**Moving Pictures: An Introduction to Cinema** by Russell Sharman (CC BY-NC-SA)

Remixed by Robert Nelson (CC BY-NC-SA)

### **Instructor’s Guide for MCF 40 - Film the Creative Medium by Robert Nelson (CC BY-SA)**

TheOpen Education Resource **(OER***)* Assessment and Teaching Tool(**ATT**) has been developed to assist you in using the [Moving Pictures: An Introduction to Cinema](https://www.oercommons.org/courses/moving-pictures/view) OER in your courses. This **OATT** provides the following resources:

1. [Student Learning Outcomes](#_Course_-_Student) for MCF 40 (CUNY, Kingsborough Community College)
2. [Representative Chapter Learning Outcomes](#_Representative_Chapter-based_Learni)
3. A 10-question quiz related to the material covered in the chapters
4. A suggested major assignment per chapter
5. An answer key for the suggested quizzes

After careful consideration of the OER, its content, and format, it has been suggested that instructors may wish to use only Part I. An Introduction to Cinema for the course. Please note that a remixed version of the OER is available which **omits** *Part II. Representation in Cinema*. Click here for the OER Remixed Version. What follows is the chapter order of Part I:

### Chapter 1: A Brief History of Cinema

 Page 3: [Chapter Outcomes](#_Representative_Chapter-based_Learni)

 Page 5 - 7: [Quiz 1:A, 1:B, and Major Assignment](#_Part_I:_Introduction)

Page 25 - 26: [Answer Key](#_Answer_Key_Part)

### Chapter 2: How to Watch a Movie

 Page 3: [Chapter Outcomes](#_Representative_Chapter-based_Learni)

 Page 8 - 9: [Quiz and Major Assignment](#_CHAPTER_2:_How)

Page 27: [Answer Key](#_Answer_Key_CH.)

### Chapter 3: Mise-en-Scene

 Page 3: [Chapter Outcomes](#_Representative_Chapter-based_Learni)

 Page 10 - 11: [Quiz and Major Assignment](#_CHAPTER_3:_Mise-en-Scene)

Page 28: [Answer Key](#_Answer_Key_Chapter)

### Chapter 4: Narrative

 Page 3: [Chapter Outcomes](#_Representative_Chapter-based_Learni)

 Page 12 - 13: [Quiz and Major Assignment](#_CHAPTER_4:_Narrative)

Page 29 [Answer Key](#_Answer_Key_Chapter_1)

### Chapter 5: Cinematography

 Page 4: [Chapter Outcomes](#_Continued:_Representative_Chapter-b)

 Page 14 - 16: [Quiz 1:A, 1:B, and Major Assignment](#_CHAPTER_5:_Cinematography)

Page 30 - 31: [Answer Key](#_Answer_Key_Chapter_2)

### Chapter 6: Editing

 Page 4: [Chapter Outcomes](#_Continued:_Representative_Chapter-b)

 Page 17 - 19: [Quiz 1:A, 1:B, and Major Assignment](#_CHAPTER_6:_Editing)

Page 32 - 33: [Answer Key](#_Answer_Key_Chapter_3)

### Chapter 7: Sound

 Page 4: [Chapter Outcomes](#_Continued:_Representative_Chapter-b)

 Page 20 - 22: [Quiz 1:A, 1:B, and Major Assignment](#_CHAPTER_7:_Sound)

Page 34 - 35: [Answer Key](#_Answer_Key_Chapter_4)

### Chapter 8: Acting

 Page 4: [Chapter Outcomes](#_Continued:_Representative_Chapter-b)

 Page 23 - 24: [Quiz 1:A, 1:B, and Major Assignment](#_CHAPTER_8:_Acting)

 Page 36: [Answer Key](#_Answer_Key_Chapter_5)

## **Course - Student Learning Outcomes (SLO Integrated with the Pathways Common Core Outcomes)**

###  1. To develop an awareness of the scope of film and be able to explain what is meant by cinematic language.

### 2. To write an essay clarifying the manner in which film has used its various aspects to create an integral art form.

### 3. To determine and discuss the particular effectiveness of film as a cultural and social force.

### 4. To study the individual aspects of film in the context of its own form including story and plot, mise-en-scene, acting, cinematography, editing, and sound.

### 5. To develop understanding behind the Filmmaking Technologies and Production Systems employed in major motion pictures and episodic television

### 6. To develop an appreciation and understanding of film history as it pertains to milestones in film technologies and development in storytelling around the world.

## **Representative Chapter-based Learning Outcomes**

[**CH. 01: A Brief History of Cinema**](#_Part_I:_Introduction)

1. Understand the events, in chronological order, that lead to the development of the modern version of the film industry
2. Delineate the changes in the corporate structure of filmmaking and distribution as they are related to the vertical integration of the early film industry
3. Discuss the impact of the progenitors of early film both in its technical format and as a means by which stories are told
4. Illustrate how early film's "genetic material" can be found in the films of today

[**CH. 02: How to Watch a Movie**](#_CHAPTER_2:_How)

1. Develop the appropriate language needed to discuss how a film is critiqued
2. Differentiate a film's explicit and implicit meaning
3. Assess a film's use of classic, modern, and avant-garde techniques in telling a story
4. Recall critical elements that allowed film to develop into a powerful mass medium

[**CH. 03: Mise-en-Scene**](#_CHAPTER_3:_Mise-en-Scene)

1. Define the following elements:
	1. Setting
	2. Character
	3. Lighting
	4. Composition
	5. Cinematic Style
2. Explain how these elements are utilized in film to tell a story.
3. Evaluate a film for its use of Mise-en-Scene.
4. Express why Mise-en-Scene is important in both the creation of an appreciation of film.

