Multiple Choice/T-F--Indicate one letter on your optical scan form:

1. 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 French New Wave
   b. the French Dadaists
   c. the Italian Neorealists
   d. the German Expressionists

2. The animation in American Splendor clearly is:
   a. cel animation
   b. stop-motion photography
   c. rotoscoped
   d. all of the above

3. Singin' in the Rain is/was:
   a. a backstage musical
   b. produced outside of the Hollywood studio system
   c. a genre film
   d. all of the above

4. During the heyday of the Hollywood Studio Era (1930s and 1940s), film roles for African Americans:
   a. were non-existent--whites played all such roles in blackface
   b. were readily available, because of the groundbreaking work of such performers as Sidney Poitier
   c. included a range of roles from shuffling servant to beautiful singers and fabulous dancers
   d. were limited entirely to appearances in Race Films
5. In *Shoot the Piano Player*, French New Wave director Francois Truffaut took the base structure of film noir, and elaborated upon it by introducing some humor, often in the form of surreal "ironic ruptures," and other plot and character developments not typical of the genre. Taking this perspective, to what stage has Truffaut taken the genre?
   a. classical
   b. parodic
   c. revisionist
   d. primitive

6. Which of the following films would be an example of what our book calls the “antineuristic” tradition?
   a. *Last Year at Marienbad*, the French New Wave classic, because of its deliberately disorganized and confusing set of events
   b. *The Searchers*, John Ford’s great Western, because of its main line of action and at least one subplot tied to it
   c. Hitchcock’s *Psycho*, because of the union of real and implied authors
   d. Woody Allen’s *Annie Hall*, because of its extended first-person narrative

7. For years, I’ve been hearing about plans to shoot a narrative film called *The Mayor of Castro Street*, based on the life and death of Harvey Milk, and it sounds like director Bryan Singer is finally poised to do the project. The planned film:
   a. will be a documentary, because it is based on real events
   b. will not be a documentary, because it will be comprised of performances by actors and staged events
   c. will be cinema verite
   d. will be a mockumentary

8. Which of the following films could be considered a midrange documentary?
   a. *Experiment #138* (the Mentos/Diet Coke online “film”)
   b. *Visions of Light: The Art of the Cinematographer*
   c. *Man with the Movie Camera*
   d. all of the above

9. The 1937 film *The Awful Truth* (U.S., D: Leo McCarey) features Cary Grant and Irene Dunne as a battling couple in the process of divorcing. They are fabulously wealthy, with servants and multiple homes; neither holds a job. Their fast-paced arguments are witty and biting. What genre is this?
   a. film noir
   b. horror
   c. screwball comedy
   d. dark comedy

10. The 1970 film *Catch-22*, based on the Joseph Heller book, examines the “insanity of war” with satiric humor. The comic points arise in situations of war, hospitalization, death, and madness. What genre is this?
    a. film noir
    b. horror
    c. screwball comedy
    d. dark comedy
11. *Paisan* (D: Roberto Rossellini, 1946) was the director’s second post-WWII film (after *Open City*). In it, he 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. What movement is this film a part of?
   a. Italian Neorealism
   b. French New Wave
   c. Hollywood Studio System
   d. German Expressionism
   e. New German Cinema

12. 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
   e. New German Cinema

13. The course definition of an “indie” is a film that is shot outside of the Hollywood Studio System.
   a. true
   b. false

14. A surprising number of "cult" films have been black/dark comedies. This may be because cult films:
   a. always use audience participation
   b. always involve some type of banned or censored content
   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
   d. all of the above

15. An article in the journal *Camera Obscura* analyzes how even very early ethnographic, realist documentary films emphasized an inferior role for women ("Those who squat and those who sit: The iconography of race in the 1895 films of Felix-Louis Regnault" by Fatimah Tobing Rony). In emphasizing how the camera was used to subjugate women, while elevating men, the author conducts a(n):
   a. feminist analysis
   b. semiological analysis
   c. historiographic analysis
   d. auteur analysis

