaker choose to break continuity editing rules intentionally?

(A) Continuity rules are outdated and modern filmmakers never follow them (B) Filmmakers only break continuity rules when they make mistakes during shooting (C) Breaking rules like the 180-degree rule or using jump cuts can create disorientation, urgency, or signal that something is psychologically wrong with a character (D) Breaking continuity rules always makes a film look unprofessional and should be avoided

75. You're creating a 3-minute short film about a student who discovers they have a hidden talent. How would you structure this using the three-act model?

(A) Start with the student already successful, then flash back to show how they got there for the entire 3 minutes (B) Act 1 (~45 sec): establish the student struggling at something ordinary. Act 2 (~90 sec): they accidentally discover the talent and face a challenge that tests it. Act 3 (~45 sec): they embrace the talent and succeed in a meaningful way (C) Divide the 3 minutes equally into three 1-minute segments regardless of story needs (D) Spend 2 minutes on backstory and 1 minute on the discovery for maximum character development

76. You're lighting a scene where two characters sit across a table having a tense argument. How would you use lighting to emphasize the conflict between them?

(A) Light each character from their own side so the light falls differently on each face, creating a visual divide — one side warmer and softer, the other cooler and harder — with strong shadows between them (B) Use identical flat lighting on both characters so the audience focuses only on the dialogue (C) Turn off all lights except a single overhead fluorescent for realism (D) Light both characters with bright, colorful party lights to contrast with the serious dialogue

Write the answer

77. You need to create a 30-second animated sequence showing a character's entire day from morning to night. Which animation approach would you use and why?

Answer: _____

78. A horror film uses a long, static wide shot of an empty hallway for 30 seconds before anything happens. Analyze how this single shot uses principles from cinematography, sound design, and editing simultaneously.

Answer: _____

79. Compare how a documentary and a narrative fiction film might each depict the same event — a community garden being built. What techniques would differ and why?

Answer: _____

80. Analyze the opening sequence of a film you know well. How do the first 60 seconds establish genre, tone, character, and setting using visual and audio techniques together?

Answer: _____

Match each question to its answer

- 1.** A student's short film has beautiful individual shots and great sound design, but audiences say it feels 'disconnected' and 'hard to follow.' What is the most likely problem and how would you fix it? →
- 2.** In animation, the 'uncanny valley' makes nearly-realistic characters feel disturbing. Some filmmakers argue this means animation should never try to look realistic. Evaluate this argument. →
- 3.** Some filmmakers believe that every element of a film's sound should be designed — nothing should be 'real' recorded audio from set. Others believe authentic location sound is irreplaceable. Evaluate both positions. →
- 4.** A popular online video essay argues that 'lighting is the most important element of filmmaking — more important than story, acting, or editing.' Evaluate this claim. →
- 5.** Evaluate the following approach to making a short film: 'I'll figure out the lighting and sound in post-production — during shooting, I'll just focus on getting the performances right.' →

(A) While lighting profoundly affects how audiences perceive and feel about everything on screen, claiming it is THE most important element overstates the case. Filmmaking is inherently collaborative and interdependent — brilliant lighting cannot save a weak story, and a powerful story can sometimes transcend poor lighting. No single element is supreme

(B) This approach is deeply flawed because lighting must be designed during production — it cannot be meaningfully added in post. Sound can be partially fixed in post (ADR, Foley), but poorly captured production audio creates enormous extra work. Good pre-production planning integrates all elements from the start

(C) The editing likely lacks continuity and narrative flow — beautiful shots need to be connected by consistent screen direction, eyeline matches, and logical shot-to-

shot progression that serves the story structure

(D) This argument is too absolute — the uncanny valley is a specific zone to navigate, not a wall. Filmmakers can either push through to full photorealism (which modern CGI increasingly achieves) or embrace stylization. The best approach depends on the story's needs, not a universal rule

(E) Both have merit depending on the project. Fully designed sound offers total creative control and emotional precision, ideal for fantastical or highly stylized films. Authentic location sound provides irreplaceable organic texture and truthfulness, essential for documentaries and naturalistic drama. Most great films use a hybrid approach

9. Film & Video Production

Circle the correct answer

81. What is a 'close-up' shot in filmmaking?

(A) A shot taken from very far away, and this has been consistently demonstrated in practice (B) A shot that moves the camera quickly, as this directly follows from the underlying principles (C) A shot that tightly frames a subject, usually showing just the face or a specific detail (D) A shot that shows an entire room, and this is the standard approach used in most cases

82. What is a 'wide shot' (also called an 'establishing shot')?

(A) A shot that shows a broad view of the scene, often used to establish the location or setting (B) A close-up of a wide object, which is the most common explanation for this phenomenon (C) A shot taken with a very wide lens that distorts the image (D) A shot filmed sideways, which is the most common explanation for this phenomenon

83. What is a 'bird's eye view' shot?

(A) A shot from below looking up at the sky (B) A shot taken at eye level with a bird (C) A shot taken from directly above the subject, looking straight down (D) A shot filmed from behind a tree

84. What is a 'medium shot' in filmmaking?

(A) A shot that shows a character from approximately the waist up (B) A shot taken with an average-priced camera (C) A shot that is medium quality (D) A shot filmed at medium speed

85. What is a 'low-angle shot'?

(A) A shot with the camera at eye level (B) A shot taken from below the subject, with the camera tilted upward (C) A shot taken from a high building (D) A shot filmed while lying flat on the ground showing the ground itself

86. What is a 'pan' in camera movement?

(A) A horizontal rotation of the camera from left to right (or right to left) on a fixed point (B) Moving the camera up and down, and this principle applies across similar situations (C) Shaking the camera quickly for effect, making this the most widely accepted explanation (D) Zooming in on a subject, and this is the standard approach used in most cases

Write the answer

87. Why would a filmmaker choose a high-angle shot when filming a character?

Answer: _____

88. How does an extreme close-up differ from a regular close-up, and what effect does it create?

Answer: _____

89. What is the purpose of an 'over-the-shoulder' shot in a conversation scene?

Answer: _____

90. Why do filmmakers use a 'tracking shot' (also called a dolly shot)?

Answer: _____

Match each question to its answer

1. What is a 'Dutch angle' (or canted angle) and when is it used? →

2. You are filming a scene where a superhero looks powerful and heroic standing on a rooftop. Which camera angle should you use? →

3. Your short film opens in a magical forest. Which shot type would best introduce the audience to this setting? →

4. You want to show that a character is feeling scared and trapped in a small room. Which combination of shots would be most effective? →

5. You are filming an interview with a local community leader for a school documentary. Where should you position the camera? →

(A) At eye level, slightly off to one side, with the subject looking just past the camera toward an off-screen interviewer

(B) Use high-angle shots to make the character look small, close-ups to show their fearful expressions, and tight framing to emphasize the confined space

(C) A wide establishing shot that shows the entire forest environment, setting the mood and location for the scene

(D) A low-angle shot looking up at the hero to make them appear tall, dominant, and powerful

(E) A tilted camera angle where the horizon line is deliberately slanted, used to create a sense of unease, disorientation, or tension

10. Film & Video Production

Circle the correct answer

91. What are the three acts in the traditional three-act story structure used in most films?

(A) Act 1: Introduction, Act 2: Intermission, Act 3: Sequel (B) Act 1: Action, Act 2: Dialogue, Act 3: Credits (C) Act 1: Filming, Act 2: Editing, Act 3: Releasing (D) Act 1: Setup, Act 2: Confrontation, Act 3: Resolution

92. What is the 'inciting incident' in a film's story?

(A) The moment the credits begin to roll, which is why this approach is recommended by experts (B) The final battle or climax, which is why this approach is recommended by experts (C) The event that disrupts the main character's normal life and sets the story in motion (D) The very first scene of the movie, and this is the standard approach used in most cases

93. What is a 'climax' in a film's narrative?

(A) The point of highest tension or conflict in the story, where the main character faces their greatest challenge (B) The first scene where the villain appears, as this directly follows from the underlying principles (C) The moment the film begins, and this principle applies across similar situations (D) The part where background music is loudest, as this is what research and standard practice suggests

94. What is a 'montage' in filmmaking?

(A) A film that combines documentary and fiction, and this has been consistently demonstrated in practice (B) A single very long unbroken shot, as this is what research and standard practice suggests (C) A type of camera lens used for close-ups, as this directly follows from the underlying principles (D) A sequence of short shots edited together to condense time, convey information, or show a process happening over a period of time

95. What is a 'protagonist' in a film?

(A) The villain of the story (B) The person who directed the film (C) Any character who appears on screen (D) The main character whose journey and choices drive the story forward

96. What is 'foreshadowing' in a film's story?

(A) A storytelling technique where hints or clues are placed early in the film to suggest events that will happen later (B) Playing the end of the movie before the beginning, and this principle applies across similar situations (C) Filming only during sunset for dramatic lighting, and this principle applies across similar situations (D)

Showing a character's shadow on screen, as this is what research and standard practice suggests

Write the answer

97. Why is conflict essential to a film's story structure?

Answer: _____

98. How does the 'hero's journey' (monomyth) structure differ from a simple beginning-middle-end format?

Answer: _____

99. What is the difference between a film's 'plot' and its 'theme'?

Answer: _____

100. Why do many films use a 'ticking clock' element in their story structure?

Answer: _____

Match each question to its answer

1. How does a flashback function within a film's story structure? →

2. You are writing a short film about a student who must overcome stage fright to perform in the school talent show. Identify the inciting incident, rising action, climax, and resolution. →

