COM 221, Introduction to Film: Sample Midterm Exam #1

Dr. Kim Neuendorf

PRINT NAME: _______________________________

SIGNATURE: ________________________________

Worth 70 points (35% of your course grade)

NOTE: Including your signature above indicates that you agree to have your test score posted online, non-alphabetically, by the last digits of your ID#. If you don't sign, your score won't be posted. Posting will be on our class website. There is a total of 70 items. For each, indicate one letter on your opscan/scantron form.

Multiple Choice/T-F

1. Which of the following films uses cross-cutting (as part of parallel editing) in its closing sequence?
   a. Strangers on a Train
   b. Visions of Light
   c. Andalusian Dog
   d. Citizen Kane

2. Assuming one follows the classical editing style, a shot that is:
   a. high in centripetal decay should be held on-screen for a relatively long period of time
   b. highly legible should be cut away from fairly quickly
   c. lit in chiaroscuro should be held on-screen for a relatively long period of time
   d. not very legible should be cut away from fairly quickly

3. In a classic sequence from Citizen Kane, the camera begins on the boy Charles playing in the snow, dollies back through an open window into the house, follows Mrs. Kane as she walks to a table and sits down, and, without cutting, frames up on both the parents and the lawyer in the foreground and Charles in the distance through the window (all in focus). This is an example of:
   a. an ECU of Charles
   b. an MS with shallow depth of field
   c. thematic or "pure" montage
   d. a long take with deep-focus

4. 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 editing
   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 his scandal
   d. whatever you think it might be, Bunuel would tell us
For 6-9, 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. Salvador Dali  
c. Georges Melies  
d. Alfred Hitchcock  
e. Buster Keaton  
f. Stan Brakhage  
g. the Lumiere brothers  
h. Maya Deren  
i. Peter Jackson

6. In LS, an unsmiling comic character grabs onto a tree, and is swept up in the air with it as gale-force winds hurl the tree into the river. The actor performs his own stunts, without benefit of visual special effects. As usual, he has a strong influence on the substance of the film overall. Which auteur?

7. 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?

8. The 1992 New Zealand release, *Dead Alive*, presaged the graphic violence of some of this director’s later work, and also displayed his quirky wit and his fascination with the fantasy form, as seen in his more recent epic fantasy films. Which auteur?

9. 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 her 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?

10. Who put together “gags” in his films, and told us that our various individual interpretations of “art” films were all valid? 
   a. Stanislavsky  
b. Louis Daguerre  
c. Luis Bunuel  
d. Andy Warhol

11. What happened to the two real-life girls portrayed in *Heavenly Creatures*? 
   a. They were murdered by the famed killer Orson Welles.  
b. They were sentenced to life in prison.  
c. One became a successful murder mystery writer.  
d. They were married in Massachusetts last year.  
e. None of the above—they were never found.

12. The issue brought to the fore in the *Clean Flicks* short film is: 
   a. originality—there is little that is “new” in film today  
b. cultural imperialism—sex in American films has angered other cultures around the world  
c. the growth of the indies—this short film is one of the most popular to date  
d. “ownership” of film—do others have the right to edit and otherwise change an auteur’s work?
13. You wish to construct a highly subjective camera sequence. Which of the following would you be likely to use?
   a. a canted shot rather than a hand-held shot
   b. an orientation cut rather than a wipe
   c. a high-angle shot rather than a low-angle shot
   d. a dolly shot rather than one with an unchanging, constant mise-en-scene

14. Surrealism most closely resembles:
   a. the contents of the gutter
   b. the theatrical conventions of lighting and the 180-degree system
   c. the image you get by using a very long lens
   d. a dream

15. Which of the following films is the most expressionistic in the narrow sense?
   a. Visions of Light
   b. The Last Angel of History
   c. Strangers on a Train
   d. none of the above meet the narrow definition of expressionism

16. The Last Angel of History is a “non-linear and incomplete” treatment (according to our reading) that emulates the hyperlinking of web surfing. . . Viewing check–In this film, links are made between:
   a. William Randolph Hearst’s mistress, Marion Davies, and Charles Foster Kane’s wife, Susan Alexander Kane
   b. African-American involvement in science fiction and real space exploration
   c. the music of tenor Mario Lanza and homicidal tendencies in adolescents
   d. none of the above

17. 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 Pecker, back to his early disgusting work in Female Trouble, 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 worked at a major studio
   d. no, because he did not star in his films

18. For the films The Lost World and Jurassic Park, the dinosaur sounds were created by sound effects specialists, who:
   a. are trained dancers who make all the dinosaur noises and roars with their hands, mouths, and feet
   b. create a musical motif for each different breed of dino
   c. mickeymouse to every move the dinosaurs make
   d. combine already-collected “real” and computer-generated “synthetic” sounds in post-production