16. According to the textbook:
   a. the domestic theatrical market is only a small part of total box office earnings for U.S.-produced films
   b. box office revenues have been falling in recent years
   c. revenue from home video and cable is greater than revenue from box office earnings
   d. all of the above
17. During the Hollywood Studio Era, the studios enjoyed oligopolistic control over the U.S. film industry. . . meaning:
   a. there was free and aggressive competition among the 50 or so film companies
   b. each studio agreed to produce a quota of all genre types
   c. only eight main production companies produced nearly all feature films in the U.S.
   d. the federal government oversaw all filmmaking operations

18. Why were Italian filmmakers in a better position to make meaningful films right after WWII than were the Germans?
   a. they were able to practice their craft on "white telephone" films, sanctioned by Mussolini
   b. they were funded by the government, something the German government has never done
   c. the major German films of the 1930's and early 1940's were trivial and light in comparison
   d. Italian film has always been much more influential than has German film

19. David Lynch’ film, *Lost Highway* (1997), is quirky and highly unusual. It does not resemble the successful films of other auteurs. Based on this information, the film is:
   a. a genre film
   b. a genre hybrid
   c. a parodic film
   d. none of the above

20. In *Miracle on 34th Street* (1947), Maureen O'Hara plays a woman who works for Macy's Department Store in New York City, and has the rather important job of managing the entire Macy’s Thanksgiving Day Parade, an American institution. This role was:
   a. fairly typical of the liberated women in American movies at that time
   b. very unusual during this era of oppression against women
   c. eliminated when the film was shown in the South
   d. actually played by a man

21. Viewing check: In what film do narrators speak directly to the camera ("breaking the fourth wall," it's sometimes called)?
   a. *The Bride Wore Black*
   b. *Sullivan’s Travels*
   c. *American Splendor*
   d. *Singin’ in the Rain*
   e. all of the above

22. Viewing check: In *Sullivan’s Travels*, the film the main character decides not to make is:
   a. *Crime and Punishment*
   b. *O Brother, Where Art Thou?*
   c. *The Odyssey*
   d. *American Beauty*
23. Which of the following would you be unlikely to see on a major studio lot during the Hollywood Studio Era?
   a. young women being taught how to dance
   b. writers working on original “properties”
   c. real firefighters
   d. U.S. Federal Censor Office employees

24. Which of the following attempts to show the world the harsh realities of life in war-ravaged Italy during/after WWII?
   a. The Bride Wore Black
   b. Sullivan’s Travels
   c. The Bicycle Thief
   d. The Times of Harvey Milk

25. 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

26. There is no such thing as a new genre—they were all established during the Hollywood Studio Era.
   a. true
   b. false

27. Sullivan’s Travels is typical screwball comedy:
   a. in its depiction of a main character who is wealthy
   b. in its use of verbal give-and-take between a male/female couple as a euphemism for sexuality
   c. in its featuring of a couple engaging in eccentric behavior
   d. all of the above

28. The Bride Wore Black is typical French New Wave:
   a. in its highly stylized sets and makeup
   b. in its use of non-professional actors
   c. in its eclectic structure, its unexpectedness
   d. all of the above

29. Singin’ in the Rain is a typical musical:
   a. in its “save the old theatre” plot type
   b. in its setting in “real time” (i.e., all the action takes place over the two hours of the movie)
   c. in its inclusion of a fantasy interpretive ballet sequence
   d. all of the above
30. *Bombay, Kabhie Kushi Kabhie Gham,* and other Bollywood films carry on the tradition of the classical American musicals:
   a. in their flashback structure
   b. in their chiaroscuro lighting throughout
   c. in their liberal use of music-integrated musical numbers, with songs providing problem resolution
   d. in their B&W photography

31. The 1946 film *The Killers* begins with the murder of a shady character, The Swede. Then, the character of an insurance investigator is introduced. The rest of the film is comprised of the investigator's efforts to solve the murder; he interviews a series of lowlife characters, and we see their stories in flashback. Notably, there is a woman, whom the Swede loved, who turns out to be rotten to the core. This film is:
   a. film noir
   b. dark comedy
   c. genre hybrid
   d. parodic screwball comedy