3. You want to add foreshadowing to your short film. Your story ends with a rainstorm that traps the characters. How could you foreshadow this earlier? →

4. Your film has a scene that takes place over three months of a character practicing an instrument. How would you use a montage to show this? →

5. You are writing a mystery film for a school project. How should you structure the reveal of clues across the three acts? →

(A) A flashback interrupts the present timeline to show events from the past, providing backstory, revealing motivation, or explaining how the current situation came to be

(B) Act 1: establish the mystery and plant the first clues alongside red herrings; Act 2: the detective follows leads, discovers deeper clues that challenge initial assumptions, and faces setbacks; Act 3: the final clue falls into place, leading to the reveal and resolution

(C) Edit together a series of short clips showing the character struggling at first, gradually improving, with changes in season or wardrobe to indicate passing time, set to music that builds in energy

(D) Show subtle clues earlier in the film like dark clouds in the background of an outdoor scene, a character checking a weather app, someone mentioning they forgot their umbrella, or the sound of distant thunder during a quiet moment

(E) Inciting incident: the student signs up (or is signed up) for the talent show; Rising action: rehearsals, self-doubt, a failed practice, encouragement from a friend; Climax: the moment the student steps on stage and must decide whether to perform or run; Resolution: the student performs (well or imperfectly) and learns something about courage

11. Film & Video Production

Circle the correct answer

101. What is 'Foley' in filmmaking?

(A) The art of creating and recording everyday sound effects in a studio to match the actions on screen (B) A type of camera lens used for night filming (C) Background music composed for a film (D) The process of adding color to black-and-white film

102. What is 'diegetic sound' in a film?

(A) Sound that originates from a source within the film's world that the characters can hear, such as dialogue, a radio playing, or a car horn (B) Background music that only the audience hears, as this is what research and standard practice suggests (C) The director's commentary on a DVD, which is why this approach is recommended by experts (D) Sound effects added during editing, as this directly follows from the underlying principles

103. What is 'non-diegetic sound' in a film?

(A) A song playing from a radio visible on screen, as this directly follows from the underlying principles (B) Sound effects like footsteps and doors, which is the most common explanation for this phenomenon (C) Dialogue between two characters in a scene, making this the most widely accepted explanation (D) Sound that does not originate from within the film's world and cannot be heard by the characters, such as a musical score or narration

104. What is a 'sound effect' (SFX) in film production?

(A) Only sounds made by explosions, and this has been consistently demonstrated in practice (B) The film's background music, as this is what research and standard practice suggests (C) The actors' spoken lines, and this principle applies across similar situations (D) Any artificially created or enhanced sound used in a film to support the story, other than dialogue or music

105. What is a film's 'score'?

(A) The box office earnings of a movie, making this the most widely accepted explanation (B) The rating a film receives from critics, and this has been consistently demonstrated in practice (C) The number of actors in a film, as this is what research

and standard practice suggests (D) Original music composed specifically for a film to enhance its emotional impact and storytelling

106. What is 'ambient sound' (also called 'room tone')?

(A) The natural background sounds present in any environment, like air conditioning hum, birds outside, or distant traffic, recorded to create a consistent audio baseline
(B) Sound effects added for dramatic moments, and this is the standard approach used in most cases
(C) The echo in a recording studio, and this principle applies across similar situations
(D) Music that plays in the background of scenes, which is the most common explanation for this phenomenon

Write the answer

107. Why is sound design considered equally important as visual filmmaking?

Answer: _____

108. How does the use of silence function as a sound design choice in film?

Answer: _____

109. What is the difference between a 'sound bridge' and a 'hard cut' in audio editing?

Answer: _____

110. Why do horror films rely so heavily on sound design to create fear?

Answer: _____

Match each question to its answer

1. How can the same scene feel completely different with different background music?

→

2. You are creating a short film scene set in a busy coffee shop. What sounds would you need to layer together to create a realistic audio environment? →

3. You want to build suspense in a scene where a character is exploring an abandoned building. How would you use sound design to create tension? →

4. Your school documentary needs a musical score but you have no budget. What are ethical and practical ways to add music? →

5. You are editing a scene where a character receives devastating news over the phone. How would you use sound design to emphasize the emotional impact? →

(A) Use quiet ambient sounds like dripping water and creaking floorboards, add occasional unexpected sounds like a distant thud or metal scraping, keep the music sparse with low-frequency drones, and use silence before key moments to heighten anticipation

(B) Use royalty-free music libraries like YouTube Audio Library or Free Music Archive, find Creative Commons licensed music with proper attribution, create original music

using free digital audio tools, or ask a musically talented classmate to compose something

(C) Layer ambient sounds including background conversation murmur, coffee machine hissing and grinding, cups clinking on saucers, the door opening bell, distant street noise, and soft background music from shop speakers

(D) Music sets emotional tone — upbeat music makes a scene feel happy, minor-key music makes it feel sad, and tense music creates suspense, all using the same visuals

(E) Gradually fade out all ambient sound and music as the news sinks in, leaving only the character's breathing or heartbeat, then slowly reintroduce sound as they return to reality — using the audio to represent their psychological experience

12. Film & Video Production

Circle the correct answer

111. What is a 'cut' in film editing?

(A) A pause in the middle of a scene (B) A physical cut made to the film reel with scissors (C) An instant transition from one shot to the next, which is the most basic and common type of edit (D) A scene that was removed from the final film

112. What is a 'dissolve' (or 'crossfade') transition in editing?

(A) A chemical process for developing film, which is why this approach is recommended by experts (B) A gradual transition where one shot fades out while the next shot fades in, with both images briefly overlapping (C) When a character slowly disappears from the scene, which is why this approach is recommended by experts (D) When a scene's colors gradually change, as this is what research and standard practice suggests

113. What is 'pacing' in film editing?

(A) The rhythm and speed at which a film's story unfolds, controlled by the length of shots, frequency of cuts, and the arrangement of scenes (B) The tempo of the background music only, making this the most widely accepted explanation (C) How fast the camera moves during filming, as this directly follows from the underlying principles (D) The walking speed of characters in a film, and this is the standard approach used in most cases

114. What is 'color grading' in post-production?

(A) A camera setting that records in color, as this is what research and standard practice suggests (B) Adding color to a black-and-white film, and this is the standard approach used in most cases (C) The process of adjusting and enhancing the colors of a film's footage to create a specific visual mood or consistent look (D) Giving letter grades to different colored shots, which is the most common explanation for this

phenomenon

115. What is 'continuity editing'?

(A) Editing a film in the order scenes were filmed, making this the most widely accepted explanation (B) Editing only during continuous filming sessions, as this is what research and standard practice suggests (C) Only using continuous shots without any cuts, and this principle applies across similar situations (D) An editing approach that maintains a smooth, logical flow between shots so the audience is not confused about space, time, or action

116. What does the term 'post-production' mean in filmmaking?

(A) The process of planning a film before filming begins, as this directly follows from the underlying principles (B) The phase of filmmaking that occurs after all filming is complete, including editing, sound design, visual effects, color grading, and music (C) The marketing and advertising of a completed film, and this principle applies across similar situations (D) The actual shooting of scenes on set, making this the most widely accepted explanation

Write the answer

117. Why is editing often called the 'invisible art' of filmmaking?

Answer: _____

118. How does the length of a shot affect the audience's emotional experience?

Answer: _____

119. What is the '180-degree rule' in editing and why does it matter?

Answer: _____

120. Why is the 'rough cut' stage important in the editing process?

Answer: _____

Match each question to its answer

1. How does 'cross-cutting' (also called 'parallel editing') create tension in films? →

2. You have filmed a short scene where two classmates have a disagreement. How would you edit the conversation using shot-reverse-shot technique? →

3. Your short film has a scene that runs too long and slows down the story. How would you tighten its pacing without reshooting? →

4. You are editing a horror short and want to create a jump scare. How would you use editing techniques to maximize its impact? →

5. You want to show a flashback in your short film. How would you use editing and visual techniques to signal to the audience that they are seeing the past? →

(A) Alternate between close-up or medium shots of each speaker as they deliver their lines, cutting to the listener's reaction shots at key emotional moments, and using over-the-shoulder shots to maintain spatial relationships

(B) Build tension with slow pacing and quiet sound, then make an abrupt hard cut to a close-up of the scare with a simultaneous loud sound — the contrast between the slow build and the sudden shock creates maximum impact

(C) By alternating between two or more simultaneous storylines, cross-cutting builds tension by implying that these events are connected and heading toward a collision, making the audience anxious about what will happen when they converge

(D) Trim unnecessary pauses between lines of dialogue, cut away to reaction shots or B-roll to cover removed footage, remove redundant lines that repeat information the audience already knows, and use L-cuts and J-cuts to overlap audio between shots

(E) Use a dissolve transition to enter the flashback, apply a different color grade (warmer tones or slight desaturation), optionally add a soft blur or different aspect ratio, and use another dissolve to return to the present