19. Philip Seymour Hoffman won the 2005 Academy Award for Best Actor for his portrayal of quirky author Truman Capote in the film Capote. Hoffman is respected by other actors for his ability to play a wide range of types, rather than always playing “himself.” However, he brings a certain set of expectations with him, a screen personality that has emerged over the course of his career. This would be an example of what our textbook calls:
   a. recces
   b. star persona
   c. homage
   d. mise-en-scene

20. Heavenly Creatures is notable for its seamless integration of “men in suits” (i.e., the clay-figure inhabitants of the
“Fourth World” who come to life), morphing, computer imagery, and other visual effects. That is, it uses:

a. stage effects only (no optical or digital visual effects)
b. digital effects only (no stage or optical effects)
c. both stage and digital effects

21. When a film originally shot in a widescreen technology such as CinemaScope is shown on TV or video in the “pan and scan” format, which of the following is unlikely to be changed?

a. the mise-en-scene(s)  
b. the number of cuts  
c. the post-production sound  
d. the aspect ratio  
e. none of the above will be changed

22. Based on the class notes on “film as . . .”, of the following individuals, who would most certainly think of film “as art”?

a. contemporary German director Wim Wenders  
b. early Hollywood movie mogul Louis B. Mayer  
c. Edison’s kinetoscope inventor William Dickson

23. On his first American film, Rebecca (1940), Alfred Hitchcock 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

24. The 1970s/80s “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 device  
d. Edison’s invention for individual-view films

25. Orson Welles’ Citizen Kane is noteworthy for:

a. its carefully planned sound and music, with definitive musical motifs  
b. its frequent use of deep focus  
c. its flashback, piecemeal structure (later to be used by films noir)  
d. all of the above

26. Which of the following films meets the narrow definition of expressionism?

a. Keaton’s Sherlock, Jr.  
b. Lumieres’ Arrival of a Train  
c. Edison’s/Porter’s The Great Train Robbery  
d. all of the above

27. 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 (and have to “work” harder); however, this may be the desired outcome
28. In *Strangers on a Train*, at least one characteristic or element does not fit Hitchcock’s profile of common thematic motifs. It is/they are:
   a. the climax on the merry-go-round, a culturally important “safe” place
   b. the smoldering, dark-haired sexuality of the lead female character as played by Ruth Roman
   c. the use of canted camera angles during plot points of tension or anxiety
   d. showing the audience the progress of Bruno as he tries to plant the lighter on the island—fitting Hitch’s bomb theory of suspense
   e. all of the above fit Hitch’s profile

29. The Stan Brakhage film *Mothlight*, which uses actual moth wings glued to a strip of film, clearly fits which of Giannetti’s four avant-garde film types?
   a. structuralist
   b. underground
   c. dadaist
   d. surrealist

30. *The Last Angel of History* was shown in class because it exemplifies:
   a. a variety of acquisition formats and non-linear construction
   b. film piracy and copyright violation
   c. the potential for cultural imperialism of the common U.S. entertainment film
   d. the broad use of mickeymousing and other stage effects

31. Moving pictures were invented for the sole purpose of creating an entertainment industry.
   a. True
   b. False

32. According to the article on synthespians, who might be starring in a future film at a theater near you?
   a. Michael Heaton, the Plain Dealer’s “Minister of Culture”
   b. “Gobo”
   c. the late Marlene Dietrich

33. A main point of the article, “The Emergence of Filmic Artifacts,” is that the most important manifestation of the “digital turn” in contemporary film is not the big special effects in films like *Star Wars Episode II: Attack of the Clones* (2002), but rather the fact that so many non-effects films like *O Brother, Where Art Thou?* are using digital techniques to change and manipulate images in a way that used to be done with the camera and the film lab.
   a. true
   b. false

34. 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
   e. all of the above

35. Film-style shooting demands that a film be shot “in sequence”—i.e., in the order in which the script is written.
   a. true
   b. false

36. Viewing check: In *Citizen Kane*, Orson Welles plays the reporter seeking the story of Kane’s life.
37. Based on the clips we saw in class, which 19th-century filmmaker(s) shot the documentary-type “actualities” such as “Traffic in Front of the Opera House in Paris” and “Arrival of a Train at La Ciotat”–films that showed real-life places with everyday activities taking place?
   a. Georges Melies  
   b. the Lumiere Brothers  
   c. Fatty Arbuckle  
   d. Andy Warhol

38. Film-as-commerce has developed historically:
   a. primarily in the U.S.  
   b. primarily in the European Union  
   c. primarily in India  
   d. evenly throughout the world

Matching—Indicate one letter for each blank:

   39. His groundbreaking “series photography” was on exhibit at the Cleveland Museum of Art
   a. Eadweard Muybridge  
   b. The Data Thief  
   c. blacklisting  
   d. the digital intermediate  
   e. Dada  
   f. poetic avant garde  
   g. production sound  
   h. rear projection  
   i. Thomas Edison