[**CH. 04: Narrative**](#_CHAPTER_4:_Narrative)

1. Define the following elements:
	1. The Screenplay
	2. Narrative Structure
	3. Compelling Characters
	4. Theme
	5. Narrative Intent
	6. Genre
2. Differentiate between what appears in a screenplay and what appears on screen.
3. Track the narrative arc in a traditional 3 act film.
4. Recognize the various genres of film.

## **Continued: Representative Chapter-based Learning Outcomes**

[**CH. 05: Cinematography**](#_CHAPTER_5:_Cinematography)

1. Understand how changes in camera technology affect the way a film is made.
2. Discuss the use of color, lighting, and framing in film-based storytelling.
3. Reference the various camera movement techniques in a selected clip or full-length film.
4. Explain how the proximity of the camera to an actor can be used to enhance the storytelling.

[**CH. 06: Editing**](#_CHAPTER_6:_Editing)

1. Define montage and the Kuleshov Effect.
2. Analyze a film for its use of various editing techniques.
3. Illustrate how continuity and discontinuity editing can be used to their intended effect.
4. Discuss the use of editing techniques to manipulate time and physical space in a film.

[**CH. 07: Sound**](#_CHAPTER_7:_Sound)

1. Differentiate between the specific sound-related roles when making a film.
2. Recognize the types of music used in filmmaking.
3. Define sound editing techniques and tools.
4. Explain the importance of mixing sound in film.

[**CH. 08: Acting**](#_CHAPTER_8:_Acting)

1. Define the two major schools of acting.
2. Explain how film acting developed.
3. Differentiate between film acting and other forms of performance.
4. Select representative samples of film that demonstrate the theory that film is collaborative medium.

## **Part I: Introduction to Cinema and Chapter 1: A Brief History of Cinema**

**Learning Targets: SLO:** [6](#_6._To_develop),[3](#_3._To_determine),[4](#_4._To_study)

[**Back to Top**](#_Instructor’s_Guide_for)

**Chapter 1:A Quiz**

1. The word CINEMA translates to:
	1. Movie Theater
	2. Feature Film
	3. Recording Movement
	4. None of the Above
2. In 1896, these brothers set up their CINEMATOGRAPHE:
	1. Jean Claude and Van Diem Movie
	2. Auguste and Louis Lumiere
	3. Thomas and Woodville Edison
	4. None of the Above
3. He is noted as the inventor of series photography, the precursor to motion pictures:
	1. Eadward Muybridge
	2. Edward Munch
	3. Eddie Albert
	4. None of the Above
4. This element was crucial to the development of motion pictures:
	1. Photosynthesis
	2. Digital photography
	3. Celluloid film
	4. None of the Above
5. This is considered the first fully fictional film in cinema history:
	1. George Mieles' "A Trip to the Moon"
	2. Alice Guy-Blache's "The Cabbage Fairy"
	3. George Lucas's "Star Wars"
	4. None of the Above
6. In which year was A Trip to the Moon was produced? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. The Kuleshov Effect demonstrated that it was the juxtaposition of images that generated\_\_\_\_\_\_\_\_\_\_\_\_
8. Sergei Eisentein is famous for the use of the cinematographic technique known as\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. Lois Weber was the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. The 1913 film Suspense pioneered the use of these two techniques\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Chapter 1:B**

1. Early film production was centered in these states:
	1. New York and New Jersey
	2. Ohio and Oklahoma
	3. California and Mexico
	4. None of the Above
2. This film was the first to include synchronized dialog:
	1. Macbeth
	2. Birth of a Nation
	3. The Jazz Singer
	4. None of the Above
3. The practice of forcing theaters to purchase a collection of several films was known as:
	1. Book Binding
	2. Blind Booking
	3. Block Booking
	4. None of the Above
4. The practice of assigning central producers allowed one or two people to:
	1. Completely control the filmmaking process
	2. Profits to be made only by the studio
	3. Make any movie they wanted regardless of cost
	4. None of the Above
5. These allowed studios to keep writers, directors, actors under their control for long periods of time:
	1. Vertical integrations
	2. Talent contracts
	3. Profit-sharing agreements
	4. None of the Above
6. Each studio has its own specialization other was known as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ forced studios to sell off their theaters.
8. Bonnie and Clyde, The Graduate, and Easy Rider ushered in the era known as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. This film is considered the first "summer blockbuster"\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. In the late 20th and early 21st century, many studios were bought and sold in a process known as\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[Answer Key](#_Answer_Key_Part)

**Chapter 1 Major Assignment**

Choose one of the following examples of early cinema:

1. A Trip to the Moon
2. The Cabinet of Dr. Calagari
3. Metropolis
4. Battleship Potemkin
5. Safety Last

View the film using the resources provided.

Then select a film in the corresponding genre that has been released in the last 5 years and watch it.

Then repeat the process. Watch the early cinema and the modern selection again. This time take notes on what elements are similar and what elements are the same.

Can you spot the "genetic material" of the early cinema in the modern equivalent?

Prepare your notes to be used in class for discussion.