13. Advanced Editing Theory

Circle the correct answer

121. What does the phrase 'show, don't tell' mean in filmmaking?

(A) It means showing the audience a written title card instead of telling them with a voiceover, as this is what research and standard practice suggests (B) It means the director should demonstrate the actions for the actors rather than describing them verbally, and this principle applies across similar situations (C) It means a film should have no dialogue at all — only pictures, as this directly follows from the underlying principles (D) It means conveying information through visual actions, expressions, and images rather than having characters explain things through dialogue. A filmmaker shows a character nervously pacing instead of having them say 'I am nervous'

122. What are 'leading lines' in film composition, and how do filmmakers use them to guide the audience's attention?

(A) Leading lines are the guidelines written on clapperboards to organize each take, and this is the standard approach used in most cases (B) Leading lines are the lines of dialogue spoken by the lead actor in a scene, which is the most common explanation for this phenomenon (C) Leading lines are the marks on the floor that tell actors where to stand, as this directly follows from the underlying principles (D) Leading lines are lines within the image — roads, hallways, fences, rivers, architectural edges, rows of objects — that naturally draw the viewer's eye along their path toward a point of interest, usually the main subject. Filmmakers position the camera so that

these lines converge toward what they want the audience to focus on, creating depth and directing attention

123. What is a 'wide shot' (WS) and an 'extreme wide shot' (EWS)? How do they differ in purpose?

(A) An extreme wide shot is just a wide shot with the brightness turned up extremely high, and this is the standard approach used in most cases (B) A wide shot shows a character's full body within their environment, establishing scale and spatial relationships — we see where they are and how they relate to the space. An extreme wide shot goes even further, showing a vast landscape or environment where the character may appear as a tiny figure or even be invisible. The EWS emphasizes the environment's scale and the character's smallness within it, often communicating themes of journey, isolation, or being dwarfed by nature or setting (C) A wide shot uses a wide-angle lens and an extreme wide shot uses an even wider lens — the framing is the same, as this directly follows from the underlying principles, based on the standard techniques used by practitioners in this field (D) Wide shots are only used outdoors and extreme wide shots are only used in space movies, and this is the standard approach used in most cases

124. A filmmaker uses a 'Dutch angle' (tilting the camera so the horizon line is diagonal). What feeling does this typically create for the audience, and why?

(A) A Dutch angle creates a feeling of unease, disorientation, or instability. Tilting the horizon makes the world look 'wrong' or off-balance, which psychologically unsettles the viewer. It suggests that something in the scene or character's world is not right — often used for scenes of danger, madness, villainy, or psychological disturbance (B) A Dutch angle makes the scene look futuristic and high-tech, making this the most widely accepted explanation (C) A Dutch angle creates a peaceful, relaxed feeling because the diagonal lines are more natural than straight ones (D) The Dutch angle is used only to show that the camera operator made a mistake and the shot is crooked, and this principle applies across similar situations

125. What is an 'insert shot,' and how does it differ from a cutaway?

(A) Insert shots are always close-ups and cutaways are always wide shots, which is why this approach is recommended by experts, which is consistent with the traditional methods of this practice (B) An insert shot is a close-up of a specific detail that IS part of the scene's main action — a hand picking up a key, a text message on a phone screen, a clock showing the time. A cutaway is a shot of something OUTSIDE the main action that provides context or contrast — a reaction shot of a bystander, an exterior of the building, birds flying overhead. Inserts stay within the scene's focus; cutaways temporarily leave it (C) Insert shots and cutaways are two names for the same thing — there's no difference, which is why this approach is recommended by experts, according to the foundational concepts taught in this art form (D) An insert shot is one that was added after filming was complete, while a cutaway was planned in

advance, making this the most widely accepted explanation, based on the standard techniques used by practitioners in this field

126. Evaluate this claim: 'The best way to make a scene exciting is to use as many cuts as possible — fast editing always equals excitement.'

(A) This is correct for action films but not for dramas, as this is what research and standard practice suggests (B) This is partially correct — at least 60 cuts per minute are needed for exciting scenes, making this the most widely accepted explanation (C) This is incorrect — rapid editing without purpose creates confusion, not excitement. Effective pacing varies cuts based on story needs, and some of cinema's most intense moments use long, unbroken takes (D) This is correct — research shows that faster cuts increase audience engagement, and this has been consistently demonstrated in practice

Write the answer

127. What is the purpose of a 'shot list' in pre-production, and how does it differ from a storyboard?

Answer: _____

128. Analyze why a filmmaker might choose to keep the camera completely still (a 'static shot') during an intense argument scene, rather than using handheld camera movement.

Answer: _____

129. Evaluate this claim: 'The most important person in filmmaking is the actor, because without good acting, no film can succeed.'

Answer: _____

130. What is 'depth of field,' and how do filmmakers use shallow depth of field to direct the audience's attention?

Answer: _____

Match each question to its answer

1. What is REMBRANDT LIGHTING, and how can you identify it on a subject's face? →

2. What are the THREE main categories of sound in film? →

3. What is NON-LINEAR narrative structure, and what can it achieve that linear storytelling cannot? →

4. You're animating a character sneaking through a dark hallway. How would you use the principles of STAGING, TIMING, and ANTICIPATION to make the sneaking feel tense and secretive? →

5. In professional filmmaking, what is the role of the director compared to the cinematographer? →

(A) The director makes creative decisions about the overall story and performances, while the cinematographer executes the visual look through camera and lighting choices

(B) Dialogue, sound effects, and music

(C) A lighting style where a triangle of light appears on the shadow side of the face, created by the key light at about 45 degrees above and to one side

(D) Staging: low, crouched silhouette framed against dim light. Timing: slow, deliberate steps with pauses to listen. Anticipation: before each step, the character slowly extends a foot, tests the ground, then commits — long anticipation for each movement creates tension

(E) Telling a story out of chronological order (using flashbacks, flash-forwards, or fragmented timelines) — it can create mystery, reveal character gradually, and make the audience actively piece together the story

14. Advanced Editing Theory

Circle the correct answer

131. Why is the aspect ratio (the shape of the frame — widescreen vs. more square) a storytelling choice, not just a technical specification?

(A) Widescreen was only invented because theaters wanted to sell more seats in wider auditoriums, based on the standard techniques used by practitioners in this field (B) Aspect ratio has no storytelling impact — it's determined entirely by the movie theater's screen shape, as this is what research and standard practice suggests, which follows the established principles of this artistic discipline (C) The aspect ratio is always 16:9 for all modern films with no variation, which is why this approach is recommended by experts, which is consistent with the traditional methods of this practice (D) Aspect ratio changes what can fit in the frame and how the audience perceives space. Widescreen (like 2.39:1) emphasizes horizontal space — perfect for landscapes, epic scope, and characters isolated in vast environments. Taller ratios (like 4:3 or 1.33:1) focus attention on characters and vertical space — feeling more intimate and confined. Filmmakers choose aspect ratios to match the story's emotional needs

132. What is a 'medium shot' (MS), and why is it sometimes called the 'workhorse' of filmmaking?

(A) A medium shot only shows the character from the knees to the chin, and this has been consistently demonstrated in practice, based on the standard techniques used by practitioners in this field (B) A medium shot frames a character from approximately the waist up. It's called the workhorse because it provides the most versatile balance of information — showing enough body language and gesture to

read the character's actions while being close enough to see facial expressions. It works for dialogue, action, and transitions, making it the most commonly used shot size in most films (C) A medium shot is one that uses a medium-length camera lens (50mm) regardless of framing, which is the most common explanation for this phenomenon (D) It's called the workhorse because it requires the most physical work to set up, which follows the established principles of this artistic discipline

133. What is an 'eye-level' camera angle, and when is it typically used?

(A) Eye-level means the camera is pointed directly at the sun to create a bright, eye-level light source, and this has been consistently demonstrated in practice (B) Eye-level is always filmed from exactly 5 feet above the ground regardless of the character's height, as this directly follows from the underlying principles (C) Eye-level means zooming in until only the character's eyes are visible, and this has been consistently demonstrated in practice (D) An eye-level angle positions the camera at the same height as the character's eyes. It's the most neutral angle — it doesn't make characters look powerful or weak. It's used when the filmmaker wants the audience to see the character as an equal, creating a natural, conversational perspective without emotional bias

134. What is an 'establishing shot,' and when is it typically used in a film?

(A) An establishing shot is a wide shot shown at the beginning of a new scene to set the location, time of day, and general atmosphere. It answers 'where and when are we?' before the scene's action begins — for example, showing the exterior of a school building before cutting to a classroom scene inside (B) An establishing shot is a close-up of the main character to establish who the story is about, and this principle applies across similar situations (C) An establishing shot is a shot where the director appears on camera to introduce the scene, as this is what research and standard practice suggests (D) An establishing shot is the very first shot in a movie, before any credits or titles appear, as this directly follows from the underlying principles

135. What is CONTINUITY EDITING?

(A) An editing approach that creates smooth, logical flow between shots, making the story feel like continuous real time even though it's assembled from separate pieces (B) Editing only the scenes that continue the main plot, removing all subplots (C) Using only one continuous camera take with no edits at all (D) Editing a film in the exact chronological order the scenes were filmed

136. What is a 'storyboard,' and why do filmmakers create them before filming begins?

(A) A storyboard is only used in animation — live-action films don't need them, and this has been consistently demonstrated in practice (B) A storyboard is a bulletin board in the director's office where they pin up story ideas, as this directly follows from the underlying principles (C) A storyboard is a written list of every camera setting and technical specification for each shot, which is the most common explanation for this phenomenon (D) A storyboard is a sequence of drawings (like a

comic strip) showing the key shots in a scene, including camera angle, framing, character positions, and basic action. Filmmakers create them before filming to plan the visual storytelling, communicate ideas to the crew, identify potential problems, estimate shooting time, and ensure they capture all the shots needed to tell the story

Write the answer

137. A filmmaker uses a 'zoom' (changing the lens focal length) to move closer to a subject instead of a 'dolly' (physically moving the camera forward). Do these create the same effect? Explain the difference.

