Multiple Choice/T-F—Indicate one letter on your opscan/scantron answer sheet:

1. The annual Cleveland Film Festival features American films not produced by major commercial studios, as well as films made in such countries as Poland, New Zealand, and Zimbabwe. Most of the Festival films, then, could be considered:
   a. Bollywood films
   b. Second City Cinema
   c. indies and Third Cinema
   d. New Wave Cinema and Race Movies

2. Our ability to use the auteur theory, as well as to analyze genre and conduct formalistic analyses of the mise-en-scene, is largely due to the work of six young men writing in a film journal in the 1950's. They all studied films of all types at their local cinematheque before trying to make films themselves. When they finally did make films, the works were heralded as being inventive and eclectic. These men have been called:
   a. the German Expressionists
   b. the French Dadaists
   c. the Italian Neorealists
   d. the French New Wave

3. In films such as Contact, What Dreams May Come, and Mighty Joe Young, some of the special visual effects include images that have been created electronically, without hand drawings, and without models constructed. That would indicate what type of animation?
   a. computer animation
   b. stop-motion animation
   c. cel animation
   d. multiplane animation

4. The 1994 film The Crow (D: Alex Proyas), starring the late Brandon Lee, a young rock musician rises from the grave and seeks vengeance with the aid of a spectral crow. The setting is dark, urban, with odd city angles abounding. The Lee character wears tight-fitting black leather, and applies high-contrast white-and-black makeup. The style of the film is clearly inspired by:
   a. German Expressionism
   b. Dali’s surrealism
   c. Felliniesque humor
   d. Leo McCarey’s improvisational acting

5. In the 1996 Greek release Ulysses’ Gaze (D: Theo Angelopoulos), the color blue seems to signify loss or leaving. This motif begins with an opening shot of a man filming a sailboat leaving harbor—an entirely blue boat, sails and all. Later, modes of transportation are blue or splashed with blue—taxis, buses, a canoe. The type of film scholar who would be most interested in interpreting this symbolic motif would be:
   a. an historiographer
   b. a realist
   c. a feminist
   d. a semiologist
6. Which of the following presents an elaborate metaphor for the screenwriting profession?
   a. Antz
   b. Cinema Paradiso
   c. Amarcord
   d. Script Doctor

7. In the Italian film Life is Beautiful (1998), auteur Roberto Benigni stars in a film he both directed and wrote. The character he plays is highly consistent with his comic performances on the stage and in stand-up, for which he is well-known and well-loved in his native Italy. His unique mode of acting and behaving, and his special comedic talent, all point to a film career based on his:
   a. persona
   b. allegory
   c. surrealism
   d. genre

8. Mr. Magoo (1997) and George of the Jungle (1997) are two examples in a small trend of basing films on old cartoon series (from the 1950s and 1960s, in these cases). As has been typical with such films, the story is original, and only the characters and the basic situation are taken from the original sources. If we can consider the cartoons as a literature source, then the new film will be:
   a. a loose adaptation
   b. a literal adaptation
   c. a faithless abomination

9. According to the Econo reading by Betty Comden and Adolph Green, who wrote what for Singin' in the Rain?
   a. Comden and Green wrote all dialogue and all song lyrics—it was in their contracts.
   b. Comden and Green wrote the dialogue, but most of the tunes were 20- to 30-year-old songs by Nacio Herb Brown and Arthur Freed (by this time a producer and head of the “Freed Unit” specializing in musicals at MGM).
   c. Producer Arthur Freed (head of the “Freed Unit”) wrote all dialogue and all song lyrics, but had to give credit to Comden and Green due to union rules.
   d. Nobody wrote anything—the performers improvised most of their lines.

10. The film Grosse Point Blank (1997) elicits laughs from a variety of situations involving murder, maiming, and hit men. The film is an example of:
    a. a musical
    b. a black/dark comedy
    c. film noir
    d. a screwball comedy

11. The 1922 film Nosferatu, an early version of "Dracula," was groundbreaking in its use of high-contrast black and white photography, shocking makeup, and stark, geometric set design. What type of film is this?
    a. Italian Neorealism
    b. French New Wave
    c. New German Cinema
    d. German Expressionism

12. In Wim Wenders' 1987 film Wings of Desire, and its sequel, Faraway So Close (1993), guardian angels elect to become human to fulfill their individualistic dreams, rather than continue their duties as angels. This abdication of social responsibility is typical of the film "movement" to which the two films belong:
    a. French New Wave
    b. Film Noir
    c. Felliniesque
    d. New German Cinema
13. Which film fits the classical paradigm of narrative structure?
a. Citizen Kane  
b. Amarcord  
c. Antz  
d. Cinema Paradiso  
e. all of the above