## **CHAPTER 2: How to Watch a Movie**

 **Learning Targets: SLO:** [2](#_2._To_write),[1](#_1._To_develop)

[**Back to Top**](#_Chapter_2:_How_1)

**CHAPTER 2 Quiz**

1. The term BETA MOVEMENT refers to the neurological phenomenon that:
	1. Allows movie projectors to work
	2. Syncs sound and moving images in your mind
	3. Interprets two stimuli shown in quick succession as movement
	4. None of the Above
2. The basic building block of cinema is the:
	1. Camera
	2. Sound
	3. Shots
	4. None of the Above
3. The arranging the answer to question 2 into patterns that make up scenes is called:
	1. Filmmaking
	2. Editing
	3. Eisenstien-Kuleshov Bridge
	4. None of the Above
4. This is a shared set of meaningful images, angles, transitions, and camera moves:
	1. Visual Lexicon
	2. Movie Trailer
	3. Motion Picture
	4. None of the Above
5. Letting the camera hover high Above a character or situation is known as:
	1. A God's Eye
	2. Drone Shooting
	3. High-Angle Shot
	4. None of the Above
6. Explicit meaning \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ communicates the meaning of the work.
7. Implicit meaning \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ communicates the meaning of the work.
8. In a film with a non-diegetic musical score, the characters \_\_\_\_\_\_\_\_\_\_\_\_\_ hear the music.
9. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is the combination of musical score, sound effects, and ambient sound.
10. The arrangement of people, objects, and setting within the frame of an image is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[Answer Key](#_CH._02:_How)

**Chapter 2 Major Assignment**

Review the Camera Angles and Definitions found here:

<https://www.mvrop.org/cms/lib03/CA01922720/Centricity/Domain/60/Angles%20Definitions.pdf>

Select a movie of your choice. You may reuse the movie you selected for the Chapter 1 assignment. Watch the movie and make notes of how the film uses the following camera angles and what effect:

Wide Shot

Mid Shot

Close-up

Extreme close-up

Over-the-Shoulder

Depth of field

Two Shot

Point of view shot

Reaction shot

Wide-angle shot

Low angle shot

High angle shot

Develop a 6 slide slideshow that presents the following information:

1. The title of the film, 3 of its stars, the writer of the film, and its director
2. Choose 5 representative samples of camera angles used in the film
3. Using your notes, prepare a 5-6 sentence summary of the shot and how the camera angle assists in making the shot meaningful
4. Be prepared to present the slideshow to the class and discuss your presentation

## **CHAPTER 3: Mise-en-Scene**

 **Primary Learning Targets: SLO:** [4](#_4._To_study), [5](#_5._To_develop), [1](#_1._To_develop)

[**Back to Top**](#_Chapter_3:_Mise-en-Scene_1)

**CHAPTER 3 Quiz**

1. Mise-en-Scene translates to:
	1. Filming actors on a stage
	2. Staging a movie in a theater
	3. Putting on stage
	4. None of the Above
2. Setting is defined as:
	1. The year in which the movie takes place
	2. The space actors and objects inhabit for every scene
	3. Putting props in a certain place when filming
	4. None of the Above
3. Character is defined as:
	1. All of the elements that combine to create the inhabitants of the narrative
	2. Human beings that deliver dialog in a movie
	3. Any CGI-created, non-human in a movie
	4. None of the Above
4. Lighting is defined as:
	1. The use of LEDs to make a scene visible
	2. All of the elements that determine visibility in a shot or scene
	3. The bulbs, fixtures, and lamps used when filming indoors
	4. None of the Above
5. Composition is defined as:
	1. The arrangement of people, objects, and setting within the frame of an image
	2. Notes written before, during, and after a film
	3. Another term for cinematography
	4. None of the Above
6. The auteur theory claims that the director is \_\_\_\_\_\_\_\_\_ responsible for for the creation of a film.
7. The \_\_\_\_\_\_\_\_\_\_\_\_\_\_ much match the mis-en-scene or aesthetic vision for a film.
8. Character design may take into consideration the following elements: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. Practical Light is\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ while Set Light is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. The Rule of Thirds divides a frame \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[Answer Key](#_CHAPTER_3:_Mise-en-Scene)

**Chapter 3 Major Assignment**

Choose one of the following categories:

Cinematography

Production Design

Costume Design

Using the following resource:

[https://en.wikipedia.org/wiki/Category:Best\_Cinematographer\_Academy\_Award\_winners](https://en.wikipedia.org/wiki/Category%3ABest_Cinematographer_Academy_Award_winners)

<https://en.wikipedia.org/wiki/Academy_Award_for_Best_Production_Design>

[https://en.wikipedia.org/wiki/Category:Best\_Costume\_Design\_Academy\_Award\_winners](https://en.wikipedia.org/wiki/Category%3ABest_Costume_Design_Academy_Award_winners)

Choose one Academy Award winner from your selected category and prepare a one-page biography as well as a one-page discussion of the work that won them their Oscar.

## **CHAPTER 4: Narrative**

 **Primary Learning Targets: SLO:** [**4**](#_4._To_study)**,** [**1**](#_1._To_develop)**,** [**2**](#_2._To_write)

[**Back to Top**](#_Chapter_4:_Narrative_1)

**CHAPTER 4 Quiz**

1. INT is the screenplay abbreviation for:
	1. International
	2. External
	3. Internal
	4. None of the Above
2. EXT is the screenplay abbreviation for:
	1. External
	2. Exterior
	3. Extra
	4. None of the Above
3. Narrative, as it relates to the screenplay, is:
	1. How the story progresses
	2. Your opinion on the events that happen in the film
	3. The voice that tells you what's happening
	4. None of the Above
4. A standard movie has \_\_\_\_\_ acts:
	1. 1
	2. 2
	3. 3
	4. 4
5. The "Point of No Return" usually occurs in:
	1. Act 4
	2. Act 1
	3. Act 2
	4. None of the Above
6. The protagonist is defined as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. The antagonist is defined as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. Plot is defined as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. Theme is defined as\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. Name 3 film genres\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[Answer Key](#_CHAPTER_4:_Narrative)

**Chapter 4 Major Assignment**

You are to review the screenplay for Citizen Kane (<http://www.dailyscript.com/scripts/citizenkane.html>)

We will then watch the film in class with the screenplay in hand. You will prepare notes on specific scenes and where the screenplay differs from the actual film.

