1. From the reading on "Cleveland on Film" and from lecture we learn that:
   a. Cleveland is truly "Hollywood on the Cuyahoga," with over a hundred major motion pictures shot and released here since 1916.
   b. Approximately 20 major films have been shot in Cleveland, ranging from the obscure *Aquarius* to the Academy Award-winning *The Deer Hunter*.
   c. There has never been an indie shot in Cleveland.
   d. No comedies have ever been set in Cleveland.

2. Assuming one follows the classical editing style, the typical deep-focus shot in *Citizen Kane*:
   a. is highly legible, and therefore should be held on-screen for a relatively long period of time
   b. is highly legible, and therefore should be cut away from fairly quickly
   c. is not very legible, and therefore should be held on-screen for a relatively long period of time
   d. is not very legible, and therefore should be cut away from fairly quickly

3. Of the following, who was most eager to establish a motion picture industry?
   a. Joseph McCarthy
   b. Thomas Edison
   c. Eadweard Muybridge
   d. Luis Bunuel

4. Contemporary music videos are often categorized as either "performance" (mostly showing the musicians performing) or "concept" videos. Concept videos usually juxtapose related images in surprising and inventive ways, as a way of showing the deep meaning of the music, rather than telling a coherent story. Also, image manipulation, via slow-motion, color filters, and other special effects, is common. As described, concept videos tend to exemplify:
   a. thematic montage
   b. parallel editing
   c. the narrow definition of realism
   d. all of the above

5. Viewing check: What is the *Andalusian Dog*?
   a. a hooded figure with a mirror for a face
   b. a talking dalmatian
   c. the name Fatty Arbuckle used after the scandal
   d. whatever you think it might be, Bunuel would tell us

6. In *The Crucible* (1997; D: Nicholas Hytner, W: Arthur Miller), there is a series of tightly edited, often overlapping shots of people being executed by hanging. We see slow-motion images of feet dangling, faces of members of the crowd watching, and the condemned climbing the scaffold. There is no effort made during this sequence to alert the viewer as to time frame. (We find out later that it represents a period of weeks or months.) This style of editing is:
   a. classical editing
   b. editing to continuity
   c. thematic montage
   d. parallel editing
7. An advantage to the 3-point lighting system is how natural it appears—it’s how most homes and businesses are lit.
   a. True
   b. False

For 8-10, match the film or sequence with the auteur who would be likely to have created it. No auteur should be used more than once.
   a. Orson Welles
   b. D. W. Griffith
   c. Georges Melies
   d. Alfred Hitchcock
   e. Buster Keaton
   f. Andy Warhol
   g. the Lumiere brothers
   h. Maya Deren
   i. Leni Riefenstahl

8. In this 1943 suspense film, psychopathic Uncle Charlie torments his niece after she discovers that he is the Merry Widow Murderer. The film was this auteur's sixth American film, and was produced at a major Hollywood studio. As usual for this auteur, the protagonist was a charming villain. Which auteur?

9. The 1958 film, Touch of Evil, was one of the films directed by this auteur in order to raise funds for his own independent films (e.g., Othello, Chimes at Midnight—both Shakespearean projects). To earn more money, he also co-starred in Touch of Evil, as a murderous, overweight sheriff. This auteur had alienated the Hollywood community when his first film, released when he was 25 years old, offended publishing magnate William Randolph Hearst; the auteur never again enjoyed same level of artistic control that RKO gave him in 1941. Which auteur? [p.s., Touch of Evil will soon be re-released to theaters in a “director’s cut” restored edition.]

10. In this 1936 German four-hour film, an impressive musical score is matched by stunning cinematography of the 1936 Berlin Olympics. Although its goal was to glorify the Nazi state, the beautiful style with which the film was shot served as a model for sports photography for decades to come. Which auteur?