14. A surprising number of "cult" films have been black/dark comedies. This may be because cult films:
a. always use audience participation  
b. were all filmed during the 1940's, the age of black/dark comedies  
c. have a specific loyal following of fans, a group which in this case apparently enjoys “sick” humor so much that they watch it repeatedly

15. Among the following four names and types of film, who was the first Black American to produce and direct feature films?
a. Dorothy Dandridge and the Zoot Suit Films  
b. Oscar Micheaux and the Race Films  
c. Spike Lee and the Blaxploitation Films  
d. Stepin Fetchit and New Wave of African-American Filmmakers

16. Fahrenheit 451, the 1967 film version of Ray Bradbury’s science fiction story, directed by Francois Truffaut, has been described as “odd”--the pacing is varied, the two main female characters are played by the same actor (Julie Christie), the tone varies from depressing to whimsical, and the music by Bernard Herrmann is emotion-laden. It is clearly an experimental variation on the standard science fiction films of the 1950's and 1960's. What type of film is this?
a. French New Wave  
b. African-American New Wave  
c. Dadaist  
d. New German Cinema

17. The 1957 Italian film The Nights of Cabiria won an Academy Award as Best Foreign Film, one of four the film's auteur won in his lifetime. The auteur's wife starred as a kindhearted, simpleminded prostitute dreaming of a rich, wonderful life but always finding sorrow. A garish, circus-like urban nightlife is emphasized in this expressionistic, fantasy-laced film. Which auteur directed?
a. Leo McCarey  
b. Federico Fellini  
c. Roberto Rossellini  
d. Gene Kelly

18. Giannetti discusses acting styles over the years, including "The Method," based on the theories of Constantin Stanislavsky. Which of the following is true of "The Method"?
a. improvisation during rehearsal is allowed  
b. the actor is asked to live his/her part every moment s/he is playing it  
c. it was used in certain American movies of the 1950's  
d. it is not very consistent with the Hollywood star system  
e. all of the above

19. Viewing check: In Amarcord, Fellini’s filmic view of his childhood, virtually the entire town was so eager to see a certain thing, they got into boats, sailed out to sea and waited for:
a. a comet  
b. a ship  
c. a circus  
d. a large woman
20. **The Red Shoes** (Gr. Britain, 1948) is a wonderful, highly stylized film about a ballerina torn between two lovers. The film depicts the world of ballet as if it’s the contemporary rock scene—with crowds of young fans fighting to get into the theater first, major egos, and extreme behavior. The film continues to be a favorite among people who love ballet—they watch it repeatedly, and enjoy talking to other ballet fans about this one, true ballet feature. **The Red Shoes:**
   a. shows characteristics of being a cult film
   b. is a film in the parodic stage of its genre
   c. was a product of the Hollywood Studio System
   d. is a genre hybrid—musical and film noir

21. In his second post-WWII film, **Paisan**, this auteur presented six separate episodes, each dealing with a different aspect of interaction between liberated Italians and liberating Americans. He used primarily non-professional actors and authentic settings. Which auteur is this?
   a. Roberto Rossellini
   b. Leni Riefenstahl
   c. Francois Truffaut
   d. Paul Robeson

22. Which of the following films is clearly an example of a genre film in that genre’s “classical” stage?
   a. **Cinema Paradiso**
   b. **Citizen Kane**
   c. **The Awful Truth**
   d. **Heavenly Creatures**

23. What was "good" about the Blaxploitation films?
   a. Black American backers made a lot of money.
   b. They were the first American films to star African-Americans.
   c. They starred African-Americans, and inspired young Blacks of future generations to do more, and get into the making of films

24. You wish to create a serious narrative film about the realities of gay urban life. You apply to a government agency for funding, and agree to have your funded film shown both on TV and in theaters upon its completion. The year is 1985. What country do you live in?
   a. the U.S.
   b. West Germany
   c. India
   d. none of the above—in no country is the government involved in filmmaking

25. How would Francois Truffaut (**Shoot the Piano Player**), perhaps the most influential of the French New Wavers, feel about Federico Fellini's work?
   a. He would not care for Fellini's heavy reliance on genre formulas.
   b. He would reject Fellini's roots in French surrealism; only the French can really do surrealism, Truffaut would feel.
   c. He would appreciate Fellini's unexpected and eclectic combinations (e.g., **Roma**'s documentary/satire combo.; the episodic variety of **Amarcord**).
   d. He could not have heard of Fellini, having died before Fellini began making films.