Your notes will be in outline format and include, but will not be limited to:

1. Where the differences occur (screenplay versus film or film versus screenplay)
2. What the specific difference is (dialog, scene, etc.)
3. Which version you feel is better and why

## **CHAPTER 5: Cinematography**

 **Primary Learning Targets: SLO** [**4**](#_4._To_study)

[**Back to Top**](#_Chapter_5:_Cinematography_1)

**Chapter 5:A Quiz**

1. The person responsible for capturing the images that make up a film is the:
	1. Director
	2. Producer
	3. Photographer
	4. None of the Above
2. The person that works the camera on set is called the:
	1. Camera crew
	2. Camera Operator
	3. Director of Photography
	4. None of the Above
3. A grip is a:
	1. Member of the electrical team
	2. The way you focus a camera
	3. The team member responsible for moving everything that isn't a light
	4. None of the Above
4. An electrician is known as a:
	1. Grafter
	2. Gripper
	3. Gaffer
	4. None of the Above
5. The electrician's assistant is known as:
	1. Best Boy
	2. Best Buy
	3. Best Bet
	4. None of the Above
6. When a shot is repeated it is called a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. The size of a film gauge is call the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. FPS stands for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. Natural light is\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, where as artificial light is\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. What are the three properties of light?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_

**CHAPTER 5:B Quiz**

1. The overall distance between the sensor and the point at which light passes through the lens is called the:
	1. Focal Point
	2. FPS
	3. Fractal Part
	4. None of the Above
2. Lens can be divided in which two types:
	1. Wide-Angle and Telephoto
	2. Portrait and Selfie
	3. Prime and Zoom
	4. None of the Above
3. Composition is:
	1. An essay the DP writes explaining his techniques
	2. The arrangement of people, objects, and setting in a frame
	3. How light interacts with a subject
	4. None of the Above
4. How the rectangle of the camera varies is called the:
	1. Event horizon
	2. Actual vision
	3. Aspect ratio
	4. None of the Above
5. How a subject moves within a frame is known as:
	1. Movement
	2. Backing
	3. Blocking
	4. None of the Above
6. When a camera moves up or down it's is called the\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. When a camera moves side to side it's is called the\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. A camera can dolly \_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_
9. A tracking shot is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. Steadicam shots allow the camera to\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[Answer Key](#_CHAPTER_5:_Cinematography)

**Chapter 5 Major Assignment**

Sir Roger Deakins is considered one of the greatest cinematographers in the history of movies.

Follow this link to discover a list of movies he has worked on - <https://www.imdb.com/name/nm0005683/>

You are to find two movies that interest you and that you can access. While you watch these movies, take notes on how the cinematography helps to tell or enhance the telling of the story.

Prepare a short (3-4 page) essay on how Deakins' work influenced your opinion of the movie. This is an opinion essay and should contain your own original thoughts and opinions on the movies and Deakins' contributions.

## **CHAPTER 6: Editing**

 **Primary Learning Targets: SLO:** [**4**](#_4._To_study)**,** [**1**](#_1._To_develop)**,** [**6**](#_6._To_develop)

[**Back to Top**](#_Chapter_6:_Editing_1)

**Chapter 6:A Quiz**

1. Meaning derived from the juxtaposition of two shots is called the:
	1. Kuleshov Effect
	2. Effective Montaging
	3. Michael Bay Effect
	4. None of the Above
2. The Battleship Potemkin was created by
	1. Albert Einstein
	2. Sergio Leoni
	3. Sergei Eisnestein
	4. None of the Above
3. This editing technique edits out time or events that are not vital to the story:
	1. Echogram
	2. Ellipsis
	3. Eisensteining
	4. None of the Above
4. These are two editing techniques that can manipulate time:
	1. Fast Forward and Rewind
	2. Forward Editing and Back Editing
	3. Flashback and Flashforward
	4. None of the Above
5. Editing provides a film with:
	1. Bass
	2. Harmony
	3. Rhythm
	4. None of the Above
6. How long it takes for the eye to register visual information is called the\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. Editing that provides a linear and logical progression is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. Montage is the French word for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. Editing balances the \_\_\_\_\_\_\_\_\_\_\_ with the needs of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. Editing allows the audience to move through \_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_ with ease

**CHAPTER 6:B Quiz**

1. Cutting-on-Action is to:
	1. End a shot by turning off the lights
	2. End a shot in the middle of the action and start the next in the middle of the same action
	3. End a shot at the beginning of the shot and then reverse the action to the middle
	4. None of the Above
2. Match cuts can be:
	1. Eyeline
	2. Graphics
	3. Subject
	4. All of the Above
	5. None of the Above
3. Fade in, Fade out, Dissolve, Wipe, and Iris are examples of:
	1. Transitions
	2. Filters
	3. Tracking shots
	4. None of the Above
4. Screen direction helps the audience:
	1. Remain focused on the story
	2. Orient themselves in their seats
	3. Know who the characters are
	4. None of the Above
5. Master shot and coverage are other ways to:
	1. Maintain suspense
	2. Maintain constant screen direction
	3. Maintain a budget
	4. None of the Above
6. The 180 degree rule defines the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. Cross-cutting or cutting back and forth between two or more narratives is also known as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. A jump cut is an example of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. If a camera were to violate the 180 degree rule it would be considered to have \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. Discontinuity editing can be used to purposely \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[Answer Key](#_CHAPTER_6:_Editing)

