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. Which stylistic element is not characteristic of the French New Wave?
   a. hand-held camera
   b. elliptical style of editing
   c. shooting in a studio soundstage
   d. improvisational acting style

3. The biggest film archive is located in:
   a. New York
   b. Los Angeles
   c. Bombay, India
   d. Paris, France
   e. Jack’s basement

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 canoc. The type of film scholar who would be most interested in interpreting this symbolic motif would be:
   a. an historiographer
   b. a semologist
   c. a feminist
   d. an auteur analyst
6. The "Cahiers du Cinema," the first important film journal, was founded by:
   a. Robert Banks
   b. Andre Bazin
   c. Hayao Miyazaki
   d. Jean-Luc Godard

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. Rocky and Bullwinkle (2000), Inspector Gadget (2000), Mr. Magoo (1997) and George of the Jungle (1997) are examples in a growing trend of films based on old cartoons. 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 reading by Betty Comden and Adolph Green, who wrote what for Singin' in the Rain?
   a. 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.
   b. Nobody wrote anything--the performers improvised most of their lines.
   c. Comden and Green wrote all dialogue and all song lyrics--it was in their contracts.
   d. 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).

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. New German Cinema
    b. German Expressionism
    c. Italian Neorealism
    d. French New Wave

12. In Volker Schlondorff's 1979 film The Tin Drum, a little boy refuses to grow up, as a method of avoiding difficult responsibilities. This abdication of social responsibility is typical of the film "movement" to which the film belongs:
    a. French New Wave
    b. Film Noir
    c. Felliniesque
    d. New German Cinema
13. Which film fits the classical paradigm of narrative structure (as described in your textbook)?
   a. The Awful Truth
   b. Robert Banks' Jaded
   c. Robert Banks' X: The Baby Cinema
   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. Which is not one of Giannetti's four stages of genre?
   a. primitive
   b. formative
   c. classical
   d. parodic

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. Dadaist
   b. New German Cinema
   c. French New Wave
   d. Classical Horror

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. In your textbook, 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. According to lecture, which film showed us the widest variety of women's roles?
   a. Cinema Paradiso
   b. Wings of Desire
   c. The Awful Truth
   d. Heavenly Creatures
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. Francois Truffaut
   b. Oscar Micheaux
   c. **Roberto Rossellini**
   d. Leni Riefenstahl

22. Which of the following films is an example of a genre film in that genre's "classical" stage?
   a. Cinema Paradiso
   b. Wings of Desire
   c. **The Awful Truth**
   d. Heavenly Creatures

23. What was "good" about the 1970's Blaxploitation films?
   a. They starred African-Americans, and inspired young Blacks of future generations to do more, and get into the making of films.
   b. Black American backers made a lot of money; no Whites were investors.
   c. They were the first American films to star African-Americans.
   d. All of the above

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. **West Germany**
   b. the U.S.
   c. India
   d. Japan
   e. none of the above—in no country is the government involved in filmmaking

25. The visual effects in the live-action **The Grinch Who Stole Christmas** (2000) are a mix of costumes/makeup (e.g., the Grinch), bluescreening and mattes (e.g., as the Grinch flies in his sleigh), computer composite shots (e.g., when mini-Whos are shown next to full-sized Whos), and computer animated figures (e.g., many of the Whos in crowd shots). In the film, the visual effects are:
   a. stage and optical effects only
   b. optical and digital effects only
   c. stage and optical effects only
   d. stage, optical, and digital
26. The credits for *Last of the Mohicans*, included in your readings packet, show:
   a. Few crew credits, given that most movie technicians are under contract today.
   b. Few crew credits, since there are so few professionals working in film today.
   c. Many crew credits, given that few movie technicians are under contract today, and instead expect screen credit.
   d. Many crew credits, reflecting a more “factory-like” approach to moviemaking today.

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 hell
   c. lots and lots of kisses
   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. Which of the following is true of Robert Banks’ filmmaking?
   a. He believes that filmmaking is all instinctual, and not dependent on learning the craft.
   b. His interest in classic and world cinema has informed his own work.
   c. Commercial success is his primary goal.
   d. All of the above

31. Which of the following is clearly not an indie film?
   a. *Script Doctor*
   b. *Jaded*
   c. *Singin’ in the Rain*
   d. None of the above are indies.

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

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. a backlash against the success of Sidney Poitier
- b. just one type of African-American portrayal of the time; somewhat more positive models were presented by such performers as Lena Horne and Paul Robeson
- c. very unusual for that time, as all African-American characters were played by Whites in blackface during the Hollywood Studio System Era
- d. typical of all African-American portrayals of the Hollywood Studio System Era

35. In the film journal *Griffithiana*, we find an article entitled, “Dziga Vertov’s Frozen Music Cue Sheets and a Music Scenario for *The Man with the Movie Camera*.” This article presents and analyzes in detail the music specified by Vertov (the great Soviet Montage filmmaker) for his landmark documentary, emphasizing the advancements for film made by the project. This article follows which of the theoretic perspectives for film analysis?