11. You may have a better appreciation for the film Visions of Light if you’ve seen some of the movies from which excerpts are shown. As discussed in class, this dependency is called:
   a. media dependency theory
   b. subsidiary contrasts
   c. open form
   d. intertextuality

12. Of the following, who believes most strongly in assuring the power of the filmmaker to resist tampering with his/her films?
   a. Fatty Arbuckle
   b. Louis Daguerre
   c. Woody Allen
   d. Jane Fonda
   e. all of the above are currently strong proponents

13. In Episode I: The Phantom Menace, characters are created visually in a variety of ways. In one scene, we see characters who are puppets (e.g., Yoda), characters who are men in masks and makeup, and characters who are largely computer-generated (e.g., Jar Jar Binks). As described, which of the following visual effects are being used?
   a. optical effects only
   b. stage effects only
   c. digital effects only
   d. stage and digital effects
   e. optical and digital effects
14. You run a new colorization firm, Crayola-Payola, Inc. You have been hired to colorize Tim Burton’s *Ed Wood* (1994). Which is true?
   a. By law, you must conduct authentication, making sure the colors are true to the original locations and people.
   b. By law, you may not colorize until all principal participants (director, stars, producers, cinematographer) have given their permission.
   c. Once the film is in the computer, all color choices are made automatically.
   d. All of the above.
   e. None of the above.

15. Which of the following films features an omniscient narrator throughout?
   a. *Strangers on a Train*
   b. *The Times of Harvey Milk*
   c. *Meshes of the Afternoon*
   d. *Citizen Kane*
   e. all of the above

16. The other day, I called IATSE Local 160 (the film projectionists’ union) and confirmed that only three “houses” (theater screens) in the Cleveland area currently have 70mm projection equipment—-the Cedar-Lee, the Colony, and the Centrum. According to the union source, all three projectors are adjustable, converting from 70mm to 35mm, and none has been used for 70mm projection for at least a couple of years. What is true?
   a. The lower-quality 70mm film system is being replaced by higher-quality 35mm.
   b. The 70mm system is a new high-definition video system that simply hasn’t caught on yet.
   c. The standard 8mm system in movie theaters will not change.
   d. Few films are shot in the more expensive, but higher-quality, 70mm system.

17. Without them, we would not study films using the auteur theory, nor apply theories of realism and expressionism, nor use many other serious approaches to the appreciation of film. Who are they?
   a. the French
   b. the Italians
   c. the United Artists
   d. the Surrealists

A filmmaker has at his/her disposal the following shots on film:
1--Aerial LS of two men in red car chasing one man in white care, both cars shown moving from screen right to screen left
2--CU of driver of red car
3--CU of driver of white car
4--LS of red car only, moving from screen left to screen right
5--LS of white car only, moving from screen left to screen right
6--2-shot of men in red car
7--LS of red car only, moving from screen right to screen left
8--LS of white car only, moving from screen right to screen left

18. How could a filmmaker construct a sequence shot/plan sequence?
   a. 1
   b. 7, 5, 2, 3
   c. 1, 8, 7, 6, 2, 1
   d. 1, 4, 5, 6
19. How could a filmmaker construct a sequence using classical editing?
   a. 1
   b. 7, 5, 2, 3
   c. 1, 8, 7, 6, 2, 1
   d. 1, 4, 5, 6

20. How would Ed Wood construct a sequence with these shots?
   a. using sequence shot/plan sequence style
   b. using classical editing
   c. using every scrap of footage, regardless of continuity

21. According to Department of Communication engineer Rick Pitchford:
   a. the new DVD delivery system is the best ever invented
   b. video will never converge with film in any way
   c. film editing will never be nonlinear
   d. the development of DTV is in a somewhat confused and confusing state

22. According to our reading, "Magic Shadows from a Melting Pot," and lecture, America has invented itself onscreen, and interestingly, the "inventors" of this image were a broad mixture of American and foreign-born sophisticates, representing many ethnicities.
   a. True
   b. False

23. The unusual director John Waters has directed a small number of memorable films parodying suburban middle-class life, ranging from the big-budget comedy Serial Mom and the new release Pecker, back to his early disgusting work in Pink Flamingos and Polyester (the infamous "scratch and sniff" movie). All his films have a sense of absurdity, as well. Is he an auteur?
   a. yes, because he directs films
   b. yes, because he uses a consistent style to convey his personal vision on film
   c. no, because he has not headed a major studio
   d. no, because he did not star in his films

24. As noted in your text, the group who first established theoretic principles for film editing, and wrote about them (e.g., noting that meanings are in juxtapositions, not in one shot alone), was:
   a. the Edison group in New Jersey in the 1900's
   b. the Soviet Montage group in the USSR in the 1920's
   c. the German Expressionists in the 1920's
   d. the Film School Generation in the U.S. in the 1970's