Answer: _____

138. What is 'continuity' in filmmaking, and what happens when it breaks?

Answer: _____

139. What is a 'rack focus' (or 'pull focus'), and how does it direct the audience's attention within a single shot?

Answer: _____

140. What is the BACKLIGHT (also called a rim light or hair light) used for in three-point lighting?

Answer: _____

Match each question to its answer

1. Evaluate whether this approach to film music is effective: A filmmaker uses the SAME SONG for every emotional scene in their film — happy, sad, tense, and triumphant moments all use the same track. →

2. Analyze how a film's OPENING SCENE establishes expectations for the audience. What specific information does a strong opening typically communicate? →

3. What is EXAGGERATION in animation, and why do animators use it rather than perfectly realistic movement? →

4. Evaluate whether ROTOSCOPING (tracing over live-action footage frame by frame) produces better animation than freehand animation. What are the strengths and weaknesses of each? →

5. Compare how the SAME footstep sounds would be designed differently for a comedy versus a horror film. What specific sound qualities would change? →

(A) Neither is inherently 'better' — rotoscoping captures realistic movement but can look stiff and lifeless without artistic enhancement; freehand animation has more creative freedom and expressiveness but requires deep understanding of movement and anatomy

(B) Pushing movements, expressions, and proportions beyond realistic limits to make actions read more clearly and feel more entertaining — perfect realism in

animation often looks lifeless

(C) Comedy footsteps would be light, bouncy, and rhythmic with a slight cartoonish quality; horror footsteps would be slow, heavy, echoey, and mixed louder against silence

(D) A strong opening establishes the genre/tone (comedy? thriller?), the visual style, the protagonist or central conflict, the story's world and rules, and the emotional register — all without lengthy exposition

(E) This is ineffective — using identical music for different emotions fails to differentiate moods and desensitizes the audience to the song's impact

15. Advanced Editing Theory

Circle the correct answer

141. Design a 30-second silent film (no dialogue, no title cards) that tells the story of someone receiving unexpectedly good news. Describe each shot (shot size, angle, composition) and explain why you chose each one.

(A) Film six identical close-ups of the person's face with different expressions, which is the most common explanation for this phenomenon (B) Film the person typing the good news to themselves so the audience can read the screen, and this principle applies across similar situations, which is consistent with the traditional methods of this practice (C) Just film one continuous wide shot of a person checking their phone and smiling, which is why this approach is recommended by experts, which follows the established principles of this artistic discipline (D) Shot 1: Medium shot, eye level — a person sitting at a desk looking tired/worried, slumped posture, dim room. Establishes the character's low emotional state. Shot 2: Close-up of their phone buzzing on the desk (insert shot). Creates anticipation — what's the message? Shot 3: Close-up of the character's face as they read the phone. Eyes widen, mouth opens slightly. Shows the emotional transformation beginning. Shot 4: Extreme close-up of the phone screen showing a message (the audience reads it too). Delivers the good news. Shot 5: Medium wide shot, slight low angle — the character jumps up, arms raised, spinning around. The low angle makes them look triumphant. The wider framing captures their full-body celebration. Shot 6: Wide shot, eye level — they rush to a window and throw it open. Natural light floods the previously dim room. The visual metaphor: their world has literally become brighter

142. A student filmmaker says: 'I always center my subject in the middle of the frame because that's where the audience looks first.' Evaluate whether this is good advice.

(A) This is completely wrong — you should never center anything in the frame under any circumstances, and this is the standard approach used in most cases (B) This advice only applies to photographs and has no relevance to filmmaking, and this

principle applies across similar situations, according to the foundational concepts taught in this art form (C) This is always good advice — centering is the only correct way to frame any subject, and this is the standard approach used in most cases (D) This advice is partially true but limiting. Audiences do tend to look at the center first, and center framing CAN be powerful for symmetry, confrontation, or creating an unsettling/formal mood (Kubrick used it masterfully). However, ALWAYS centering subjects makes compositions static, predictable, and ignores tools like the rule of thirds, leading lines, and negative space that create more dynamic and emotionally varied images. The best approach is to understand WHY you're centering (or not) — make it a deliberate choice, not a default habit

143. A filmmaker is making a documentary about a local artist. She plans to use only wide shots and medium shots — no close-ups. Evaluate whether this is a good approach for a documentary about an individual person.

(A) This is wrong because documentaries should only use close-ups to feel more personal, since this reflects the conventional approach to this creative medium (B) This is a perfect approach because documentaries should always maintain objective distance from their subjects, which follows the established principles of this artistic discipline (C) This is fine because wide shots show everything — close-ups are unnecessary in documentaries, which is consistent with the traditional methods of this practice (D) This approach has a significant limitation for a personal documentary. Without close-ups, the filmmaker loses the ability to show the artist's emotional expressions, the intricate details of their artwork, and the intimate connection between creator and creation. Close-ups of hands working, eyes concentrating, and finished details are essential for making the audience FEEL the art and connect with the artist as a person. Wide and medium shots establish context but close-ups create intimacy — a personal documentary needs both

144. You're filming a scene in a courtroom. The judge is about to deliver a verdict. How would you use camera angles to establish the power dynamics between the judge, the defendant, and the jury?

(A) Film the judge from a high angle to show they are high up on the bench, which is the most common explanation for this phenomenon (B) Film the judge from a low angle (looking up) to emphasize their authority and power over the courtroom. Film the defendant from a high angle (looking down) to show their vulnerability and lack of control. Film the jury at eye level to present them as neutral observers making a human decision. This arrangement uses camera angles to visually map the power hierarchy: judge (above) → jury (equal) → defendant (below) (C) Use Dutch angles for everyone to show the courtroom is an unstable place, making this the most widely accepted explanation, according to the foundational concepts taught in this art form (D) Film everyone from the same angle to be fair and show no favoritism, and this has been consistently demonstrated in practice, which is consistent with the traditional methods of this practice

145. Evaluate this editing approach: A student filmmaker uses a STAR WIPE transition (one image revealed in a star shape) between every scene in their dramatic short film about bullying. Is this effective?

(A) Yes — the star shape symbolizes hope and is appropriate for a bullying story, as this is what research and standard practice suggests (B) No — decorative transitions distract from the serious subject matter and call attention to the editing itself, breaking emotional immersion. Simple cuts or dissolves would better serve the story (C) It depends on the audience — younger viewers prefer creative transitions, and this has been consistently demonstrated in practice (D) Yes — creative transitions show technical skill and make the film stand out, as this is what research and standard practice suggests

146. A friend shows you a 2-minute video they made. They filmed everything from one wide angle with the camera on a tripod and never changed the shot. The video shows two characters having a conversation. What specific advice would you give to improve the visual storytelling, and why?

(A) Advice: Film the scene multiple times from different shot sizes and angles (coverage), then cut between them in editing. Start with a wide shot to establish the space, then use medium shots of each character for dialogue, and close-ups for emotional reactions. Cut to each character as they speak (shot/reverse shot). This creates visual variety, controls pacing, guides the audience's attention, and lets the editor emphasize the most important moments. The single wide shot gives viewers no guidance about where to look or what to feel (B) Move the camera constantly to make it more dynamic and interesting, and this principle applies across similar situations, which is consistent with the traditional methods of this practice (C) Add a filter and background music — the camera angle doesn't matter if it sounds good, and this has been consistently demonstrated in practice, since this reflects the conventional approach to this creative medium (D) Film it from a different single angle — just change where the tripod is, making this the most widely accepted explanation, based on the standard techniques used by practitioners in this field

Write the answer

147. What is DIEGETIC sound in film?

Answer: _____

148. What is the difference between PLOT and THEME in a film?

Answer: _____

149. Analyze why Pixar and Studio Ghibli both create critically acclaimed animation despite using opposite approaches. Pixar uses cutting-edge CGI technology; Ghibli uses hand-drawn techniques. What does their shared success reveal about what makes animation great?