- a. feminism
- b. realism
- c. historiography
- d. semiotics

36. The short film *Jaded*, by Robert Banks (it included shots of women applying makeup in unique ways), may be described as:

- a. extreme realism (cinema verite)
- b. Third Cinema
- c. film noir
- d. a film rich in detail for a semiotician

37. 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

38. Viewing check: In *Cinema Paradiso*, we see a graphic demonstration of the value of:

- a. the introduction of sound to movies
- b. the invention of “safety film”—movie film that will not burst into flames

39. Which of the following would you expect to find at one of the “majors” during the Hollywood Studio System era?

- a. Maya Deren
- b. copies of *Cahiers du Cinema*
- c. a backlot
- d. a performance animation system

40. 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
41. **X: The Baby Cinema.** Robert Banks’ critique of the commercialization of civil rights champion Malcolm X, has won awards at several film festivals. The film:
   a. presents a left-of-center political ideology
   b. is avant garde (structuralist, specifically)
   c. is an indie, by most definitions of that term
   d. all of the above

42. Which of the following films was produced by one of the “majors” during the Hollywood Studio Era?
   a. **Princess Mononoke**
   b. **Script Doctor**
   c. **Singin’ in the Rain**
   d. **Wings of Desire**

43. Which of the following did we see in **Princess Mononoke**?
   a. cel animation
   b. stop-motion photography
   c. computer animation
   d. all of the above

44. **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 flics,” 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

45. In Star Wars’ Episode I: The Phantom Menace, 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 to direct films for and about African-Americans.
   d. Yes, in that Fetchit was the first Black sex symbol in American movies.

46. The 1998 release **There’s Something About Mary** has been analyzed as being part screwball comedy, part black/dark comedy. Assuming that it is a combo of these, we might call it:
   a. a genre hybrid
   b. a genre parody
   c. an allegory
   d. an allusion

47. During the Hollywood Studio System era, there were over 30 studios operating, and each produced all the popular genres of the day.
   a. true
   b. false

48. “Women have never had it so good in Hollywood.” Is this true?
   a. Yes—women’s images on-screen have steadily improved over the years.
   b. Yes—about half of all directors in the U.S. are now women.
   c. Not really—acting roles for women have not improved greatly over the roles popular in the 1930’s and 1940’s.
   d. No—50 years ago, there were far more female directors, and their films constituted several major genres during the Hollywood Studio Era.
49. The films produced at Studio Ghibli are gaining popularity in the U.S., including *Princess Mononoke*, *Grave of the Fireflies*, *Kiki's Delivery Service*, and *My Neighbor Totoro*. They are:
   a. typical of the films produced in the U.S. in the 1950's in their portrayals of women
   b. from the #1 film-producing country in the world
   c. remakes of Disney animated features
   d. Japanese anime

50. During the Hollywood Studio Era, each studio:
   a. produced all the genres equally
   b. had its own “personality,” or unique image
   c. rented backlots and hired minor performers from a central agency
   d. all of the above

51. Odds and ends: Which of the following is true?
   a. *Cinema Paradiso*, more than anything else, is a love letter to the movies
   b. The French New Wave filmmakers were renowned for their faithful literary adaptations.
   c. Of all of the French New Wave filmmakers, Jean-Luc Godard is the most “mainstream.”
   d. A key grip is likely to be an apprentice to a best boy.

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.

Clip #1 is from an episode of the 1960's cartoon series, “Rocky and Bullwinkle.”

52. The sequence is entirely full animation with multiplaning. T(A)  F(B)

53. The setting is typical of dark comedy. T  F

54. The sequence uses stop motion photography. T  F

55. The sequence is entirely cel animation. T  F

56. The sequence would have taken less time to animate than a sequence of similar length from *Princess Mononoke*. T  F

57. It's clear that the Bullwinkle character was rotoscoped. T  F

58. This is a classical screwball comedy. T  F

Clip #2 is from *Faraway, So Close!* (1993; D: Wim Wenders), the sequel to *Wings of Desire* (1988), shot by the same director under circumstances fairly similar to those of the original. In this sequence, we see the beginning of the film, in which angel Cassiel observes the city of Berlin, and pays a visit to his former comrade-in-wings, Damiel. The shots of Cassiel on the monument are of two kinds—aerial arc shots that show an actor actually on the monument, and medium shots of the actor on a full-scale model of the top of the monument, shot out-of-doors at ground level.

59. The film is a clear example of German Expressionism. T  F

60. The film begins like a classical film noir. T  F

61. Cassiel joins Damiel on the bike via a glass shot. T  F

62. The angel on the monument image is achieved via miniatures and forced perspective. T  F
63. There is at least one optical effect in the sequence.  
64. The film is an example of the New German Cinema.  
65. The film is shot in the style of Italian Neorealism.  
66. The film was produced within the Hollywood Studio System.  
67. The film would be more interesting to an expressionist/formalist film theorist than to a realist film theorist.  
68. The sequence shows a point-of-view that is first-person, according to concepts from your textbook.  

Clip #3 is from Cabaret (1972; D: Bob Fosse), produced and released by Warner Brothers. In this sequence, we begin by watching the two main male characters, played by Michael York and Helmut Griem, relaxing at a country inn. Their relaxation is soon interrupted. [Notice the somewhat noniegetic insertion of a shot of the Cabaret’s master of ceremonies (Cleveland’s Joel Grey) giving nonverbal commentary near the end.]

69. The film is a French New Wave film.  
70. The film is an indie by all class definitions of the term.  
71. The sequence is indicative of a backstage musical.  
72. The film is a Race Film.  
73. The film is not an example of Third Cinema.  
74. The setting is typical of a music-integrated musical.  
75. The film is a primitive musical.