

Sample Midterm #2

1

COM 221, Introduction to Film: Midterm Exam

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NOTE: Test scores will be posted on the bulletin board right outside our classroom, using the last digits of your student ID#. Your signature above gives me permission to do so; if you don't sign, I will not post your score. There is a total of 75 items on the exam.

Multiple Choice/T-F--Indicate one letter on your opscan/scantron form:

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. Which of the following films uses flashback extensively?
 - a. Sherlock, Jr.
 - b. Strangers on a Train
 - c. Citizen Kane
 - d. Ed Wood
 - e. none of the above

5. Which is not a type of film editing?
 - a. classical cutting
 - b. reverse editing
 - c. parallel editing
 - d. nonlinear editing
 - e. thematic montage

6. According to the presentation by Jack Linos, issues of "representation":
 - a. refer to product placement of brand name goods in movies
 - b. determine how agents negotiate contracts of big stars
 - c. are a product of how a director manipulates time and space
 - d. are found only in surreal films

7. Reception theory teaches us that “the text proposes, the viewer disposes.”
- a. true
 - b. false

For 8-11, 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. William Castle
- j. Ed Wood

8. In this 1943 suspense film, psychopathic Uncle Charlie torments his niece after she discovers that he is the Merry Widow Murderer, a torment the audience shares by being shown all the dangers ahead of time. The film was this auteur's sixth American film (after starting in Great Britain), and was produced at a major Hollywood studio. As usual for this auteur, the protagonist was a charming villain. Which auteur?
- (d)
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?
- (a)
10. The 1895 film Workers Leaving the Factory was a single shot made outside a photographic equipment factory. It embodied the essential appeal of many of the first films--*realistic* movement of actual people. Which auteur?
- (g)
11. The short, independently made film Meditation on Violence (1948) features Chinese boxers moving in slow motion, as if in dance. The auteur noted that in this film, "the emphasis is upon life as an ongoing metamorphosis, a continuous alternation between negative and positive." There are no words spoken in this film, with the cinematography creating a type of *visual poetry*. Which auteur?
- (h)
12. 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. Likewise, you may have a better appreciation for Ed Wood if you've seen Plan 9 From Outer Space, and a better understanding of The Simpsons if you are familiar with its many pop culture references. As discussed in class, this dependency is called:
- a. media dependency theory
 - b. subsidiary contrasts
 - c. open form
 - (d.) intertextuality

13. Some odds and ends: Which of the following is true?
- Alfred Hitchcock always trusted in the long take to capture the spontaneity of the moment and heighten the sense of realism.
 - Cinematographers were all ecstatic about the new possibilities with the advent of sound in the movies.
 - Film is typically viewed at a speed of 24 frames per second.
 - Citizen Kane is faithfully based on the life of wealthy businessman and philanthropist John D. Rockefeller.
14. As discussed by Jack Linos, and demonstrated in the clip he showed from The Pillow Book (1998), Peter Greenaway is responsible for the rebirth of what Giannetti would call classical cinema.
- True
 - False
15. In Miller's Crossing (1990; D: Joel Coen), a shot of the main character, in LS and showing him standing in the woods, positioned at screen left, is dissolved to a shot of two gangsters waiting, in LS standing at screen left in precisely the same position in the frame. This transition:
- is an orientation cut, consistent with classical editing style
 - is a violation of the 180-degree rule
 - is a glass shot
 - ignores centripetal decay, consistent with classical editing style
16. Which of the following films features an omniscient narrator throughout?
- Strangers on a Train
 - The Times of Harvey Milk
 - Meshes of the Afternoon
 - Citizen Kane
 - all of the above
17. Recently, 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?
- The lower-quality 70mm film system is being replaced by higher-quality 16mm.
 - The 70mm system is a new high-definition video system ("digital cinema") that simply hasn't caught on yet.
 - The standard 8mm system in movie theaters will not change.
 - Few films are shot in the more expensive, but higher-quality, 70mm system.
18. Without them, we would not study films using the auteur theory, nor apply theories of realism and expressionism/formalism, nor use many other serious approaches to the appreciation of film. Who are they?
- the French
 - the Italians
 - the United Artists
 - the Surrealists

