

TEST BANK

TEST - CHAPTER 1— BEGINNINGS

Multiple Choice

1. Who wrote an entry in his/ her 1666 diary concerning “a lantern with pictures in glass to make strange things to appear on a wall”?
 - a. Samuel Johnson
 - b. Queen Elizabeth
 - c. Walter Raleigh
 - d. Samuel Pepys

2. Who set about converting the Muybridge sequence of photographs into a series of silhouettes for a projecting Zoetrope?
 - a. Thomas Edison
 - b. Alfred Lord Tennyson
 - c. Jean Louis Mesissonier
 - d. Edwin Porter

3. Edison decided to make a projection machine called a “kinetoscope” which
 - a. allowed only one person at a time to watch a brief loop of film.
 - b. he copyrighted for an additional \$15.
 - c. William Dickson actually invented.
 - d. became his primary engineering focus over such things as the electric storage battery and talking doll.

4. The great realization of Norman Raff was that
 - a. Edison was shortsighted.
 - b. a machine that threw pictures on a wall was a logical step.
 - c. California would be the land of movie.
 - d. he should charge at least 50 cents to patrons who wanted to enter his Kinetoscope parlor.

5. Thomas Armat realized that
 - a. color was the key to successful movies.
 - b. music needed to be added to movies.
 - c. what the camera did to hold the film stationary while shooting images could be repeated when projecting the images.
 - d. cardboard could be used to record images instead of film.

6. Which of the following early machines is basically the prototype of modern theatre projectors?
 - a. the Vitascope
 - b. the Mutoscopethe
 - c. Kinetoscope
 - d. none of the above

7. Which of the following is true about the Lumière brothers?
- They made brief movies of realistic events like three old men playing cards
 - They used light, hand-cranked projectors
 - They made the best equipment of the day
 - all of the above
8. What startled viewers of the early film "*The Arrival of a Train*" was
- the size of the train.
 - the train appeared to be coming right at them.
 - the single-take action of the train arriving.
 - the use of color in the film.
9. In "*The Kiss*" (1896), what two things startled audiences?
- The closeness of the subjects and the lasciviousness of the kiss
 - The film technique and the beauty of the subjects
 - The fact that the woman's eyes are open, and she appears to be talking
 - none of the above
10. Identify the melodramatic movie that used wooden planks as sight lines to keep actors in frame.
- Max Takes Quinine*
 - The Count of Monte Cristo*
 - The Great Train Robbery*
 - Queen Elizabeth*
11. What did films need in addition to "white magic"?
- More money
 - Better casts
 - Storytelling
 - Bigger audiences
12. George Méliès, who understudied Robert Houdini, made movies which he
- Wrote
 - Directed
 - Designed scenery
 - All of the above
13. All of the following is true Edwin Porter's *The Great Train Robbery* except
- it uses pans.
 - it has hand tinted color.
 - it uses a matte shot.
 - none of the above.

14. Movies like *Pipe Dreams* and *The Dream of a Rarebit Fiend*
- show the power of realism in movies.
 - introduce surrealism into movies as early as 1903.
 - were written by Thomas Edison.
 - made stars of the actors.
15. The primary strength of Edwin Porter's *The Great Train Robbery* is that Porter
- told the story visually.
 - told the story in 14 scenes.
 - used realist painted back drops.
 - mixed violence and romance.
16. The evidence is clear that movies were invented by
- Thomas Edison.
 - Georges Méliès.
 - many people .
 - unknown.
 -

True/False

(Place a T or a F in the line following the sentence.)

- Thomas Edison's favorite invention was the film projector and not the phonograph.

- The Arrival of a Train* from 1895 wowed views with its changing camera angles and multiple scenes. _____
- The Kinetoscope was a simple and foolproof device which projected film on a crude, prefocused glass on which the viewer observed and endless loop of moving images. _____
- Initially, commercially available films only lasted about 30 seconds because the fierce jerking movement of the feed mechanism tended to break filmstrips when they were more than fifty to one hundred feet. _____
- Albert Smith argued persuasively that early movie spectators were intrigued principally by movie-making technology. _____
- The Vitascope, in all essential respects, proved to be the prototype for the modern movie projector. _____
- Many of George Méliès' special effect techniques were the result of careful study and design, not fortunate accidents. _____