26. The credits for **Last of the Mohicans**, included in your readings packet, show:
   a. Few crew credits, since there are so few professionals working in film today.
   b. Few crew credits, given that most movie technicians are under contract today.
   c. Many crew credits, reflecting a more “factory-like” approach to moviemaking today.
   d. Many crew credits, given that few movie technicians are under contract today, and instead expect screen credit.
27. Viewing check: In Singin’ in the Rain, what is Kathy Selden hired to do?  
   a. loop Lina Lamont’s dialogue and singing  
   b. foley for Don Lockwood  
   c. teach Gene Kelly to dance  
   d. sing in the rain  
   e. all of the above

28. Viewing check: In Cinema Paradiso, what does Alfredo leave to Toto?  
   a. the movie theater  
   b. a bell  
   c. kisses--lots of them  
   d. the town square

29. The films currently being produced in “Bollywood” are:  
   a. virtually all musicals  
   b. small in number (about 25 per year)  
   c. all short films that now enjoy cult status worldwide  
   d. filmed in Hong Kong  
   e. all of the above

30. Clueless (1995), directed by Amy Heckerling (Fast Times at Ridgemont High, Look Who’s Talking), was an updated version of Emma, the 1816 novel by Jane Austen. Notably, the film transferred the setting to 1990’s L.A. The star, Alicia Silverstone, plays her trademark ditzy blonde teen. Which of the following is true?  
   a. The director is a typical 1930's director.  
   b. The adaptation is faithful.  
   c. The star is an acting rather than a personality star.  
   d. All of the above.  
   e. None of the above.

31. Which of the following was not identified in class as a component in the death of the Hollywood Studio System?  
   a. the 1941 Revenue Act, establishing a graduated income tax  
   b. the move by many Americans from the city to the suburbs  
   c. the growth of the Internet  
   d. the 1948 Paramount decision, eliminating vertical integration in the movie industry in America

32. What do white telephone films and screwball comedies have in common?  
   a. both were the product of the Hollywood Studio System  
   b. both focused on the actions of the wealthy during the Depression  
   c. both involved complete improvisation on the part of actors  
   d. both were silent film genres

33. The Bollywood clip we saw in class was music-integrated.  
   a. true  
   b. false
34. The Little Rascals short *The Kid from Borneo* (1933) includes a character called “The Wild Man of Borneo,” a dimwitted “primitive” type played by an African-American actor. The character can say only “Yum, yum, eat ‘em up,” and chases the Rascals for their candy (they think he wants to eat them). This wholly negative portrayal of a Black character is:
   a. very unusual for that time, as all African-American characters were played by Whites in blackface
   b. typical of all African-American portrayals of the 1930's and 1940's
   c. a backlash against the success of Sidney Poitier
   d. one type of African-American portrayal; somewhat more positive models were presented by such performers as Lena Horne and Paul Robeson

35. According to our class presentation by Cleveland indie filmmaker Bruce Pattison, what is true about distributing an indie such as his *Enemy* (1996)?
   a. It is impossible to get a film released to video without it having been produced by a major studio.
   b. An indie must win a competition at a film festival in order to gain video release.
   c. Even a flawed film can find some type of non-theatrical release.

36. How is Bruce’s film career going?
   a. *Enemy* was a big box-office hit, and he’s moving to Hollywood.
   b. Since *Enemy*, he and his partner have found an “angel,” a producer who is funding several low-budget films shot on digital video. Bruce is very busy writing, directing, and supervising post-production at their company, Guerrilla Productions.
   c. Bruce is producing a feature-length film about the Browns football team returning to Cleveland, and it is a one-man show–he is writing, directing, shooting, and editing the entire production himself, just as he did with *Enemy*.
   c. The failure of *Enemy* to find theatrical release was a big blow to him, and he’s sworn off writing for movies.

37. Local cinematographer/videographer Bill Johns indicated to us that for those interested in writing films, living in Los Angeles for at least a while--as Cleveland-based screenwriter Alan McElroy did--is very important for making contacts.
   a. true
   b. false

38. Bill Johns works in one genre only--the action/adventure film.
   a. true
   b. false

39. The universally accepted definition of an “indie” film is one which is financed by people outside the Hollywood Studios, regardless of content or auteur intent. The class agreed on this standard definition.
   a. true
   b. false

40. Which of the following films does not use flashback?
   a. *Citizen Kane*
   b. *Cinema Paradiso*
   c. *Amarcord*
   d. *The Awful Truth*

41. Viewing check: In *Cinema Paradiso*, we see graphically demonstrated the value of:
   a. the introduction of sound to movies
   b. the invention of “safety film”--movie film that will not burst into flames
   c. a really large woman
42. Which of the films we saw was a classical musical containing a fantasy/interpretive (i.e., no lines spoken, story told by dance) ballet?
   a. Amarcord
   b. Singin’ in the Rain
   c. Heavenly Creatures
   d. none of the above

43. Which of the following would you expect to find at one of the “majors” during the Hollywood Studio System era?
   a. a backlot
   b. a multiplane camera
   c. Maya Deren
   d. copies of Cahiers du Cinema