The next three questions refer to the following setup--A filmmaker has at his/her disposal the following shots on film:

- 1--Aerial LS of two men in red car chasing man in white car, both cars 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

19. 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

20. How could a filmmaker construct a sequence using classical editing?
 - a. 1, 4, 5, 6
 - b. 1
 - c. 1, 8, 7, 6, 2, 1
 - d. 7, 5, 2, 3

21. 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

22. One of our class members was kind enough to loan me her copy of John Waters' Polyester (1981), including an original "Odorama" card! I was finally able to scratch and sniff along with the film, as designated by 10 flashing numbers shown on the screen at various points in the narrative. The viewing experience was enhanced by such scents as natural gas, pizza, skunk, and dirty tennis shoes. Waters' use of Odorama was an "homage" to the efforts of:
 - a. Woody Allen to preserve the rights of filmmakers
 - b. film purists to get filmgoers to reject home video
 - c. United Artists to develop film as a "big business"
 - d. William Castle to promote his films with a variety of gimmicks

23. 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

24. 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 not likely to be changed? (Recall the Fortune Cookie and Cape Fear examples.)
 - a. the mise-en-scene(s)
 - b. the number of cuts
 - c. the foley
 - d. none of the above will be changed

25. 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:
- was consistent with Hitch’s working style
 - was not consistent with Hitch’s working style
 - changed Hitch’s working style forever
26. Although we’ve learned that a film image is technically “better” than one on video, there might be reasons for us to prefer to view on video. We experienced one when the film, old and with chewed-up sprocket holes, was “eaten” by the projector. Our viewing of which film was interrupted?
- Andalusian Dog
 - The Times of Harvey Milk
 - Citizen Kane
 - Sherlock, Jr.
27. Which of the following is illegal in the U.S.?
- movie bootlegging
 - adaism
 - synthesians
 - colorization
 - all of the above
28. Which of the following films meets the narrow definition of expressionism/formalism?
- Deren’s Meshes of the Afternoon
 - Lumieres’ Arrival of a Train
 - Porter’s The Great Train Robbery
 - none of the above
29. What happens when a filmmaker violates the guidelines of Classical Editing style?
- the film gets an NC-17 rating
 - the filmmaker is found guilty of copyright violation
 - the audience will walk out in protest
 - the audience may experience some confusion or surprise, but this may be the director’s desired outcome
30. The principle of an orientation cut is to match, in two successive shots, the locations (in the mise en scenes) of what Giannetti calls:
- iconography
 - dialectics
 - subsidiary contrasts
 - dominant contrasts
31. 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:
- has been employed as a projectionist for decades
 - belongs to a union
 - doesn’t watch many of the films he shows in their entireties, and in fact is usually responsible for numerous screens at one time
 - all of the above

32. As seen in the example clips from Citizen Kane shown in class, most of Welles' transitions in the film were aleatory, following in the tradition of cinema verite.
- true
 - false
33. 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?
- underground period
 - structuralist
 - dadaist and surrealist
 - poetic and experimental
34. 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?
- social distance
 - intimate distance
 - public distance
 - personal distance
35. 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?
- Through extensive use of CU's, we see the anger and fear in Keaton's expressive face. He is unable to save his father.
 - In a surreal leap, we see his trademark ant-infested hand. His father turns into a donkey.
 - 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.
 - 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.
36. 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" in documentary form closest to:
- the cinema verite of Robert Flaherty
 - the poetic realism of Andy Warhol
 - the formalism (expressionism) of Dziga Vertov
 - the gay-rights perspective of Robert Epstein
37. From Visions of Light, we learn that:
- the director is to be considered the sole auteur
 - cinematography is a highly consistent technique, from black and white film to color, from silent film to sound
 - all the great cinematographers are American-born
 - we must remember that filmmaking is essentially photography