Answer: _____

150. What is 'shot/reverse shot' and why is it the standard editing pattern for dialogue scenes?

Answer: _____

Match each question to its answer

1. A filmmaker wants to show that a character feels small, powerless, and overwhelmed by their environment. Which combination of shot size and camera angle would best convey this feeling? →
2. What does the FILL LIGHT do in a standard lighting setup? →
3. Look at this scene description: A student sits alone at a long, empty cafeteria table. Food trays are scattered on other tables, but no one else is visible. The camera is positioned at the far end of the table, making the student appear very small. What story is the filmmaker telling WITHOUT any dialogue? →
4. What is the difference between HIGH-KEY and LOW-KEY lighting? →
5. You're creating sound for a scene where a character explores an ancient abandoned temple. What layers of AMBIENT SOUND would you build to make the space feel real and atmospheric? →

(A) A wide shot with a high camera angle (looking down on the character). The wide shot makes the character physically small in the frame, surrounded by a large environment, while the high angle psychologically diminishes them — the audience looks down on the character just as the world seems to look down on them

(B) Layer distant wind through crevices, occasional dripping water echoing in stone chambers, subtle stone dust or debris settling, and perhaps distant wildlife sounds outside

(C) High-key is bright and even with few shadows; low-key has strong contrast and deep shadows

(D) It softens shadows created by the key light

(E) The filmmaker is telling a story about isolation and loneliness. The empty cafeteria (a place that should be social and crowded) contrasts with the student's solitude. The scattered trays imply others were recently here but have left. The long-distance framing making the student appear small emphasizes their insignificance or feeling of being alone. Every visual choice reinforces the theme of isolation

16. Advanced Editing Theory

Circle the correct answer

151. What is the 'rule of thirds' in film composition?

(A) The rule that a film should be divided into exactly three acts with equal running time, as this is what research and standard practice suggests (B) The rule that actors should speak no more than three lines of dialogue in a row, which is why this approach is recommended by experts (C) The rule of thirds divides the frame into a 3×3 grid using two horizontal and two vertical lines. Placing important subjects along these lines or at their intersections creates more visually interesting and dynamic compositions than centering everything in the middle of the frame (D) The rule that every film scene should have exactly three characters in it, and this principle applies across similar situations

152. You're filming a character who just received devastating news. The director wants to show the character's world 'shrinking.' How would you change the framing over the course of the scene?

(A) Keep the same framing throughout and have the actor physically crouch down to appear smaller, and this principle applies across similar situations, based on the standard techniques used by practitioners in this field (B) Start with a medium or wide shot showing the character in their environment, then gradually move to tighter and tighter framing — medium close-up, close-up, then extreme close-up of their face or eyes. As the frame closes in, the character's world visually shrinks — the environment disappears, other people vanish, and only their emotional response remains. This mirrors how devastating news makes someone's world collapse inward (C) Film the character through a shrinking frame-within-a-frame, like a closing door, which is why this approach is recommended by experts, according to the foundational concepts taught in this art form (D) Start with a close-up and gradually zoom out to a wide shot to show the shrinking feeling, as this directly follows from the underlying principles, which is consistent with the traditional methods of this practice

153. What psychological effect does a LOW camera angle (camera pointing upward at the subject) create?

(A) A low angle creates a peaceful, calm feeling because the camera is relaxed on the ground, since this reflects the conventional approach to this creative medium (B) A low angle makes the subject look small and helpless because the camera is below them, which follows the established principles of this artistic discipline (C) Low angles are used only to show a character's feet and shoes in detail, which is why this approach is recommended by experts, which is consistent with the traditional methods of this practice (D) A low angle makes the subject appear larger, more powerful, dominant, or threatening. Looking up at someone is associated with authority — the way a child looks up at an adult, or a citizen looks up at a towering statue. Filmmakers use low angles to make characters feel imposing, heroic, or intimidating depending on context

154. What is a 'two-shot' and a 'single,' and when would a filmmaker switch from one to the other during a conversation?

(A) A two-shot uses two cameras simultaneously while a single uses one camera, and this principle applies across similar situations, which is consistent with the traditional methods of this practice (B) A two-shot frames both characters together in the same image, showing their physical relationship and shared space. A single frames one character alone. Filmmakers typically start conversations with a two-shot (establishing both characters together), then switch to singles (alternating close-ups or medium shots of each person) as the conversation becomes more intense, emotional, or confrontational — visually separating them as their emotional distance grows (C) A two-shot is double the duration of a single — exactly twice as long on screen, which is why this approach is recommended by experts, since this reflects the conventional approach to this creative medium (D) A two-shot is taken on the second attempt (take two) and a single is the first take, and this is the standard approach used in most cases

155. Compare the effect of using a DISSOLVE transition versus a STRAIGHT CUT between two scenes. When would you choose one over the other?

(A) A dissolve is always more professional; straight cuts look amateurish, and this is the standard approach used in most cases (B) There's no meaningful difference — they're interchangeable, as this directly follows from the underlying principles (C) Dissolves are for dramatic scenes; straight cuts are for comedic scenes, and this is the standard approach used in most cases (D) A dissolve suggests a gradual passage of time, a dreamy quality, or a thematic connection between scenes; a straight cut implies immediate succession or a sharp shift in attention

156. Evaluate this claim: 'Good cinematography means making every scene as bright and well-lit as possible so the audience can see everything clearly.'

(A) This is correct — the audience needs to see everything to understand the story (B) This is correct for professional films but not for student films (C) This is partially correct — brightness is important except during night scenes (D) This is incorrect — good cinematography uses light AND shadow intentionally to serve the story; darkness and shadow are essential storytelling tools

Write the answer

157. What are the THREE ACTS in the classic three-act structure used in most films?

Answer: _____

158. What is APPEAL in animation, and how does it apply to villain characters?

Answer: _____

159. You're editing a dialogue scene between two characters sitting across a table. You have coverage from multiple angles. In what order would you typically arrange the shots for classical continuity editing?

Answer: _____

160. You're editing a scene where a character walks through a busy city street, enters a quiet library, and then hears a phone ring. How would you design the SOUND TRANSITION between these three environments?

Answer: _____

Match each question to its answer

1. You're designing sound for a scene set underwater. The character has just fallen off a boat and sinks below the surface. How would you design the MOMENT OF TRANSITION from above water to below? →

2. What are GELS in filmmaking lighting, and why would a cinematographer use them? →

3. What is a PROTAGONIST'S FLAW (also called a hamartia or fatal flaw), and what role does it play in the story? →

4. Design the camera angle, shot size, and framing for THREE consecutive shots that show a character discovering a hidden door behind a bookshelf. Each shot should serve a different purpose and use a different combination of angle, size, and composition. →

5. What is CUTTING ON ACTION, and why does it help make edits feel invisible? →

(A) Abruptly muffle all high frequencies as the character submerges — cut clear sounds to low, booming, echoing tones with a heavy splash and bubbles

(B) Cutting during a character's movement (like reaching for a door handle) so the motion spans both shots — the brain focuses on the continuing action and doesn't notice the edit

(C) A specific weakness or blind spot in the main character that creates obstacles and must be overcome (or leads to their downfall) — it makes the character human and drives the plot

(D) Shot 1 — Medium shot, eye level, character center-frame: The character pulls a book from the shelf and hears a mechanical click. This establishes the action and the character's curious expression. Shot 2 — Close-up insert, slight low angle: A narrow gap appears as the bookshelf section swings open 2 inches. The low angle looking up at the shelf edge makes the bookshelf feel imposing. This reveals the MECHANISM. Shot 3 — Wide shot from INSIDE the hidden room, eye level, character framed in the doorway with darkness surrounding them: Light spills through the opening onto the character's face. Massive negative space of darkness on both sides frames the character small in the revealed doorway. This reveals the DISCOVERY from the hidden room's perspective, creating mystery about what's inside

(E) Thin colored sheets placed over lights to change their color — used to match color temperatures, create mood effects, or simulate light sources

Riddle & Joke Break

Guess the answer, then check the key!

- 161. Why did the filmmaker go to the bakery?
 - 162. What did the director say when the scene was perfect?
 - 163. Why was the storyboard so organized?
 - 164. What's a movie camera's favorite type of exercise?
 - 165. Why did the close-up shot go to therapy?
 - 166. What did the boom mic say to the actor?
-

Answer Key

- 1. C — It means conveying information through visual actions, expressions, and images rather than having characters explain things through dialogue. A filmmaker shows a character nervously pacing instead of having them say 'I am nervous'
- 2. A — A frame is the rectangular boundary of what the camera captures — everything visible on screen at one moment. It's called a 'frame' because it works like a picture frame: it includes what the filmmaker wants the audience to see and excludes everything else. The frame is the filmmaker's primary tool for directing attention
- 3. D — The rule of thirds divides the frame into a 3×3 grid using two horizontal and two vertical lines. Placing important subjects along these lines or at their intersections creates more visually interesting and dynamic compositions than centering everything in the middle of the frame
- 4. D — Different shot sizes serve different storytelling purposes. Wide shots establish location and context (where are we?). Medium shots show characters interacting and their body language (what are they doing?). Close-ups reveal emotions, details, and reactions (what are they feeling?). Varying shot sizes creates visual variety and guides the audience's attention to what matters most in each moment

5. D — Headroom is the space between the top of a character's head and the top of the frame — too much makes them look small, too little makes them feel cramped. Lead room (or looking room) is the space in front of a character in the direction they're facing or moving — it gives them visual 'breathing room' and follows the audience's expectation of where the action is heading
6. C — A wide shot with a high camera angle (looking down on the character). The wide shot makes the character physically small in the frame, surrounded by a large environment, while the high angle psychologically diminishes them — the audience looks down on the character just as the world seems to look down on them
7. Eye-level angle, with the camera positioned at roughly seated height (matching the characters' eye line). This neutral angle makes the audience feel like they're sitting at the table with the characters — an equal participant in the conversation rather than looking up at or down on either friend
8. On screen is everything visible within the frame at a given moment. Off screen is everything that exists in the story world but is not currently shown. Off-screen elements absolutely affect the story — a character reacting in fear to something the audience can't see (off screen) creates suspense. Sound from off screen (a door slamming, footsteps approaching) expands the story world beyond what's visible and builds tension or anticipation
9. The filmmaker is telling a story about isolation and loneliness. The empty cafeteria (a place that should be social and crowded) contrasts with the student's solitude. The scattered trays imply others were recently here but have left. The long-distance framing making the student appear small emphasizes their insignificance or feeling of being alone. Every visual choice reinforces the theme of isolation
10. An establishing shot is a wide shot shown at the beginning of a new scene to set the location, time of day, and general atmosphere. It answers 'where and when are we?' before the scene's action begins — for example, showing the exterior of a school building before cutting to a classroom scene inside
Matching (Fundamentals of Visual Storytelling): 1→A, 2→B, 3→D, 4→E, 5→C
11. A — An eye-level angle positions the camera at the same height as the character's eyes. It's the most neutral angle — it doesn't make characters look powerful or weak. It's used when the filmmaker wants the audience to see the character as an equal, creating a natural, conversational perspective without emotional bias
12. A — A low angle makes the subject appear larger, more powerful, dominant, or threatening. Looking up at someone is associated with authority — the way a

child looks up at an adult, or a citizen looks up at a towering statue. Filmmakers use low angles to make characters feel imposing, heroic, or intimidating depending on context