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

33. The films of Tim Burton, with their dark, fantastic themes, and a typical emphasis on an other-worldly main character dressed in black, are strongly affected by:
   a. German Expressionism
   b. Marxism
   c. Third Cinema
   d. the musicals of Busby Berkeley

34. 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 fantasy of wealth during the Depression
   c. both involved complete improvisation on the part of actors
   d. both were silent film genres

35. Which film takes place in Cleveland?
   a. *My Neighbor Totoro*
   b. *The Lady from Stockholm*
   c. *American Splendor*
   d. *Singin’ in the Rain*

36. During the classic Hollywood Studio System Era, each studio had a distinctive “personality,” specializing in particular styles and genres.
   a. true
   b. false
37. The 2006 film *Monster House* uses the same technique used for *Polar Express* and for the TV series *Weldon Pond* (the one with a talking sheep, a clip from which we saw in class)—actors wore networks of little reflective balls that signaled their actions to a computer, which forced computer-generated characters to mimic the actors’ moves in real time. This is called:
   a. performance animation/capture
   b. computerization of animation
   c. multiplaning
   d. rotoscoping

38. Another new film, *A Scanner Darkly*, by director Richard Linklater, like his 2001 film *Waking Life* was filmed live-action and then “traced” to create animation. This is:
   a. performance animation
   b. computerization of animation
   c. multiplaning
   d. rotoscoping

39. According to our readings, Steven Soderbergh’s *Bubble* is groundbreaking in terms of its:
   a. digital acquisition medium (Soderbergh is the only major director working in digital video)
   b. multiple modes of release (i.e., DVD, cable, theatrical almost simultaneously)
   c. commitment to the super-size screen (it was shot for IMAX)
   d. all of the above

40. A college professor who publishes journal articles in film studies is, according to notes and our book, engaged in:
   a. newspaper/television film reviewing
   b. scholarly criticism
   c. general-interest journal-based criticism

41. Which of the following filmmakers made films for a specific target audience (“niche”)?
   a. George Lucas
   b. Oscar Micheaux
   c. Gene Kelley
   d. Roberto Rossellini

42. Which of the following match-ups between auteur and type of film theory analysis would make the most sense, given the types of films created by our filmmaker guests? (For Robert Banks, consider his *X: The Baby Cinema*, but not his commercial “demo reel.”)
   a. Robert Banks–ideological; Evan Lieberman–genre
   b. Robert Banks–realism; Evan Lieberman–semiology
   c. Robert Banks–feminist; Evan Lieberman–auteur
43. Many of my students seem to be repeat viewers of the film *Boondock Saints*, and are happy to be able to use knowledge of the film as a sort of social currency, a basis for social interaction. The film is rather overtly anti-female, and this may further develop a sense of an “in-group” audience. Given these points, *Boondock Saints* may be considered:
   a. a genre film  
   b. queer cinema  
   c. cinephilia  
   d. a cult film

44. According to our textbook, *Man with the Movie Camera* would be considered:
   a. direct cinema  
   b. cinema verite  
   c. visual poetry  
   d. advocacy

45. Which of our guests was most likely influenced by the avant-garde structuralist films of Stan Brakhage (*Mothlight*)?
   a. Robert Banks  
   b. Evan Lieberman

Matching: Fill in one letter on your answer sheet for each item:

46. Participation in these virtual worlds is becoming more intertwined with the real world
   a. product tie-ins  
   b. CGIs  
   c. Leni Riefenstahl  
   d. genre hybrid

47. S/he was animated on paper
   a. Errol Morris  
   b. Gertie the Dinosaur  
   c. Andalusian Dog  
   d. genre parody

48. A film such as *Batman*, which has elements of both gothic horror and science fiction
   a. *Mothlight*  
   b. *Sweet Sweetback’s Baadasssss Song*  
   c. *American Splendor*  
   d. *Batman*