25. When a film originally shot in a widescreen technology such as CinemaScope is shown on TV or video in the “crop and pan” or “pan and scan” format, which of the following is unlikely to be changed? (Recall the Fortune Cookie example.)
   a. the mise-en-scene(s)
   b. the number of cuts
   c. the foleying
   d. none of the above will be changed

26. When making Rebecca (1940), his first American film, Alfred Hitchcock had to work with producer David O. Selznick, known for his “auteur” approach to producing (e.g., Gone With the Wind). Selznick forced Hitch to shoot at a high shooting ratio—that is, shoot lots of various types of footage and then make decisions on what to use during the editing process. This style:
   a. was consistent with Hitch’s working style
   b. was not consistent with Hitch’s working style
   c. changed Hitch’s working style forever
27. On this film, Hitch also faced the American movies’ self-censorship board, the Hays Office, for the first time. One of their rules indicated that “bad guys” should not be allowed to get away with their crimes; they must be punished in the end. Thus, the original book of *Rebecca*, in which Max deWinter kills his wife and eventually gets away with it, had to be altered to a plot in which Max is accused of murder, but it is finally revealed that his wife committed suicide. This revision actually brings the film more closely into line with Hitch’s common motif of the “falsely accused man.”
   a. True
   b. False

28. The early “independent” production studio, Francis Ford Coppola’s American Zoetrope, was named after:
   a. the first still photography
   b. a style of composing the mise en scene
   c. an early persistence of vision toy
   d. Edison’s invention for individual-view films

29. Viewing check: What were Dan White’s defense and eventual fate, respectively?
   a. Junk food and his suicide
   b. Twinkies and his murder
   c. Insanity and his “coming out” as gay
   d. Self-defense and political blacklisting

30. Which of the following films meets the narrow definition of expressionism?
   a. Keaton’s *Sherlock, Jr.*
   b. Lumieres’ *Arrival of a Train*
   c. Porter's *The Great Train Robbery*
   d. none of the above

31. What happens when a filmmaker violates the guidelines of Classical Editing style?
   a. the film gets an R rating
   b. the filmmaker is found guilty of copyright violation
   c. the audience will walk out
   d. the audience may experience some confusion or surprise, but this may be the desired outcome

32. The principle of an orientation cut is to match, in two successive shots, the locations (in the mise en scenes) of what Giannetti calls:
   a. iconography
   b. dialectics
   c. subsidiary contrasts
   d. dominant contrasts

33. A main point made in the "Raters of the Lost Art" article in our packet is that:
   a. the MPAA ratings are not tough enough to ensure the safety of our youth
   b. the MPAA Ratings Board seems to be tougher on indies
   c. films are now rated by a government agency, the Library of Congress, rather than by the MPAA as in the past
   d. all of the above

34. According to the article in our packet on movie projectionists in Cleveland, and assuming that the projectionists described in the article are typical (they are!), then the average projectionist:
   a. has been employed as a projectionist for decades
   b. belongs to a union
   c. doesn't watch many of the films he shows in their entireties, and in fact is usually responsible for numerous screens at one time
   d. all of the above
35. According to lecture and the "Ballyhoo" article in your packet, which of the following is true?
   a. Film gimmicks of the 1950's (such as Percepto and Amazoscope) were largely successful in stopping the defection of audiences to television.
   b. The one human sense that was not played upon during the age of Ballyhoo was that of smell.
   c. William Castle, the producer whose publicity campaigns were more memorable than the content of his films, used such gimmicks as wiring the audiences' seats for The Tingler.
   d. Ballyhoo was first born in the 1950's; the world had never seen such showmanship.

36. Jack Smith's Flaming Creatures (1963) is described as "set in a makeshift harem where an odd assortment of transvestites and real women play 'dress up' and then thrash around, half-naked, in a non-stop orgiastic frenzy." This controversial film was banned in New York City (!) upon its initial release. The film is in which of Giannetti’s four stages of avant-garde film?
   a. underground period
   b. structuralist
   c. dadaist and surrealist
   d. poetic and experimental

37. The ELS of Bruno standing at the monument in Strangers on a Train corresponds to which of the proxemic patterns discussed in the Giannetti textbook?
   a. social distance
   b. intimate distance
   c. public distance
   d. personal distance

38. In the Buster Keaton film, Steamboat Bill, Jr., a cyclone strikes the riverfront town, sending the jail house in which Keaton's character's father is imprisoned, into the river. In typical Keaton fashion, what happens next?
   a. Through extensive use of CU's, we see the anger and fear in Keaton's expressive face. He is unable to save his father.
   b. In a surreal leap, we see his trademark ant-infested hand. His father turns into a donkey.
   c. By the use of complex special effects matte shots that keep Keaton on a studio soundstage, we see a grinning Keaton walk on water to pluck his father from the water.
   d. In mostly LS, we see Keaton operate a riverboat single-handedly with a system of ropes, as he tumbles and leaps around the big boat. He rescues his father.