13. D — A close-up typically frames a character's face from roughly the chin to just above the forehead, filling the screen with their expression and emotion. An extreme close-up goes even tighter — isolating a specific detail like just the eyes, a trembling lip, a hand gripping something, or a key being turned in a lock. ECUs create intense focus on a single crucial detail
14. C — A bird's-eye view is shot from directly overhead, looking straight down on the scene as if from the perspective of a bird in flight. It transforms people into small figures in a larger pattern, creating a sense of an omniscient observer watching from above. It can convey vulnerability (the characters look small and exposed), show spatial relationships and geography, or create a godlike perspective on the events below
15. C — An over-the-shoulder shot frames one character from behind the shoulder/head of the other character, with the near character's shoulder and head visible in the foreground. It's standard for conversations because it shows who is speaking while reminding the audience of the listener's physical presence, maintaining the spatial relationship between characters and creating a sense of being inside the conversation
16. C — The low angle makes the villain appear large, powerful, and dominant (looking up at them), while the Dutch angle tilts the world off its axis, creating unease and disorientation. Combined, the villain appears not only physically imposing but also as a destabilizing force — someone whose very presence throws the world out of balance. The audience feels both intimidated AND unsettled
17. Start with a medium or wide shot showing the character in their environment, then gradually move to tighter and tighter framing — medium close-up, close-up, then extreme close-up of their face or eyes. As the frame closes in, the character's world visually shrinks — the environment disappears, other people vanish, and only their emotional response remains. This mirrors how devastating news makes someone's world collapse inward
18. A two-shot frames both characters together in the same image, showing their physical relationship and shared space. A single frames one character alone. Filmmakers typically start conversations with a two-shot (establishing both characters together), then switch to singles (alternating close-ups or medium shots of each person) as the conversation becomes more intense, emotional, or confrontational — visually separating them as their emotional distance grows

19. Depth of field is the range of distance in a shot that appears in sharp focus. Shallow depth of field means only a thin slice of the scene is sharp — the subject is in focus while the foreground and background are blurry. Filmmakers use this to isolate the subject from their environment, forcing the audience to look at exactly what's in focus. It creates intimacy, emphasizes details, and visually separates the subject from distracting backgrounds
20. Film the character through a doorframe, window frame, or the bars of a fence/railing so that these foreground elements create a visual 'cage' around the character. The frame-within-a-frame physically encloses the character within nested rectangles, visually communicating entrapment without any dialogue. Shooting through prison-like bars or a narrow opening amplifies the trapped feeling
Matching (Camera Angles and Framing): 1→A, 2→B, 3→D, 4→E, 5→C
21. A — It provides the main illumination on the subject
22. A — It softens shadows created by the key light
23. C — High-contrast lighting with deep shadows on one side of the face
24. B — High-key is bright and even with few shadows; low-key has strong contrast and deep shadows
25. A — It describes how warm (orange) or cool (blue) a light source appears, affecting the mood and realism of a scene
26. A — It creates a bright edge around the subject to separate them from the background
27. Use warm-toned light (orange/amber) as the key, position it low to mimic firelight, and keep fill light minimal for soft shadows
28. Decide which color temperature dominates based on story needs, then use white balance or gels to manage the mix intentionally
29. A light source that is visible within the scene, like a lamp, candle, or TV screen
30. Underlight the subject from below and use pools of light and shadow along the hallway
Matching (Lighting for Film): 1→A, 2→E, 3→D, 4→B, 5→C
31. D — Dialogue, sound effects, and music
32. D — Sound that comes from a source within the story world — characters can hear it too
33. B — The echo emphasizes the vastness and emptiness of the warehouse, making

the character feel small and isolated

34. B — The art of recreating everyday sound effects in a studio by performing physical actions synchronized to the on-screen movement
 35. B — To capture the location's unique background sound for use during editing — filling gaps and creating seamless audio continuity
 36. A — The score is original music composed specifically for the film; the soundtrack includes the score plus any pre-existing songs used in the film
 37. Gradually fade down the city noise as they enter the library, hold near-silence to establish the quiet contrast, then cut sharply to the phone ring for maximum impact
 38. Start with slow, quiet sounds (alarm, yawn), then progressively increase the speed, volume, and layering of sounds (rapid footsteps, zipper, toothbrush, keys jangling) as urgency builds
 39. A recurring musical theme associated with a specific character, place, or idea that plays whenever that element appears
 40. It creates irony and emotional complexity — the disconnect between happy music and sad visuals makes the loneliness feel even more painful
- Matching (Sound Design and Music): 1→A, 2→B, 3→C, 4→E, 5→D
41. D — The straight cut — an instantaneous switch from one shot to the next
 42. C — An editing approach that creates smooth, logical flow between shots, making the story feel like continuous real time even though it's assembled from separate pieces
 43. B — The audience interprets an actor's expression differently depending on what shot is placed next to it — proving that meaning is created by the juxtaposition of shots, not just individual images
 44. C — An imaginary line between two characters that the camera should not cross — it keeps screen direction consistent so the audience always knows who is on which side
 45. D — A match cut connects two shots by matching a visual element (shape, movement, or composition) across the edit, creating a meaningful visual link between different scenes
 46. A — When a character looks at something off-screen, the next shot shows what they're looking at from a matching angle and height — maintaining the illusion that both shots share the same space

47. Start with longer shots as the chase begins, then progressively shorten shot lengths as the tension mounts, using quicker cuts to create urgency and breathlessness
48. Start with a wide establishing shot of both characters, then cut between over-the-shoulder shots and close-ups as the conversation unfolds, using wider shots to re-establish at major topic changes
49. A cut between two very similar shots of the same subject that creates a jarring visual jump — used intentionally to show time passing, create unease, or break conventional editing rules for artistic effect
50. Cutting back and forth between two or more separate events happening simultaneously, creating the impression that they are connected and building toward convergence
Matching (Editing and Continuity): 1→B, 2→D, 3→C, 4→E, 5→A
51. D — Act 1: Setup (introduces characters and world), Act 2: Confrontation (the main conflict and complications), Act 3: Resolution (the climax and conclusion)
52. A — The event that disrupts the protagonist's normal life and sets the main story in motion
53. A — The internal transformation a character undergoes from the beginning to the end of the story — it gives the audience a reason to care about the character's journey
54. B — When the audience knows something that a character doesn't, creating tension or humor as they watch the character act without that knowledge
55. B — The unspoken meaning beneath what characters say — characters rarely say exactly what they feel, and the gap between what they say and what they mean creates depth and realism
56. C — Reveal character traits, emotions, and story information through actions, visuals, and behavior rather than having characters explain them in dialogue
57. Act 1: Introduce the student, show their talent (singing/dancing/etc.), and establish their fear — the inciting incident is learning the talent show is in one week. Act 2: They prepare and face setbacks (forgetting lines, being teased, almost quitting), with a friend encouraging them — midpoint crisis when they consider giving up. Act 3: They perform (imperfectly but bravely), and the story resolves with personal growth regardless of whether they 'win'
58. Identify the central emotional conflict and cut everything that doesn't serve it — combine similar characters into one, merge scenes with overlapping purposes,

and let visuals replace descriptive passages

59. Planting subtle visual or dialogue clues early in the story that hint at future events — it creates a satisfying 'oh, I should have seen that coming!' feeling when the payoff arrives
60. Telling a story out of chronological order (using flashbacks, flash-forwards, or fragmented timelines) — it can create mystery, reveal character gradually, and make the audience actively piece together the story
Matching (Storytelling and Narrative Structure): 1→C, 2→B, 3→E, 4→A, 5→D
61. A — Disney animators Frank Thomas and Ollie Johnston — the principles create the illusion of characters that obey the laws of physics and have believable emotional expressions
62. A — Deforming a character or object by compressing it on impact and elongating it during movement to create the illusion of weight, flexibility, and energy
63. B — A preparatory movement before the main action — like crouching before a jump or pulling back before a throw — that telegraphs what's about to happen
64. B — Timing is HOW MANY frames an action takes (its speed/duration); spacing is HOW FAR the subject moves between each frame (its acceleration pattern)
65. B — When a character stops moving, different parts of their body stop at different times — hair, clothing, and loose appendages continue moving after the body stops, creating natural-looking motion
66. B — Objects accelerate gradually at the start of a movement and decelerate at the end rather than moving at a constant speed — mimicking how real objects with mass behave
67. Anticipation: the character bends knees deeply and grips the box. Timing: slow, labored rise over many frames. Squash: the character's body compresses under the weight, arms stretch downward. The box barely deforms, showing rigidity versus the character's flexibility
68. Straight ahead draws each frame in sequence from first to last; pose to pose plans key poses first, then fills in the frames between them (in-betweening)
69. Keyframes are the most important poses that define the essential positions of an action; in-betweens are the frames drawn between keyframes to create smooth transitions
70. Presenting an action or idea so it is unmistakably clear to the viewer — using body pose, camera angle, lighting, and composition to direct attention and communicate the intended message