**Chapter 6 Major Project**

First, review each example of film editing techniques in both the textbook and here:

<https://www.nfi.edu/film-editing/>

Second, choose a movie. It may be a movie you have used before. Watch it several times and select your favorite 10 minutes. These may be the funniest, the saddest, the most intense, etc. - it is your choice and your opinion.

Third, rewatch the same 10 minutes and take notes. Pay close attention to what editing techniques were used and how they impacted your choice of the best part of the film.

Lastly, prepare to discuss your findings in class.

## **CHAPTER 7: Sound**

 **Primary Learning Targets: SLO:** [**4**](#_4._To_study)**,** [**1**](#_1._To_develop)

[**Back to Top**](#_Chapter_7:_Sound_1)

**Chapter 7:A Quiz**

1. The detailed plan for the soundscape of film is called:
	1. Sound Direction
	2. Sounding Board
	3. Sound design
	4. None of the Above
2. Most cinema now uses a:
	1. Single system recording
	2. Dual system recording
	3. Triple system recording
	4. None of the Above
3. The slate is used to mark:
	1. The end of a sound recording
	2. The beginning of an edit
	3. The start for sound synchronization
	4. None of the Above
4. Every space has its own unique ambient sound known as the:
	1. Room Tone or Sound Floor
	2. Sound Stage or Noise Tone
	3. Boom or Shotgun
	4. None of the Above
5. Foley Artists:
	1. Paint the sets to match the sounds
	2. Use sound to create images
	3. Fill in the missing sounds in a scene
	4. None of the Above
6. A \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ can be used to help transition from one shot to another
7. Bring up the audio of the previous shot into the first seconds of the next is called a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. Continuing the audio from one shot into the next is called a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. Sound mixing \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. Asynchronous sounds \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**CHAPTER 7:B Quiz**

**Primary Learning Targets: SLO:** [**4**](#_4._To_study)**,** [**1**](#_1._To_develop)**,** [**5**](#_5._To_develop)

**Chapter 7 B Quiz**

1. If the characters hear the same music we do as an audience that is:
	1. Diegetic Music
	2. Non-Diegetic Music
	3. Ambient Music
	4. None of the Above
2. A score is written by a:
	1. Director of Music
	2. The screenwriter
	3. A Composer
	4. None of the Above
3. A sound track consists of:
	1. All the noises in a scene
	2. The popular songs used in a film
	3. The foley artist's mix
	4. None of the Above
4. A recurring theme used in a score is called a:
	1. Motif
	2. Motive
	3. Light Motive
	4. None of the Above
5. When a character has their own score or music it is known as a:
	1. Motif
	2. Leitmotif
	3. Mise-en-Scene
	4. None of the Above
6. A \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is responsible for acquiring the rights to preexisting music for use in a film.
7. A score is the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. A score is always \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. A score is time to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. Music in film is said to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[Answer Key](#_CHAPTER_7:_Sound)

**Chapter 7 Major Project**

Using the film and the 10 minutes you selected for Chapter 6's major project, do the following:

1. Watch the 10 minutes
2. Watch again and take notes on the various elements of sound you notice
3. Then watch it again on Mute
4. Take notes on how the rhythm, tone, etc have changed
5. Watch it again with the sound on and take notes on what new sounds you notice

Prepare to discuss your findings in class.

## **CHAPTER 8: Acting**

 **Primary Learning Targets: SLO:** [**1**](#_1._To_develop)**,** [**5**](#_5._To_develop)**,** [**6**](#_6._To_develop)

[**Back to Top**](#_Chapter_8:_Acting_1)

**Chapter 8 Quiz**

1. A performance that attempts to recreate real emotions is a
	1. Nativistic
	2. Naturalistic
	3. Fauxistic
	4. None of the Above
2. The Classic School of Acting emphasizes:
	1. Feelings and emotions
	2. Text and Precision
	3. Pantomime and Effects
	4. None of the Above
3. The Method is also known as:
	1. The Eisenstein Method
	2. The Kolsalevski Method
	3. The Stanislavski Method
	4. None of the Above
4. The Method School of Acting emphasizes:
	1. Feelings and emotions
	2. Text and Precision
	3. Pantomime and Effects
	4. None of the Above
5. The Meisner Method emphasizes:
	1. Reacting versus thinking
	2. Memorizing lines versus feeling
	3. Classical versus Methodical
	4. None of the Above
6. Actors who play secondary characters and lose themselves in the role are called \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. Actors may only get a \_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_ for rehearsal.
8. Most films are shot \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_ are computer technologies that are changing acting
10. The relationship between an actor and a director should be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[Answer Key](#_CHAPTER_8:_Acting)

**Chapter 8 Major Project**

You are to select one actor and conduct an in-depth biographical review of that person's life. You are to select three (3) films that person has appeared in and watch them. You are to note whether you can tell what school of acting the actor subscribes to, you are to note if they are the star or a supporting actor. You are to attempt to determine similarities and differences in the performances in each film.

