Chapter 11: Film

1. Serge Eisenstein directed

 1. *Battleship Potemkin*

 *b. Birth of a Nation*

 *c. The Great Train Robbery*

 *d. 8 ½*

 Answer: a

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2. During the silent film years, films usually were shown

 a. in a theater that was completely silent

 b. to the accompaniment of carefully coordinated music

 c. while a narrator contributed a running explanation

 d. with the dialogue being read by live actors in the theater

 Answer: b

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3. Who puts the shots in order after filming of a movie is finished?

 a. the director

 b. the producer

 c. the editor

 d. the scriptwriter

 Answer: c

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4. Which of the following moves abruptly from one shot to the next, with no preparation and often with a shock?

 a. continuity cut

 b. jump cut

 c. dissolve

 d. fade

 Answer: b

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5. Which of the following is a sequence of images dramatically connected but physically disconnected?

 a. cut-in

 b. montage

 c. wipe

 d. graphic match

 Answer: b

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6. Which of the following films introduced sound?

 a. *Jazz Singer*

 b. *Birth of a Nation*

 c. *The Great Train Robbery*

 d. *Citizen Kane*

 Answer: a

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7. According to the text, escapism in viewing film is a kind of

 a. criticism

 b. form-content

 c. self-realization

 d. self-indulgence

 Answer: d

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8. According to the text, the best participation with a film

 a. entertains the viewer

 b. encourages the viewer to identify with the leading character

 c. enables the viewer to evaluate the filmic techniques

 d. reveals or informs the viewer about himself or herself

 Answer: d

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9. Federico Fellini’s *8 ½* is notable for its

 a. use of a continuous narrative structure

 b. use of episodic streams of consciousness in the sequences

 c. creative use of sound

 d. power as a silent film

 Answer: b

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10. As David Cook explains in A History of Narrative Film, there is a complexity of subject matter in film that is rivaled only by

 a. photography

 b. architecture

 c. sculpture

 d. literature

 Answer: d

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11. Which of the following provides a model for Cimino’s *The Deer Hunter*?

 a. Shakespeare’s *Romeo and Juliet*

 b. Dante’s *Divine Comedy*

 c. Conrad’s *Heart of Darkness*

 d. Milton’s *Paradise Lost*

 Answer: b

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12. Which is a shot in which the camera moves forward, backward, or sidewise?

 a. close-up

 b. long shot

 c. recessional shot

 d. tracking shot

 Answer: d

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13. Which of the following is a signature of *Citizen Kane*?

 a. long shots

 b. crane shots

 c. close-ups

 d. hand-held shots

 Answer: a

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14, According to the text, what makes *The Godfather* an impressive achievement?

 a. its glorification of the mafia

 b. its dehumanization of its characters

 c. its anachronistic use of music

 d. its ambiguity

 Answer: d

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15. Which of the following is preeminent in film?

 a. the moving image

 b. the still image

 c. the sound

 d. technical achievement

 Answer: a

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Essay Question

According to the text, why is the structure of Michael Cimino’s *The Deer Hunter* both problematic and successful? Use specific detail. What allusion does Cimino use that insures the success of his film?