   40. A conversion to digital video that allows for electronic “grading” of the color and other image elements
   a. Eadweard Muybridge  
   b. The Data Thief  
   c. blacklisting  
   d. the digital intermediate  
   e. Dada  
   f. poetic avant garde  
   g. production sound  
   h. rear projection  
   i. Thomas Edison

   41. Can make you look like you’re standing in front of the Eiffel Tower–without ever traveling to France
   a. Eadweard Muybridge  
   b. The Data Thief  
   c. blacklisting  
   d. the digital intermediate  
   e. Dada  
   f. poetic avant garde  
   g. production sound  
   h. rear projection  
   i. Thomas Edison

   42. This post-WWI art movement was a type of “non-art”, sometimes using junk to make art; it led to surrealism
   a. Eadweard Muybridge  
   b. The Data Thief  
   c. blacklisting  
   d. the digital intermediate  
   e. Dada  
   f. poetic avant garde  
   g. production sound  
   h. rear projection  
   i. Thomas Edison
View and identify--Watch the clip from *8½* (1963, France; D: Federico Fellini). Except where noted, each item applies to the clip as a whole. This allegorical, dreamlike is said by some critics to be Fellini’s most personal. Guido (the late great Marcello Mastroianni) is a director whose film—and life—is collapsing around him.

<table>
<thead>
<tr>
<th>Number</th>
<th>Statement</th>
<th>True/False</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>We can be certain that there is no foleying in this clip.</td>
<td>T</td>
</tr>
<tr>
<td>44</td>
<td>The very first shot in the sequence is devoid of ambient sound.</td>
<td>T</td>
</tr>
<tr>
<td>45</td>
<td>The shot of Guido flying untethered is clearly a greenscreen shot.</td>
<td>T</td>
</tr>
<tr>
<td>46</td>
<td>At least some of the footage was shot handheld.</td>
<td>F</td>
</tr>
<tr>
<td>47</td>
<td>The shot showing Guido’s foot tied to the rope is POV.</td>
<td>F</td>
</tr>
<tr>
<td>48</td>
<td>The 180-degree system is carefully observed.</td>
<td>F</td>
</tr>
<tr>
<td>49</td>
<td>There are no tracking shots.</td>
<td>F</td>
</tr>
<tr>
<td>50</td>
<td>The special effects in this sequence are all digital, rather than optical.</td>
<td>F</td>
</tr>
<tr>
<td>51</td>
<td>The transition from the dream to waking (Guido’s hand in the air) is a cut.</td>
<td>F</td>
</tr>
<tr>
<td>52</td>
<td>There is at least one transition that is a dissolve.</td>
<td>T</td>
</tr>
<tr>
<td>53</td>
<td>The shot of Guido falling into the ocean is a zoom.</td>
<td>F</td>
</tr>
<tr>
<td>54</td>
<td>The clip meets the narrow definition of expressionism.</td>
<td>F</td>
</tr>
<tr>
<td>55</td>
<td>The shot of Guido falling into the ocean is mickeymoused.</td>
<td>F</td>
</tr>
</tbody>
</table>
View and identify–Watch the clip from *Rent* (2005), directed by Chris Columbus and starring many of the original Broadway cast (e.g., Anthony Rapp, Idina Menzel, Taye Diggs). *Rent* is based on Jonathan Larson’s Pulitzer and Tony award winning musical, is loosely adapted from the Puccini opera, *La Boheme*. The story follows a year in the lives of a group of NYC bohemians struggling to survive poverty, the AIDS epidemic, . . . and rent.

56. Each new setting shown in the clip begins with an establishing shot.  
57. The lighting throughout the clip is classic three-point lighting.  
58. The shot of the park (drug sale) is deep focus.  
59. The transition from the park (drug sale) to the nightclub (exotic dancing) is a dissolve.  
60. The shots of the support group (seated in a circle) are arc shots.  
61. The man and woman on the couch are shown in a shot-reverse-shot series.  
62. The first hospital sequence includes at least one over-the-shoulder shot.  
63. The first shot in the alley sequence, in which the camera rises above the fence, uses a tilt.  
64. The shot in the subway car is a dolly shot.  
65. There is no top shot shown in this musical sequence.  
66. The clip is shown in letterbox format.  
67. The music is all diegetic.  
68. The complex interplay of the music, sound effects, and foley in the sequence is the result of the work of the:
   a. voiceover narrator  
   b. sound designer  
   c. DP  
   d. all of the above  
69. The nightclub shots are done in slow motion (slo-mo). This is a:
   a. digital visual special effect  
   b. stage visual special effect  
   c. optical visual special effect  
70. The film’s costumes, sets, and any use of miniatures/models and mattes were all directly supervised by the film’s:
   a. production designer  
   b. art director  
   c. leitmotif  
   d. producer