38. Which of the following films was directed by a woman?
- Ed Wood
 - Sherlock, Jr.
 - The Times of Harvey Milk
 - Meshes of the Afternoon
39. Which of the following can shift the viewer's attention from foreground to background?
- mickeymousing
 - focus pull/racking the lens
 - deep focus
 - cut on action
 - all of the above
40. Which films are (1) the most subjective and expressionistic/formalistic documentary we saw, and (2) the most realistic (least expressionistic/formalistic) narrative film we saw, respectively?
- (1) Visions of Light and (2) Strangers on a Train
 - (1) The Last Angel of History and (2) The Great Train Robbery
 - (1) The Times of Harvey Milk and (2) The Last Angel of History
 - (1) Citizen Kane and (2) Ed Wood
41. You wish to construct an unmotivated camera sequence/discovery shot. Which of the following would you be likely to use?
- a canted camera, and no hand-held shots
 - a violation of the 180-degree system
 - many high-angle shots
 - a tracking shot rather than one with an unchanging constant mise-en-scene
42. In order to achieve a shot that is relatively *subjective*, you should use a:
- smooth pan rather than a hand-held shot
 - crane up rather than a crane down
 - boom mic (microphone) rather than a directional mic
 - dolly in rather than a zoom in
43. According to a story told by the late actor Jimmy Stewart, Alfred Hitchcock wanted such a deep focus shot on the film Rear Window, that:
- he used such a long lens that it hit Stewart, giving him a black eye
 - he used so much light on the large interior set that the heat set off the sprinkler system, requiring the set to close down
 - he used such a small aperture that widescreen shooting could not be achieved
 - he used focus pull in every shot of the film to control the viewers' attention
44. In the animated Hunchback of Notre Dame (1996), we see a frontal MS of Quasimodo, center frame, looking down from the top of Notre Dame Cathedral. According to the norm of eyeline match:
- The next shot will be a CU of Quasimodo, with his face center frame
 - The next shot will be an over-the-shoulder LS of Quasi
 - The next shot will be of the crowd below, from Quasi's POV
 - Quasi will look directly at the camera

45. For the films The Lost World and Jurassic Park, the dinosaur sounds were created by sound effects specialists, who:
- are trained dancers who make all the dinosaur noises and roars with their feet
 - create a musical motif for each different breed of dino
 - mickeymouse to every move the dinosaurs make
 - combine already-collected sounds with the visual action in post-production
46. Nonlinear (computer) editing systems (such as the ones the Communication Department now has):
- are similar to traditional, old-style film editing, in that rearranging shots is not very difficult
 - are similar to editing using videotape, where editing decisions made early in a program are not changeable
 - will never be used for feature films
47. Which of the following films could be considered a midrange documentary?
- Dziga Vertov's The Man with the Movie Camera
 - Visions of Light
 - Maya Deren's Meshes of the Afternoon
 - all of the above
48. The "Europe is Taking Aim at Hollywood" reading in your packet indicates European concern with:
- vertical integration in the film industry
 - the blacklisting of actors on political bases
 - the possibility that reception theory might replace auteur theory
 - cultural imperialism
49. A "hot word in serious film circles" these days is Dogme, a set of 10 filmmaking rules set down by Danish filmmakers Lars von Trier (Zentropa) and Thomas Vinterberg. Several European and U.S. films have been shot using the style, and more are planned. This style is:
- consistent with the style shown in Akomfrah's Last Angel of History
 - consistent with a realist style
 - consistent with the films of Tim Burton
 - an example of American cultural imperialism
50. According to readings, viewings, and class discussion, which of the following was a completely new idea?
- The Blair Witch's use of "found" footage
 - The Last Action Hero's concept of a real person entering the movie ("diegesis") through the movie screen
 - Gus Van Sant's 1998 remake of Psycho
 - none of the above (it's hard to find much that's entirely new in film today)