39. Many people are surprised to discover that beloved American director Frank Capra (It's a Wonderful Life, Mr. Smith Goes to Washington, etc.) was a propaganda producer for the U.S. government during WWII. By careful editing of footage, much of it taken from captured enemy newsreels and propaganda films, he created hard-hitting patriotic, pro-U.S.-involvement messages. This construction of a “new reality” is closest to:
   a. the cinema verite of Robert Flaherty
   b. the poetic realism of Andy Warhol
   c. the formalism (expressionism) of Dziga Vertov
   d. the liberal bias of Robert Epstein

40. From Visions of Light, we learn that:
   a. the director is to be considered the sole auteur
   b. cinematography is a highly consistent technique, from black and white film to color, from silent film to sound
   c. all the great cinematographers are American-born
   d. we must remember that filmmaking is essentially photography

41. Which of the following films was directed by a woman?
   a. Ed Wood
   b. Sherlock, Jr.
   c. The Times of Harvey Milk
   d. Meshes of the Afternoon
42. As shown in the textbook’s lengthy exposition of Hitchcock’s *North by Northwest*, the value of storyboarding is:
   a. to determine the use of musical motifs
   b. to establish shot types and mise-en-scenes prior to shooting
   c. to allow actors the opportunity to re-do their lines in post-production
   d. to specify the size of the film stock

43. Which films are (a) the most subjective and expressionistic/formalistic documentary we saw, and (b) the most realistic (least expressionistic/formalistic) narrative film we saw, respectively?
   a. *Visions of Light* and *Strangers on a Train*
   b. *The Last Angel of History* and *The Great Train Robbery*
   c. *The Times of Harvey Milk* and *The Last Angel of History*
   d. *Citizen Kane* and *Ed Wood*

**View and identify**

1. Watch the clip from *Vertigo* (1958), directed by Alfred Hitchcock. Our clip shows a key scene of interaction between Madeleine (Kim Novak) and Scottie (Jimmy Stewart). The location is real—an old mission near San Francisco—but the tower on the mission is a matte painting. The music is by Bernard Herrmann.

44. Each time Scottie looks down from the stairs, the effect is achieved with a truck/pan combo. T(A) F(B)
45. Most of the shots include tracking. T F
46. The first shot showing Scottie looking up the stairs is the beginning of an eyeline match. T F
47. Chiaroscuro lighting is used throughout. T F
48. When Scottie looks down at the dead Madeleine, it is a POV shot. T F
49. When Scottie first looks at the tower, his reaction is mickeymoused. T F
50. As Madeleine and Scottie talk, Hitchcock does not observe the 180-degree rule. T F
51. There are no composite shots. T F
52. Most of the transitions are dissolves. T F
53. The editing is parallel editing. T F
54. The editing is what Giannetti would call thematic montage. T F
55. The final shot of the tower (and Scottie leaving) is an extreme low angle shot. T F
2: Watch the clip from *The Player* (1992), directed by pioneer “indie” director Robert Altman. This send-up of the contemporary Hollywood scene is full of cameo appearances and references to other movies. You should know that all sound was added in post-production.

56. The editing is what Giannetti would call classical cutting.  
57. When two women pitch “Out of Africa meets Pretty Women,” there is overlapping dialogue.  
58. The editing style is plan sequence/sequence shot.  
59. The clip meets the narrow definition of formalism/expressionism.  
60. There are no reaction shots.  
61. The music is diatomic.  
62. The clip is letterboxed.  
63. There is no crane camera movement.  
64. The clip uses open form.  
65. The dialogue was looped (ADRed).  
66. When the bicycle messenger falls, the audience’s attention is shifted via a focus pull/racking of the lens.