Once you have notes on all these aspects, please draft a 3-page paper for review and submit it. The draft will be reviewed and returned with notes and questions. Your final grade will be based on the draft and your response to the notes and questions.

**ANSWER KEY**

## **Answer Key Part I: Introduction to Cinema and Chapter 1: A Brief History of Cinema**

[**Back to Top**](#_Instructor’s_Guide_for)

**Chapter 1:A Quiz**

1. The word **CINEMA** translates to:
	1. Movie Theater
	2. Feature Film
	3. Recording Movement
	4. None of the Above
2. In 1896, these brothers set up their **CINEMATOGRAPHE**:
	1. Jean Claude and Van Diem Movie
	2. Auguste and Louis Lumiere
	3. Thomas and Woodville Edison
	4. None of the Above
3. He is noted as the inventor of series photography, the precursor to motion pictures:
	1. Eadward Muybridge
	2. Edward Munch
	3. Eddie Albert
	4. None of the Above
4. This element was crucial to the development of motion pictures:
	1. Photosynthesis
	2. Digital photography
	3. Celluloid film
	4. None of the Above
5. This is considered the first fully fictional film in cinema history:
	1. George Mieles' "A Trip to the Moon"
	2. Alice Guy-Blache's "The Cabbage Fairy"
	3. George Lucas's "Star Wars"
	4. None of the Above
6. In which year was *A Trip to the Moon produced*? ***1902***
7. The Kuleshov Effect demonstrated that it was the juxtaposition of images that generated ***MEANING***
8. Sergei Eisentein is famous for the use of the cinematographic technique known as ***MONTAGE***
9. Lois Weber was the ***FIRST AMERICAN DIRECTOR TO MAKE A NARRATIVE FEATURE***
10. The 1913 film *Suspense* pioneered the use of these two techniques I***NTERCUTTING AND SPLIT SCREEN EDITING***

**Chapter 1:B**

1. Early film production was centered in these states:
	1. New York and New Jersey
	2. Ohio and Oklahoma
	3. California and Mexico
	4. None of the Above
2. This film was the first to include synchronized dialog:
	1. Macbeth
	2. Birth of a Nation
	3. The Jazz Singer
	4. None of the Above
3. The practice of forcing theaters to purchase a collection of several films was known as:
	1. Book Binding
	2. Blind Booking
	3. Block Booking
	4. None of the Above
4. The practice of assigning central producers allowed one or two people to:
	1. Completely control the filmmaking process
	2. Profits to be made only by the studio
	3. Make any movie they wanted regardless of cost
	4. None of the Above
5. These allowed studios to keep writers, directors, actors under their control for long periods of time:
	1. Vertical integrations
	2. Talent contracts
	3. Profit-sharing agreements
	4. None of the Above
6. Each studio has its own specialization otherwise known as ***HOUSE STYLE***
7. The ***PARAMOUNT DECISION*** forced studios to sell off their theaters.
8. Bonnie and Clyde, The Graduate, and Easy Rider ushered in the era known as ***NEW HOLLYWOOD***
9. This film is considered the first "summer blockbuster" ***JAWS***
10. In the late 20th and early 21st century, many studios were bought and sold in a process known as ***CONSOLIDATION***

## **Answer Key CH. 02: How to Watch a Movie**

[**Back to Top**](#_Instructor’s_Guide_for)

**CHAPTER 2 QUIZ**

1. The term **BETA MOVEMENT** refers to the neurological phenomenon that:
	1. Allows movie projectors to work
	2. Syncs sound and moving images in your mind
	3. Interprets two stimuli shown in quick succession as movement
	4. None of the Above
2. The basic building block of cinema is the:
	1. Camera
	2. Sound
	3. Shots
	4. None of the Above
3. The arranging the answer to question 2 into patterns that make up scenes is called:
	1. Filmmaking
	2. Editing
	3. Eisenstein-Kuleshov Bridge
	4. None of the Above
4. This is a shared set of meaningful images, angles, transitions, and camera moves:
	1. Visual Lexicon
	2. Movie Trailer
	3. Motion Picture
	4. None of the Above
5. Letting the camera hover high Above a character or situation is known as:
	1. A God's Eye
	2. Drone Shooting
	3. High-Angle Shot
	4. None of the Above
6. Explicit meaning ***DIRECTLY*** communicates the meaning of the work.
7. Implicit meaning ***INDIRECTLY*** communicates the meaning of the work.
8. In a film with a non-diegetic musical score, the characters ***DO NOT*** hear the music.
9. ***SOUND DESIGN*** is the combination of musical score, sound effects, and ambient sound.
10. The arrangement of people, objects, and setting within the frame of an image is ***COMPOSITION***

## **Answer Key Chapter 3: Mise-en-Scene**

[**Back to Top**](#_Instructor’s_Guide_for)