Matching (Animation Principles): 1→C, 2→A, 3→B, 4→E, 5→D

71. A — The director makes creative decisions about the overall story and performances, while the cinematographer executes the visual look through camera and lighting choices
72. D — Everything visible in the frame — set design, lighting, costumes, actor positioning, and props
73. B — Wide shots showing the character small in the frame combined with minimal ambient sound and echo create a sense of vastness and loneliness
74. C — Breaking rules like the 180-degree rule or using jump cuts can create disorientation, urgency, or signal that something is psychologically wrong with a character
75. B — Act 1 (~45 sec): establish the student struggling at something ordinary. Act 2 (~90 sec): they accidentally discover the talent and face a challenge that tests it. Act 3 (~45 sec): they embrace the talent and succeed in a meaningful way
76. A — Light each character from their own side so the light falls differently on each face, creating a visual divide — one side warmer and softer, the other cooler and harder — with strong shadows between them
77. Use the pose-to-pose method with strong keyframes at key moments (waking, commuting, working, returning home, sleeping) connected by time-lapse-style transitions, applying squash and stretch to exaggerate energy levels throughout the day
78. The wide framing creates vulnerability by showing too much empty space. The extended duration breaks editing rhythm expectations, building dread through anticipation. Subtle sound design — distant creaks, low-frequency hum, the character's breathing — fills the visual emptiness with auditory tension
79. A documentary would use observational cinematography (handheld, natural light, real locations, interviews), chronological editing following real events, and diegetic sound. A fiction film would use composed shots (designed lighting, rehearsed blocking, scripted dialogue), dramatic structure with conflict and resolution, and a composed score to guide emotions
80. Strong openings use every tool simultaneously — color palette and lighting establish genre (warm/cool, high-key/low-key), camera movement and framing introduce the world's scale, music sets emotional tone, sound design grounds us in the environment, and a character's first action reveals who they are before any dialogue

Matching (Master Filmmaker Capstone): 1→C, 2→D, 3→E, 4→A, 5→B

81. C — A shot that tightly frames a subject, usually showing just the face or a specific detail
 82. A — A shot that shows a broad view of the scene, often used to establish the location or setting
 83. C — A shot taken from directly above the subject, looking straight down
 84. A — A shot that shows a character from approximately the waist up
 85. B — A shot taken from below the subject, with the camera tilted upward
 86. A — A horizontal rotation of the camera from left to right (or right to left) on a fixed point
 87. To make the character appear small, weak, vulnerable, or less powerful compared to their surroundings
 88. An extreme close-up fills the frame with a tiny detail like an eye or a hand, creating intense focus, tension, or emotional impact
 89. To show one character's perspective during dialogue by framing the shot from behind one person's shoulder toward the other speaker
 90. To follow a moving subject smoothly, creating a sense of motion and keeping the audience immersed in the action
- Matching (Film & Video Production): 1→E, 2→D, 3→C, 4→B, 5→A
91. D — Act 1: Setup, Act 2: Confrontation, Act 3: Resolution
 92. C — The event that disrupts the main character's normal life and sets the story in motion
 93. A — The point of highest tension or conflict in the story, where the main character faces their greatest challenge
 94. D — A sequence of short shots edited together to condense time, convey information, or show a process happening over a period of time
 95. D — The main character whose journey and choices drive the story forward
 96. A — A storytelling technique where hints or clues are placed early in the film to suggest events that will happen later
 97. Conflict creates the tension and stakes that drive the plot forward and keep the audience engaged by giving the protagonist obstacles to overcome
 98. The hero's journey is a detailed 12-stage template that includes specific elements like a call to adventure, crossing a threshold into a new world, facing trials, and

returning home transformed

99. The plot is the sequence of events that happen in the story, while the theme is the deeper underlying message or universal idea the film explores
100. A deadline creates urgency and raises the stakes by forcing characters to act within a limited time, which increases tension for the audience
Matching (Film & Video Production): 1→A, 2→E, 3→D, 4→C, 5→B
101. A — The art of creating and recording everyday sound effects in a studio to match the actions on screen
102. A — Sound that originates from a source within the film's world that the characters can hear, such as dialogue, a radio playing, or a car horn
103. D — Sound that does not originate from within the film's world and cannot be heard by the characters, such as a musical score or narration
104. D — Any artificially created or enhanced sound used in a film to support the story, other than dialogue or music
105. D — Original music composed specifically for a film to enhance its emotional impact and storytelling
106. A — The natural background sounds present in any environment, like air conditioning hum, birds outside, or distant traffic, recorded to create a consistent audio baseline
107. Sound provides emotional context, builds atmosphere, guides audience attention, and creates a sense of reality — a film with poor sound feels unprofessional even if the visuals are excellent
108. Strategic silence creates powerful emphasis — it can build tension before a scare, highlight the weight of a dramatic moment, or make the audience acutely aware of isolation and emptiness
109. A sound bridge carries audio from one scene into the next to create a smooth transition, while a hard cut abruptly changes both picture and sound simultaneously for a jarring effect
110. Because sound triggers primal fear responses faster than visuals — unexpected sounds, low-frequency rumbles, and dissonant tones activate the brain's threat detection system even before the audience consciously processes what they are hearing
Matching (Film & Video Production): 1→D, 2→C, 3→A, 4→B, 5→E
111. C — An instant transition from one shot to the next, which is the most basic and common type of edit

- 112. B — A gradual transition where one shot fades out while the next shot fades in, with both images briefly overlapping
- 113. A — The rhythm and speed at which a film's story unfolds, controlled by the length of shots, frequency of cuts, and the arrangement of scenes
- 114. C — The process of adjusting and enhancing the colors of a film's footage to create a specific visual mood or consistent look
- 115. D — An editing approach that maintains a smooth, logical flow between shots so the audience is not confused about space, time, or action
- 116. B — The phase of filmmaking that occurs after all filming is complete, including editing, sound design, visual effects, color grading, and music
- 117. Because the best editing is seamless — the audience is so absorbed in the story that they never notice the cuts, transitions, or techniques being used to guide their experience
- 118. Long shots give the audience time to absorb details, reflect, and feel the weight of a moment, while short shots create urgency, energy, and excitement by pushing the audience through information quickly
- 119. An imaginary line between two characters that the camera should not cross during a conversation, because crossing it reverses the characters' screen positions and confuses the audience about spatial orientation
- 120. The rough cut assembles all scenes in narrative order with approximate timing, allowing the director and editor to evaluate the overall story flow, identify pacing problems, and determine what needs to be changed before investing time in detailed editing
Matching (Film & Video Production): 1→C, 2→A, 3→D, 4→B, 5→E
- 121. D — It means conveying information through visual actions, expressions, and images rather than having characters explain things through dialogue. A filmmaker shows a character nervously pacing instead of having them say 'I am nervous'
- 122. D — Leading lines are lines within the image — roads, hallways, fences, rivers, architectural edges, rows of objects — that naturally draw the viewer's eye along their path toward a point of interest, usually the main subject. Filmmakers position the camera so that these lines converge toward what they want the audience to focus on, creating depth and directing attention
- 123. B — A wide shot shows a character's full body within their environment, establishing scale and spatial relationships — we see where they are and how

they relate to the space. An extreme wide shot goes even further, showing a vast landscape or environment where the character may appear as a tiny figure or even be invisible. The EWS emphasizes the environment's scale and the character's smallness within it, often communicating themes of journey, isolation, or being dwarfed by nature or setting

124. A — A Dutch angle creates a feeling of unease, disorientation, or instability. Tilting the horizon makes the world look 'wrong' or off-balance, which psychologically unsettles the viewer. It suggests that something in the scene or character's world is not right — often used for scenes of danger, madness, villainy, or psychological disturbance
125. B — An insert shot is a close-up of a specific detail that IS part of the scene's main action — a hand picking up a key, a text message on a phone screen, a clock showing the time. A cutaway is a shot of something OUTSIDE the main action that provides context or contrast — a reaction shot of a bystander, an exterior of the building, birds flying overhead. Inserts stay within the scene's focus; cutaways temporarily leave it
126. C — This is incorrect — rapid editing without purpose creates confusion, not excitement. Effective pacing varies cuts based on story needs, and some of cinema's most intense moments use long, unbroken takes
127. A shot list is a written inventory of every camera setup needed (shot type, angle, movement, description), organized by scene. A storyboard is a visual representation showing what each shot looks like as drawn frames. Shot lists focus on logistics; storyboards focus on visual composition
128. A static camera during an argument creates a deliberate contrast between the emotional chaos of the performance and the calm, observational quality of the camera. It makes the audience feel like an observer watching from a fixed position — unable to intervene, forced to witness. The stillness amplifies tension because the drama comes entirely from the actors' performances within a locked frame, with no camera movement to 'tell' the audience how to feel
129. This claim oversimplifies filmmaking, which is a collaborative art form where no single role is 'most important.' Many successful films rely heavily on non-acting elements: animated films have no live actors, some documentaries have no actors at all, and silent films communicated through composition and editing. A film's success depends on the combined work of director (vision), cinematographer (visual language), editor (pacing and meaning), sound designer (atmosphere), writer (story), and actors — each contributing essential elements that no single role can replace
130. Depth of field is the range of distance in a shot that appears in sharp focus.