8. Around 1910, films were becoming more dramatically complicated, and films like Méliès' fantasies seemed increasingly passé. ____

9. Edwin Porter's *The Great Train Robbery* (1903) took more steps in the developing grammar of film. ____

10. Nickelodeons failed to provide a good place for the classically democratic phenomenon that was (and still is) the movies. ____

Matching

1. Da Vinci ____
 2. William Dickson ____
 3. Kinetoscope ____
 4. The Lathams ____
 5. Mutoscope ____
 6. Vitascope ____
 7. Vaudeville ____
 8. George Méliès ____
 9. Edwin S. Porter ____
 10. *The Dream of a Rarebit Fiend* ____
- a. a machine that passed a continuous loop of film of a series of rollers and in front of a prefocused lens
 - b. uses images on cardboard which are mounted consecutively on a wheel: a flip-card device
 - c. shot and edited his movies as he did because it seemed the best way to tell a story
 - d. kept movies alive and evolving, but enslaved and cheapened them: movies were then called “chasers”
 - e. developed a machine that worked visually with Edison’s phonograph
 - f. used fade outs, dissolves, double exposures, etc. in his *tableaux fantastiques*
 - g. solved the problem of film breaking by leaving slack in the film at the top and bottom of the film gate
 - h. a surreal production from the Edison studio using hand-held shots and double exposures, etc.
 - i. Armat’s and Raff’s prototype for the modern movie projector
 - j. desired a painting to be a living thing

Short Answer

1. What is the definition of “persistence of vision” ?
2. What were the two problems Norman Raff and others had to solve to project films “on a wall” successfully?
3. Why is George Méliès considered the father of special effects?
4. What were some of the ways that Edwin Porter contributed to the development of film “grammar” ?

Essay Questions

1. In what ways did or did not the Lumière brothers of France create narratives in their “30-second” movies?
2. In what ways did vaudeville/ music halls support the development of movies?
3. Why would George Méliès feel right at home today at Pixar, Disney, or Dreamworks?
4. What qualities do Charles Chaplin’s Little Tramp movies possess that make them successful as stories and films?

TEST - CHAPTER 2 - GRIFFITH AND HIS CONTEMPORARIES: 1908-1920

Multiple Choice

1. Which of the following is not true about Nickelodeons?
 - a. They were air conditioned.
 - b. Their audiences came from the professional and upper classes.
 - c. They showed full length (over 90 minutes) movies.
 - d. None of the above

2. Which of the following companies was not a film leader in the Nickelodeon era?
 - a. United Artists
 - b. Biograph
 - c. Vitagraph
 - d. Kalem

3. Which of the following is true about Griffith's early camera work?
 - a. He filmed so that the projected image would move faster than normal.
 - b. He filmed human subjects up close to intensify emotion.
 - c. He shot in artificial lighting nearly exclusively.
 - d. He shot scenes in a completely spontaneous, unrehearsed manner.

4. Which of the following editing techniques did Griffith make use of?
 - a. parallel editing
 - b. cross cutting
 - c. both a and b
 - d. neither a nor b

5. Which form of movie proved a staple of studios for 40 years?
 - a. sequel
 - b. noir
 - c. serial
 - d. romance

6. What was one technique that Biograph, as part of the Patents Company group, used to maintain rigid control of the early movie-making industry?
 - a. It kept the names of the actors in its films secret.
 - b. It limited the budgets of its directors.
 - c. It moved its operations to California.
 - d. None of the above

7. One of the main detractors of *The Birth of a Nation* is
- the realism of its battle scenes.
 - the clear racism demonstrated in the film.
 - melodrama of the ride-to-the rescue climax.
 - Billy Bitzer's camera work/cinematography
8. In *Intolerance*, Griffith used which of the following:
- near-subliminal, stream-of-consciousness flow.
 - cross cutting, including shots lasting 8 frames.
 - a sort of "crane" shot.
 - all of the above
9. Who, of the following, was Griffith's most expressive female actor?
- Dorothy Gish
 - Pearl White
 - Lillian Gish
 - Fannie Ward
10. A director whom Griffith did not "train" was
- Henry King
 - John Ford
 - Tod Browning
 - Raoul Walsh
11. Who was probably responsible, though uncredited, with creating the Hollywood studio system?
- William S. Hart
 - Max Sennett
 - Donald MacKenzie
 - Thomas Ince
12. Griffith's strengths included all of the following except
- creating clinical documentation.
 - creating emotional reactions.
 - creating lost worlds.
 - creating poetry and drama.
13. Which Cecil B. De Mille movie was hailed by the French as a breakthrough in *mise en scene*?
- Dream Street*
 - The Cheat*
 - Tumbleweeds*
 - none of the above