**CHAPTER 3 Quiz**

1. Mise-en-Scene translates to:
	1. Filming actors on a stage
	2. Staging a movie in a theater
	3. Putting on stage
	4. None of the Above
2. Setting is defined as:
	1. The year in which the movie takes place
	2. The space actors and objects inhabit for every scene
	3. Putting props in a certain place when filming
	4. None of the Above
3. Character is defined as:
	1. All of the elements that combine to create the inhabitants of the narrative
	2. Human beings that deliver dialog in a movie
	3. Any CGI-created, non-human in a movie
	4. None of the Above
4. Lighting is defined as:
	1. The use of LEDs to make a scene visible
	2. All of the elements that determine visibility in a shot or scene
	3. The bulbs, fixtures, and lamps used when filming indoors
	4. None of the Above
5. Composition is defined as:
	1. The arrangement of people, objects, and setting within the frame of an image
	2. Notes written before, during, and after a film
	3. Another term for cinematography
	4. None of the Above
6. The auteur theory claims that the director is ***SOLELY*** responsible for the creation of a film.
7. The ***SETTING***  must match the mise-en-scene or aesthetic vision for a film.
8. Character design may take into consideration the following elements: ***CLOTHING, HAIR, AND MAKEUP***
9. *Practical Light* is ***LIGHT FROM LAMPS OR OTHER PARTS OF THE SET DESIGN*** while *Set Light* is ***OFF CAMERA LIGHTS***
10. The Rule of Thirds divides a frame ***HORIZONTALLY*** and ***VERTICALLY***

## **Answer Key Chapter 4: Narrative**

[**Back to Top**](#_Instructor’s_Guide_for)

**CHAPTER 4 Quiz**

1. INT is the screenplay abbreviation for:
	1. International
	2. External
	3. Internal
	4. None of the Above
2. EXT is the screenplay abbreviation for:
	1. External
	2. Exterior
	3. Extra
	4. None of the Above
3. Narrative, as it relates to the screenplay, is:
	1. How the story progresses
	2. Your opinion on the events that happen in the film
	3. The voice that tells you what's happening
	4. None of the Above
4. A standard movie has \_\_\_\_\_ acts:
	1. 1
	2. 2
	3. 3
	4. 4
5. The "Point of No Return" usually occurs in:
	1. Act 4
	2. Act 1
	3. Act 2
	4. None of the Above
6. The protagonist is defined as ***THE HERO, THE ONE WE ROOT FOR, VARIED***
7. The antagonist is defined as ***THE VILLIAN, AN OBSTACLE, VARIED***
8. Plot is defined as ***THE PROGRESSION OF THE STORY***
9. Theme is defined as ***WHAT THE FILM IS REALLY ABOUT***
10. Name 3 film genres ***VARIED***

## **Answer Key Chapter 5: Cinematography**

[**Back to Top**](#_Instructor’s_Guide_for)

**CHAPTER 5 A Quiz**

1. The person responsible for capturing the images that make up a film is the:
	1. Director
	2. Producer
	3. Photographer
	4. None of the Above
2. The person that works the camera on set is called the:
	1. Camera crew
	2. Camera Operator
	3. Director of Photography
	4. None of the Above
3. A grip is a:
	1. Member of the electrical team
	2. The way you focus a camera
	3. The team member responsible for moving everything that isn't a light
	4. None of the Above
4. An electrician is known as a:
	1. Grafter
	2. Gripper
	3. Gaffer
	4. None of the Above
5. The electrician's assistant is known as:
	1. Best Boy
	2. Best Buy
	3. Best Bet
	4. None of the Above
6. When a shot is repeated it is called a ***TAKE***
7. The size of a film gauge may be between ***8mm and 70mm***
8. FPS stands for ***FRAMES PER SECOND***
9. Natural light is ***FROM THE SUN OR THE MOON***, whereas artificial light is ***FROM ANYTHING ARTIFICIAL***
10. What are the three properties of light? ***INTENSITY, QUALITY, DIRECTION***

**CHAPTER 5 B Quiz**

1. The overall distance between the sensor and the point at which light passes through the lens is called the:
	1. Focal Point
	2. FPS
	3. Fractal Part
	4. None of the Above
2. Lenses can be divided in which two types:
	1. Wide-Angle and Telephoto
	2. Portrait and Selfie
	3. Prime and Zoom
	4. None of the Above
3. Composition is:
	1. An essay the DP writes explaining his techniques
	2. The arrangement of people, objects, and setting in a frame
	3. How light interacts with a subject
	4. None of the Above
4. How the rectangle of the camera varies is called the:
	1. Event horizon
	2. Actual vision
	3. Aspect ratio
	4. None of the Above
5. How a subject moves within a frame is known as:
	1. Movement
	2. Backing
	3. Blocking
	4. None of the Above
6. When a camera moves up or down it's is called the ***TILT***
7. When a camera moves side to side it's is called the ***PAN***
8. A camera can dolly ***IN or OUT***
9. A tracking shot is ***ONE THAT FOLLOWS TRACKS A SUBJECT IN MOTION***
10. Steadicam shots allow the camera to **MOVE FREELY WITHOUT BEING SHAKY**

## **Answer Key Chapter 6: Editing**

[**Back to Top**](#_Instructor’s_Guide_for)

**CHAPTER 6 A Quiz**

1. Meaning derived from the juxtaposition of two shots is called the:
	1. Kuleshov Effect
	2. Effective Montaging
	3. Michael Bay Effect
	4. None of the Above
2. The Battleship Potemkin was created by
	1. Albert Einstein
	2. Sergio Leoni
	3. Sergei Eisnestein
	4. None of the Above
3. This editing technique edits out time or events that are not vital to the story:
	1. Echogram
	2. Ellipsis
	3. Eisensteining
	4. None of the Above
4. These are two editing techniques that can manipulate time:
	1. Fast Forward and Rewind
	2. Forward Editing and Back Editing
	3. Flashback and Flashforward
	4. None of the Above
5. Editing provides a film with:
	1. Bass
	2. Harmony
	3. Rhythm
	4. None of the Above
6. How long it takes for the eye to register visual information is called the ***CONTENT CURVE***
7. Editing that provides a linear and logical progression is ***CONTINUITY EDITING***
8. Montage is the French word for ***ASSEMBLY***
9. Editing balances the ***NEEDS OF THE STORY*** with the needs of the ***INTENT OF THE DIRECTOR***
10. Editing allows the audience to move through ***TIME and SPACE*** with ease