Matching--Indicate one letter for each blank:

- | | | | |
|--------------|---|----|-------------------------|
| <u>d</u> 51. | One of the ways to "stop morons," according to your readings packet. | a. | Eadweard Muybridge |
| <u>C</u> 52. | Although judged by many to be a racist, he created the "syntax" of movies. | b. | zoetrope |
| <u>F</u> 53. | Filmmaker(s) whose work paved the way for newsreels (news films shown before feature films for many years). | c. | D. W. Griffith |
| <u>b</u> 54. | A spinning device that relies on persistence of vision to be perceived correctly. | d. | glue in the Raisinettes |
| <u>j</u> 55. | An innovation introduced to compete with TV; has become less common in recent decades, but Ohio is still #2 in the nation in number of screens. | e. | an "R" rating |
| | | f. | the Lumiere brothers |
| | | g. | a camera obscura |
| | | h. | Technicolor |
| | | i. | Thomas Edison |
| | | j. | drive-ins |

View and identify

Watch the selected clip from Brazil (actually, two clips put together--please try to ignore the rough edit). This 1985 film was directed by Terry Gilliam, formerly of the Monty Python comedy group. The film, set "somewhere in the 20th century," is the tale of a bureaucrat who dreams of another existence. In the segments we'll see Robert DeNiro appear briefly as a guerrilla HVAC (heating/ventilating/air conditioning) technician; Jonathan Pryce as our hero, the bureaucrat who dreams of flying away; Ian Holm as the bureaucrat's boss; and Kim Griest as the object of the bureaucrat's affection and the subject of his vivid daydreams. Answer the following questions:

- | | | | |
|-----|---|------------------------------------|---------------------------------------|
| 56. | There are no tracking shots in the clip. | T(A) | <input checked="" type="radio"/> F(B) |
| 57. | There are no swish pans in the clip. | <input checked="" type="radio"/> T | F |
| 58. | The shot of DeNiro exiting Pryce's apartment is a high-angle shot. | <input checked="" type="radio"/> T | F |
| 59. | There are at least three over-the-shoulder shots. | <input checked="" type="radio"/> T | F |
| 60. | There is an eyeline match approximately beginning with the line, "I think Kurtzmann is getting suspicious." | <input checked="" type="radio"/> T | F |
| 61. | The first moment we see Ian Holm (coming out of his office), he is in MS. | T | <input checked="" type="radio"/> F |
| 62. | The shot of DeNiro descending on a rope is followed by a reaction shot. | <input checked="" type="radio"/> T | F |
| 63. | There is mickeymousing during the conversation between Pryce and Holm. | T | <input checked="" type="radio"/> F |
| 64. | All music in the clip is clearly diegetic. | T | <input checked="" type="radio"/> F |
| 65. | The first shot we see is a discovery shot (unmotivated camera). | T | <input checked="" type="radio"/> F |
| 66. | There is a POV shot associated with the flying Jonathan Pryce character. | <input checked="" type="radio"/> T | F |
| 67. | The clip is letterboxed. | <input checked="" type="radio"/> T | F |
| 68. | Sound (including music) provides continuity in and out of the daydream sequence. | <input checked="" type="radio"/> T | F |
| 69. | Gobos are used heavily in the CUs of Ian Holm. | T | <input checked="" type="radio"/> F |
| 70. | All transitions in the clip shown are cuts. | <input checked="" type="radio"/> T | F |
| 71. | The lighting throughout the clip is classic three-point lighting. | T | <input checked="" type="radio"/> F |
| 72. | The editing of the clip is what Giannetti would call thematic montage. | T | <input checked="" type="radio"/> F |
| 73. | The clip generally uses what Giannetti would call open form. | <input checked="" type="radio"/> T | F |
| 74. | The clip meets the narrow definition of expressionism/formalism. | <input checked="" type="radio"/> T | F |
| 75. | It's clear that no Foley was used at any point in the clip. | T | <input checked="" type="radio"/> F |