49. A type of product advertising whereby brand name products appear in films
   a. *The Thin Blue Line*  
   b. MMORPGs  
   c. product tie-ins  
   d. *The Thin Blue Line*

50. He challenged the status quo of documentaries with his 1988 *The Thin Blue Line*
   a. *The Thin Blue Line*  
   b. *Sound of Music*  
   c. *American Splendor*  
   d. *Triumph of the Will*

Another set of matching: Fill in one letter on your answer sheet for each item:

51. Films of the 1970s, begun with a film by Melvin Van Peebles, that starred African Americans (*Sweet Sweetback’s Baadasssss Song*)
   a. soundstage  
   b. *The Bride Wore Black*  
   c. blaxploitation  
   d. Jewish businessmen

52. Nearly all of the original Hollywood movie moguls were this
   a. script doctors  
   b. *Triumph of the Will*  
   c. Jewish businessmen  
   d. vertical integration

53. The Paramount Decision eliminated this type of structure in the U.S. film industry
   a. the star system  
   b. *The Bride Wore Black*  
   c. Jewish businessmen  
   d. vertical integration

54. May have influenced Tarantino’s *Kill Bill (Vols. 1 & 2)*
   a. *The Bride Wore Black*  
   b. *American Splendor*  
   c. Jewish businessmen  
   d. the star system

55. *Singin’ in the Rain*, *American Splendor*, and *Sullivan’s Travels* all included scene(s) shot in one
View and identify: Watch the three 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. (One item is multiple choice.)

CLIP #1 is from *Wings of Desire* (1988, West Germany, D: Wim Wenders). This film uses poetry as a model for examining the thoughts and desires of humans, who are secretly observed by angels. The angels, dressed in long black coats, move invisibly among the humans, collecting thoughts and empathizing with them. (Not shown in this clip--Ultimately, one angel’s desire to live as human, to accept the responsibility to actively help others, and to feel and to “live in color,” drives him to “cross over” and become mortal.)

56. The film stars Hollywood contract players. T(A) F(B)

57. The consideration of the notion of “responsibility” is typical of New German Cinema. T F

58. The film’s use of B&W photography is typical of most New German Cinema. T F

59. The film is Italian Neorealist. T F

60. The sole theory that may be applied to this film is the theory of semiology. T F

CLIP #2 is from *Nausicaa of the Valley of the Wind* (1984, Japan; 2002, U.S. release; D: Hayao Miyazaki). Princess Nausicaa and the people of her valley are engaged in conflict with a race of giant insects called Ohmu, who guard a poisonous jungle that is spreading across the earth. In this clip, the Princess is on a scouting expedition to the jungle.

61. Compared with *My Neighbor Totoro*, this film is similar in:
   a. its use of a female protagonist
   b. its depiction of fantastic creatures
   c. its apparent fascination with flying
   d. all of the above

62. At least some shots exhibit full animation. T(A) F(B)

63. The film fits most definitions of an “indie.” T F

64. The animation features a lot of stop-motion photography. T F

65. At least some shots exhibit multiplaning. T F
CLIP #3 is from *The Producers*, released in the U.S. in 1968. Mel Brooks made his directing debut with this film, following a career of writing for TV (e.g., Sid Caesar’s *Your Show of Shows, Get Smart*). The film follows the attempts of two Broadway producers (Zero Mostel and Gene Wilder) to produce a sure-fire flop that, through creative accounting, will net them with a big profit. They produce what they hope is the worst play ever—“Springtime for Hitler”. Brooks won an Academy Award for Best Screenplay for the film. He also wrote the music and lyrics.

66. The clip represents the parodic stage of the musical genre.  
   T  F

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

68. The visual style is that of German Expressionism.  
   T  F

69. The film would win greater approval from a realist film theorist than an expressionist film theorist.  
   T  F

70. This is the output of the golden age of the Hollywood Studio System.  
   T  F