14. Mack Sennett's comedy
- worked off the odd idea that cops were funny.
 - often piled comic incidents to a "rally."
 - were populated by character types like the Unfaithful Wife.
 - all of the above
15. The movies first important comedienne was
- Marie Dressler.
 - Lucille Ball.
 - Mabel Normand .
 - Mary Pickford.
16. All of the following major comedic talents worked for Max Sennett except
- Buster Keaton.
 - Fatty Arbuckle.
 - Charlie Chaplin.
 - Harold Lloyd.
17. Unlike Sennett, Charlie Chaplin realized
- nothing transcended character.
 - nothing transcended goof looks.
 - nothing transcended crude, physical humor.
 - nothing transcended editing style.

True/False

(Place a T or an F in the line following the sentence.)

1. Early movies, before Griffith, were considered coarse and distasteful. ____
2. The serial was a staple of second- and third-run theaters for forty years. ____
3. Early on, unwritten rules required movies be made to look like live theatre as viewed from front row center. ____
4. Griffith began using mature, "Grand Gesture" actors wizened by years of barnstorming. ____
5. Griffith's passion was for the extreme long shot so that he could capture action and spectacle. ____
6. Griffith increased movie-making "language" with techniques like freeze frames, parallel editing, frequent close-ups, and objects to synopsise and define character. ____

7. Griffith was willing to collaborate with others like Allan Dwan to create the effects that Griffith wanted for his movies. ____
8. Cecil B. De Mille's greatest gift was for getting actors to give wonderful performances. ____
9. Thomas Ince, rather than Griffith, is the uncredited originator of what has come to be known as the Hollywood studio system. ____
10. Max Sennett's success with his Keystone Studio was due to the fact that he "told" original stories and used only top actors. ____

Matching

- | | |
|--------------------------------------|---|
| 1. Mae Marsh ____ | a. Griffith one-reeler containing 68 scenes |
| 2. Marcus Hanna ____ | b. Our Lady of Constant Sorrows to a generation of filmgoers |
| 3. <i>The Sands of Dee</i> ____ | c. hailed as the director who made the breakthrough with mise en scene |
| 4. freeze frame ____ | d. purposely photographed action and characters at a faster-than-life speed |
| 5. <i>Intolerance</i> ____ | e. after Lillian Gish, Griffith's most expressive actor |
| 6. <i>The Birth of a Nation</i> ____ | f. film technique altering frame size used in <i>Orphans of the Storm</i> |
| 7. Lillian Gish ____ | g. Griffith used this device for ironic contrast between hungry workers and a bountiful banquet |
| 8. masking ____ | h. Griffith's artistically first-rate films, but a political/sociological embarrassment |
| 9. Cecil B. De Mille ____ | i. powerbroker/kingmaker |
| 10. Max Sennett ____ | j. four stories linked by titles, a symbolic mother image, and cross cutting |

Short Answer

1. What was the typical Nickelodeon like in terms of setting and comfort?
2. What was the rationale behind Biograph joining with Edison, Vitagraph, etc. in 1908?
3. What were some of the ways D. W. Griffith used editing, camera work, and acting to bring emotions to the stories of movies like *Birth of a Nation* and *Broken Blossom*?
4. What were some of the humor techniques — camera work, acting, story lines — that Max Sennett used to strike “wildly responsive chords” in audiences?

Essay Questions

1. Compare and contrast the nickelodeons of early cinema with the megaplexes like AMC theatres of today’s cinema.
2. To what extent was the confederation of Edison, Biograph, Vitagraph, et al. concerned with power, money, morality, and art?
3. What are some of the ways D.W. Griffith’s filmmaking techniques compare and contrast with Steven Spielberg’s filmmaking techniques?
4. After watching one of his films on Youtube, what is 1) a structural analysis of the typical Sennett plot, b) types of humor (with examples) found in the story, and c) the portrayal of characters by manner, appearance, behavior, and possessions?