**CHAPTER 6 B Quiz**

1. Cutting-on-Action is to:
	1. End a shot by turning off the lights
	2. End a shot in the middle of the action and start the next in the middle of the same action
	3. End a shot at the beginning of the shot and then reverse the action to the middle
	4. None of the Above
2. Match cuts can be:
	1. Eyeline
	2. Graphics
	3. Subject
	4. All of the Above
	5. None of the Above
3. Fade in, Fade out, Dissolve, Wipe, and Iris are examples of:
	1. Transitions
	2. Filters
	3. Tracking shots
	4. None of the Above
4. Screen direction helps the audience:
	1. Remain focused on the story
	2. Orient themselves in their seats
	3. Know who the characters are
	4. None of the Above
5. Master shot and coverage are other ways to:
	1. Maintain suspense
	2. Maintain constant screen direction
	3. Maintain a budget
	4. None of the Above
6. The 180 degree rule defines the ***AXIS OF ACTION***
7. Cross-cutting or cutting back and forth between two or more narratives is also known as ***PARALLEL EDITING***
8. A jump cut is an example of ***DISCONTINUITY EDITING***
9. If a camera were to violate the 180 degree rule, it would be considered to have ***JUMPED THE LINE***
10. Discontinuity editing can be used to purposely ***REMIND THE AUDIENCE THEY ARE WATCHING A FILM.***

## **Answer Key Chapter 7: Sound**

[**Back to Top**](#_Instructor’s_Guide_for)

**CHAPTER 7 A Quiz**

1. The detailed plan for the soundscape of film is called:
	1. Sound Direction
	2. Sounding Board
	3. Sound design
	4. None of the Above
2. Most cinema now uses a:
	1. Single system recording
	2. Dual system recording
	3. Triple system recording
	4. None of the Above
3. The slate is used to mark:
	1. The end of a sound recording
	2. The beginning of an edit
	3. The start for sound synchronization
	4. None of the Above
4. Every space has its own unique ambient sound known as the:
	1. Room Tone or Sound Floor
	2. Sound Stage or Noise Tone
	3. Boom or Shotgun
	4. None of the Above
5. Foley Artists:
	1. Paint the sets to match the sounds
	2. Use sound to create images
	3. Fill in the missing sounds in a scene
	4. None of the Above
6. A ***SOUND BRIDGE*** can be used to help transition from one shot to another
7. Bring up the audio of the previous shot into the first seconds of the next is called a ***J-CUT***
8. Continuing the audio from one shot into the next is called a ***L-CUT***
9. Sound mixing **BALANCES ALL SOUND ELEMENTS FROM SCENE TO SCENE**
10. Asynchronous sounds ***SEEM RELATED TO WHAT WE’RE SEEING ON SCREEN BUT ARE OTHERWISE OUT OF SYNC***

**CHAPTER 7 B Quiz**

1. If the characters hear the same music we do as an audience that is:
	1. Diegetic Music
	2. Non-Diegetic Music
	3. Ambient Music
	4. None of the Above
2. A score is written by a:
	1. Director of Music
	2. The screenwriter
	3. A Composer
	4. None of the Above
3. A sound track consists of:
	1. All the noises in a scene
	2. The popular songs used in a film
	3. The foley artist's mix
	4. None of the Above
4. A recurring theme used in a score is called a:
	1. Motif
	2. Motive
	3. Light Motive
	4. None of the Above
5. When a character has their own score or music it is known as a:
	1. Motif
	2. Leitmotif
	3. Mise-en-Scene
	4. None of the Above
6. A ***MUSIC SUPERVISOR*** is responsible for acquiring the rights to preexisting music for use in a film.
7. A score is the ***ORIGINAL COMPOSITION WRITTEN AND RECORDED FOR A SPECIFIC MOTION PICTURE***
8. A score is always ***NON-DIEGETIC***
9. A score is timed to the **RHYTHM OF THE FINISHED FILM**
10. Music in film is said to be ***CO-EXPRESSIVE***

## **Answer Key Chapter 8: Acting**

[**Back to Top**](#_Instructor’s_Guide_for)

**CHAPTER 8 QUIZ**

1. A performance that attempts to recreate real emotions is a
	1. Nativistic
	2. Naturalistic
	3. Fauxistic
	4. None of the Above
2. The Classic School of Acting emphasizes:
	1. Feelings and emotions
	2. Text and Precision
	3. Pantomime and Effects
	4. None of the Above
3. The Method is also known as:
	1. The Eisenstein Method
	2. The Kolsalevski Method
	3. The Stanislavski Method
	4. None of the Above
4. The Method School of Acting emphasizes:
	1. Feelings and emotions
	2. Text and Precision
	3. Pantomime and Effects
	4. None of the Above
5. The Meisner Method emphasizes:
	1. Reacting versus thinking
	2. Memorizing lines versus feeling
	3. Classical versus Methodical
	4. None of the Above
6. Actors who play secondary characters and lose themselves in the role are called ***CHARACTER ACTORS***
7. Actors may only get a ***DAY*** or ***TWO*** for rehearsal.
8. Most films are shot ***OUT OF SEQUENCE***
9. ***MOTION CAPTURE and CGI*** are computer technologies that are changing acting
10. The relationship between an actor and a director should be ***COLLABORATIVE***