Shallow depth of field means only a thin slice of the scene is sharp — the subject is in focus while the foreground and background are blurry. Filmmakers use this to isolate the subject from their environment, forcing the audience to look at exactly what's in focus. It creates intimacy, emphasizes details, and visually separates the subject from distracting backgrounds

Matching (Advanced Editing Theory): 1→C, 2→B, 3→E, 4→D, 5→A

131. D — Aspect ratio changes what can fit in the frame and how the audience perceives space. Widescreen (like 2.39:1) emphasizes horizontal space — perfect for landscapes, epic scope, and characters isolated in vast environments. Taller ratios (like 4:3 or 1.33:1) focus attention on characters and vertical space — feeling more intimate and confined. Filmmakers choose aspect ratios to match the story's emotional needs
132. B — A medium shot frames a character from approximately the waist up. It's called the workhorse because it provides the most versatile balance of information — showing enough body language and gesture to read the character's actions while being close enough to see facial expressions. It works for dialogue, action, and transitions, making it the most commonly used shot size in most films
133. D — An eye-level angle positions the camera at the same height as the character's eyes. It's the most neutral angle — it doesn't make characters look powerful or weak. It's used when the filmmaker wants the audience to see the character as an equal, creating a natural, conversational perspective without emotional bias
134. A — An establishing shot is a wide shot shown at the beginning of a new scene to set the location, time of day, and general atmosphere. It answers 'where and when are we?' before the scene's action begins — for example, showing the exterior of a school building before cutting to a classroom scene inside
135. A — An editing approach that creates smooth, logical flow between shots, making the story feel like continuous real time even though it's assembled from separate pieces
136. D — A storyboard is a sequence of drawings (like a comic strip) showing the key shots in a scene, including camera angle, framing, character positions, and basic action. Filmmakers create them before filming to plan the visual storytelling, communicate ideas to the crew, identify potential problems, estimate shooting time, and ensure they capture all the shots needed to tell the story
137. They do NOT create the same effect. A dolly moves the camera through space — parallax shifts, background objects change position, and the perspective changes naturally (like walking forward). A zoom magnifies the image from a fixed

position — it compresses depth, flattening the background against the subject, and produces no parallax shift. A dolly feels like the audience is moving into the scene; a zoom feels like the scene is being pulled toward the audience. The visual difference is subtle but creates distinctly different feelings

138. Continuity is the consistency of visual details across shots within a scene — ensuring objects, costumes, hair, props, lighting, and character positions remain the same from shot to shot. When continuity breaks (called a 'continuity error'), the audience notices something has changed between cuts — like a glass that was half-full becoming empty, or hair switching sides — which disrupts immersion and reminds them they're watching a constructed film
139. A rack focus is a deliberate shift of focus during a shot from one subject to another — for example, from a character in the foreground to someone in the background, or vice versa. The first subject goes blurry as the second becomes sharp. It redirects the audience's attention to a new element without cutting, creating a visual connection between the two subjects and often revealing new information within the same continuous shot
140. It creates a bright edge around the subject to separate them from the background
Matching (Advanced Editing Theory): 1→E, 2→D, 3→B, 4→A, 5→C
141. D — Shot 1: Medium shot, eye level — a person sitting at a desk looking tired/worried, slumped posture, dim room. Establishes the character's low emotional state. Shot 2: Close-up of their phone buzzing on the desk (insert shot). Creates anticipation — what's the message? Shot 3: Close-up of the character's face as they read the phone. Eyes widen, mouth opens slightly. Shows the emotional transformation beginning. Shot 4: Extreme close-up of the phone screen showing a message (the audience reads it too). Delivers the good news. Shot 5: Medium wide shot, slight low angle — the character jumps up, arms raised, spinning around. The low angle makes them look triumphant. The wider framing captures their full-body celebration. Shot 6: Wide shot, eye level — they rush to a window and throw it open. Natural light floods the previously dim room. The visual metaphor: their world has literally become brighter
142. D — This advice is partially true but limiting. Audiences do tend to look at the center first, and center framing CAN be powerful for symmetry, confrontation, or creating an unsettling/formal mood (Kubrick used it masterfully). However, ALWAYS centering subjects makes compositions static, predictable, and ignores tools like the rule of thirds, leading lines, and negative space that create more dynamic and emotionally varied images. The best approach is to understand WHY you're centering (or not) — make it a deliberate choice, not a default habit
143. D — This approach has a significant limitation for a personal documentary.

Without close-ups, the filmmaker loses the ability to show the artist's emotional expressions, the intricate details of their artwork, and the intimate connection between creator and creation. Close-ups of hands working, eyes concentrating, and finished details are essential for making the audience FEEL the art and connect with the artist as a person. Wide and medium shots establish context but close-ups create intimacy — a personal documentary needs both

144. B — Film the judge from a low angle (looking up) to emphasize their authority and power over the courtroom. Film the defendant from a high angle (looking down) to show their vulnerability and lack of control. Film the jury at eye level to present them as neutral observers making a human decision. This arrangement uses camera angles to visually map the power hierarchy: judge (above) → jury (equal) → defendant (below)
145. B — No — decorative transitions distract from the serious subject matter and call attention to the editing itself, breaking emotional immersion. Simple cuts or dissolves would better serve the story
146. A — Advice: Film the scene multiple times from different shot sizes and angles (coverage), then cut between them in editing. Start with a wide shot to establish the space, then use medium shots of each character for dialogue, and close-ups for emotional reactions. Cut to each character as they speak (shot/reverse shot). This creates visual variety, controls pacing, guides the audience's attention, and lets the editor emphasize the most important moments. The single wide shot gives viewers no guidance about where to look or what to feel
147. Sound that comes from a source within the story world — characters can hear it too
148. Plot is WHAT HAPPENS (the sequence of events); theme is WHAT IT MEANS (the deeper message or universal truth the story explores)
149. Both succeed because great animation depends on strong storytelling, emotional authenticity, and mastery of animation principles — NOT on the technology used. The 12 principles apply equally to hand-drawn and CGI
150. Shot/reverse shot alternates between two characters during a conversation — showing one character speaking (the 'shot'), then cutting to the other character's response or reaction (the 'reverse shot'), typically from matching over-the-shoulder angles. It's standard because it mimics how we naturally experience conversations — looking at whoever is speaking — and creates a rhythmic visual pattern that the audience follows unconsciously
Matching (Advanced Editing Theory): 1→A, 2→D, 3→E, 4→C, 5→B
151. C — The rule of thirds divides the frame into a 3×3 grid using two horizontal and

two vertical lines. Placing important subjects along these lines or at their intersections creates more visually interesting and dynamic compositions than centering everything in the middle of the frame

152. B — Start with a medium or wide shot showing the character in their environment, then gradually move to tighter and tighter framing — medium close-up, close-up, then extreme close-up of their face or eyes. As the frame closes in, the character's world visually shrinks — the environment disappears, other people vanish, and only their emotional response remains. This mirrors how devastating news makes someone's world collapse inward
153. D — A low angle makes the subject appear larger, more powerful, dominant, or threatening. Looking up at someone is associated with authority — the way a child looks up at an adult, or a citizen looks up at a towering statue. Filmmakers use low angles to make characters feel imposing, heroic, or intimidating depending on context
154. B — A two-shot frames both characters together in the same image, showing their physical relationship and shared space. A single frames one character alone. Filmmakers typically start conversations with a two-shot (establishing both characters together), then switch to singles (alternating close-ups or medium shots of each person) as the conversation becomes more intense, emotional, or confrontational — visually separating them as their emotional distance grows
155. D — A dissolve suggests a gradual passage of time, a dreamy quality, or a thematic connection between scenes; a straight cut implies immediate succession or a sharp shift in attention
156. D — This is incorrect — good cinematography uses light AND shadow intentionally to serve the story; darkness and shadow are essential storytelling tools
157. Act 1: Setup (introduces characters and world), Act 2: Confrontation (the main conflict and complications), Act 3: Resolution (the climax and conclusion)
158. Appeal means the character is interesting, engaging, and well-designed enough that audiences want to watch them — villains can have appeal through striking design, compelling personality, and fascinating movement without being 'cute'
159. Start with a wide establishing shot of both characters, then cut between over-the-shoulder shots and close-ups as the conversation unfolds, using wider shots to re-establish at major topic changes
160. Gradually fade down the city noise as they enter the library, hold near-silence to establish the quiet contrast, then cut sharply to the phone ring for maximum

impact

Matching (Advanced Editing Theory): 1→A, 2→E, 3→C, 4→D, 5→B

- 161. To get a good roll -- a camera roll!
- 162. "That's a wrap -- no, literally, wrap up the cables too!"
- 163. It had everything drawn out in advance!
- 164. Zoom-ba!
- 165. It had too many issues getting personal!
- 166. "I'm always hanging over your head, but it's nothing personal!"

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