44. The “grooming” of stars during the Hollywood Studio System era included physical makeovers (teeth cappings, nose jobs, etc.) and training (singing lessons, diction lessons, etc.).
   a. true
   b. false

45. Which of the following films has served as an effective “calling card” to introduce the auteur(s) to producers, production companies, and other potential backers?
   a. Antz
   b. Script Doctor
   c. Rock Robbers
   d. Meshes of the Afternoon

46. Which of the following films was produced by one of the “majors” during the Hollywood Studio Era?
   a. Antz
   b. Andalusian Dog
   c. Singin’ in the Rain
   d. Amarcord

47. Which of the following did we see in Antz?
   a. cels
   b. stop-motion photography
   c. intertextuality
   d. all of the above

48. Grave of the Fireflies (1988) has recently been released in the U.S. It is one of the saddest films ever produced, presenting the director’s semi-autobiographical story of losing his five-year-old sister to malnutrition during WWII. The film is a beautiful example of full animation. It was produced at Ghibli Studios, which also released My Neighbor Totoro (we saw a clip in class) and Kiki’s Delivery Service. Grave of the Fireflies is:
   a. French New Wave
   b. Japanese anime
   c. performance animation
   d. a New Zealand release

49. Heavenly Creatures is not a genre film. But, it does have something in common with certain genre(s):
   a. like film noir, it indicates a death near the beginning of the film, then goes back in time to show events leading up to the death
   b. like “chick flicks,” it explores the relationship between female characters
   c. like dark comedy, it finds humor in morbid situations (e.g., the girls’ fantasies about what they’d like to do to the minister, and the psychologist)
   d. all of the above
50. Which of the following is true regarding Episode I: The Phantom Menace (1999)?
   a. It does not currently exist on video.
   b. Because of the computer-generated imagery, it can never be released to video.
   c. Any video copy you might currently obtain will probably have the sounds of audience reactions recorded right on it.
   d. It is legal to use a camcorder to tape a film you watch in a theater, and then sell copies.

51. Episode I has been noted for its special effects. According to class discussion after the midterm, which is true?
   a. All effects are digital effects.
   b. There are no stage effects.
   c. There are no digital effects.
   d. All three types of visual effects--stage, optical, and digital--are used.

52. In Episode I, the Jar Jar Binks character has been reported by some to sound and act like Stepin Fetchit. Is this a good thing?
   a. No, in that Fetchit’s screen persona was one of the most negative for African-Americans.
   b. No, in that Fetchit’s screen persona was one of the most negative for women.
   c. Yes, in that Fetchit was the first Black sex symbol in American movies.
   d. Yes, in that Fetchit was the first Black to appear in the Little Rascals, a major breakthrough for African-American actors.
View and identify: Watch the two film excerpts, and indicate T (True/A) or F (False/B) on your opscan sheet for each item as it applies to the appropriate excerpt.

The first clip is from Jackie Chan's First Strike (1996). Produced before Jackie’s recent successes with U.S. produced fare, the film was directed by Stanley Tong, and displays the typical physical skills of Jackie Chan himself. The film was produced in the #2 movie-producing location in the world (over the last 15 years or so). In the sequence we view, Jackie is mistakenly assumed to be the killer of a mobster.

53. In a similarity to many musical numbers, film-style shooting and looping allow complex actions.  
   
54. The film was produced in Hong Kong.  
   T  F

55. This is a Race Film.  
   T  F

56. Jackie Chan’s actions are created by rotoscoping.  
   T  F

57. The film is a classical screwball comedy.  
   T  F

58. This shows Chan to be an acting, rather than a personality, star.  
   T  F

59. The visual style of the film is German Expressionistic.  
   T  F

60. The film is clearly a Bollywood film.  
   T  F

The second clip is from The Producers, released by Sidney Glazier Productions and Embassy Pictures in 1968. Mel Brooks made his directing debut with this film, following a career writing for TV (Sid Caesar’s Your Show of Shows, Get Smart). The film follows the attempts by two Broadway producers (Zero Mostel and Gene Wilder) to produce a sure-fire flop—the worst play ever. Brooks won an Academy Award for Best Screenplay for the film. He also wrote the music and lyrics for the number we will watch.

61. The clip shows a music-integrated number.  
   T  F

62. The clip represents the parodic musical genre.  
   T  F

63. The clip lacks the trademark Busby Berkeley top shot that is a form feature of the musical genre.  
   T  F

64. The visual style is that of the New German Cinema.  
   T  F

65. The film would be of greater interest to a realist film theorist than to an expressionist film theorist.  
   T  F

66. It is the output of the golden age of the Hollywood Studio System.  
   T  F