***Film Art: An Introduction, 12e* (Bordwell)**

**Chapter 1 Film as Art: Creativity, Technology, and Business**

1) Which of the following is NOT one of the modes of production?

A) small-scale

B) conglomerate

C) independent

D) large-scale studio

2) A "work print" is

A) the final copy exhibited in theaters.

B) the unedited footage printed from the camera negative (mostly unused for editing now).

C) the unedited digital copies of dailies transferred to a hard drive for historical archives.

D) the takes viewed by the director after each day of shooting.

3) "Critical flicker fusion" is

A) the final stage in the manufacture of raw film stock.

B) the flashing of film frames on a screen quickly enough to create an illusion of movement.

C) the ideal length of time each frame should be exposed during filming.

D) the moment when the exposed image appears on the film during the developing process.

4) The process of previsualization (also called "previs")

A) uses computers to rework storyboards into three-dimensional animation.

B) creates comic-strip-like sketches on poster board of the shots in each scene.

C) is completed by the screenwriter as part of a "treatment" when pitching a film.

D) is the creation of trailers and movie image stills for the advertising campaign.

5) "Gauge" refers to what quality of the film strip?

A) its durability

B) its thickness

C) its total running time

D) its width

6) A preliminary synopsis of a film's action is called a

A) blueprint.

B) brief.

C) treatment.

D) try-out.

7) Which of these is NOT a standard width for film strips?

A) 16mm

B) 24mm

C) 35mm

D) 70mm

8) A "master shot" is

A) a shot considered good enough for inclusion in a film.

B) a preliminary test of whether the camera is working.

C) a single take of all the action of a scene.

D) a close view of the film's star.

9) During shooting, separate shots are made "out of continuity," which means that they are created

A) in the exact order in which they will appear in the film.

B) in a random order.

C) in the order that is most convenient for production.

D) in reverse order.

10) Ancillary markets are

A) small, low-profit areas where exhibitors have low priority for first-run films.

B) foreign markets.

C) art-film theaters.

D) film markets other than theatrical exhibition.

11) The "aspect ratio" of a film refers to

A) the profits of a film in proportion to its costs.

B) the percentage of shots that are made on location.

C) the relationship of the width to the height of its images.

D) the proportion of the total amount of footage shot to the amount used in the final cut.

12) The "rental" is

A) the share of the theatrical film gross that goes to the theater that exhibited it.

B) the share of the theatrical film gross that goes to the distributor.

C) a fee charged by the film producer and studio for licensing to DVD production and video rental outlets.

D) the total gross of the film achieved after the theatrical run and after Netflix has purchased the rights.

13) To maximize income from consumers, distributors time their tentpole theatrical releases according to

A) popularity of current cable programming.

B) the availability of the director to make public appearances.

C) the interests of specific regional markets.

D) the release schedule of competing films--so as to avoid head-to-head conflict.

14) A "clapperboard" (also called a "slate") is

A) a tool for creating sound effects in postproduction.

B) a sign held in front of the lens to record information about a particular take.

C) a large chart listing the personnel due to work on a film on any given day.

D) a device used to signal extras in large crowd scenes.

15) Amos Poe and Maya Deren are

A) heads of the two biggest American distribution firms.

B) pioneers of digital animation.

C) experimental filmmakers who have used small-scale production.

D) prominent Hollywood directors who switched to independent filmmaking.

16) "Style" refers to

A) a film's use of various cinematic techniques.

B) the overall sound identity of a film.

C) costuming in a film.

D) the type of language used in a film.

17) An "optical sound track"

A) encodes information on magnetic tape.

B) is not part of the film strip.

C) is a collection of visual images related to the music of a film.

D) encodes information in the form of patches of light and dark.

18) Which of the following is NOT an example of a "tentpole" film?

A) *The* *Dark* *Knight*

B) *Hidden Figures*

C) *Star Wars: The Last Jedi*

D) *The Hunger Games*

19) When small-scale production becomes "collective" production,

A) several film workers participate equally and may rotate roles.

B) several different films are created simultaneously.

C) a single person takes charge of an entire group of film workers.

D) a clear hierarchy of responsibility is necessary for the operation to be completed.

20) A film that assembles existing images or archival footage, such as newsreel footage or television footage, is called

A) a documentary.

B) an animated film.

C) a fiction film.

D) a compilation film.

21) The six major Hollywood distributors account for what portion of theater ticket sales in the United States?

A) 25 percent

B) 45 percent

C) 75 percent

D) 95 percent

22) What is the term for the total box office receipts generated by a film?

A) net

B) income

C) gross

D) revenue

23) How did *The* *Blair* *Witch* *Project* affect film distribution?

A) It led distributors to use websites to help market their films.

B) It compelled distributors to spend more money marketing their films.

C) It decreased distributors' interest in independent films.

D) It discouraged distributors from using social-networking Internet sites.

24) Manufacturing companies that buy the rights to use a film's characters, title, or images on their products are engaging in

A) brand partnering.

B) consumer targeting.

C) merchandising.

D) cross-promoting.

25) Which of the following is an example of a "nontheatrical exhibition"?

A) a film festival

B) an Internet download to a personal computer

C) a screening at a commercial movie house

D) a screening at a museum

26) After commercial movie houses, the most important theatrical venue is

A) film clubs at universities.

B) government archives.

C) cultural museums.

D) film festivals.

27) When did supplements become part of the filmmaking process?

A) when filmmaking began

B) during the golden age of Hollywood

C) after the beginning of the DVD age

D) in the 1970s

28) Filmmaking is a long process that from beginning to end requires

A) constant decision making.

B) perfectly secure funding.

C) elaborate international marketing.

D) comprehensive distribution.

29) Exhibition factors, such as image size, may affect a filmmaker's

A) production schedule.

B) marketing plans.

C) ability to secure funding.

D) stylistic choices.

30) A strip of film consists of base and emulsion.

31) It is not yet possible to use digital sound tracks for films.

32) Computer-generated imagery has done away with the need for making miniatures and models for special effects.

33) A storyboard is a series of drawings of the shots planned for a film.

34) To save money, most directors try to shoot only one take of each shot.

35) A film's direct sound is recorded optically during filming and then later transferred onto magnetic tape.

36) A typical independent film has about the same budget as a studio production.

37) Small-scale production is common in documentary filmmaking.

38) The French term *auteur* originally referred to Hollywood directors who had a distinctive approach to filmmaking while still working within the Hollywood studio system.

39) Western Europe by far has the most lucrative theatrical market.

40) Michael Mann and his cinematographers decided to shoot much of the film *Collateral* on high-definition digital cameras in part because of their high sensitivity to light.

41) A studio pursuing a platforming strategy will open a film at the same time in many cities and towns.

42) By selling movies as online downloads or by allowing viewers to rent them as streaming video, production companies reduced the cost of making DVD discs.

43) A film's musical track is typically composed during the preproduction phase.

44) In block booking, an exhibitor is forced to rent a package of films in order to get a few desirable ones.

45) The "gaffer" is the head electrician working with lighting.

46) Modern publicity methods mean that "word of mouth" such as via social media seldom affects a film's success.

47) A film's composer writes the entire score and always orchestrates it personally.

48) Centralized studio production has declined as giant film companies have largely become distribution companies.

49) Most films earn profits in theatrical release.

50) Explain why the director is the person most commonly viewed as the "author" of a film.

51) Discuss how the choices made by a director, such as in Mann's *Collateral*, help to shape the style of a film.

52) In what ways are digital motion-picture cameras similar to traditional 35mm cameras? With respect to the differences, what are the advantages that some filmmakers see in using digital motion-picture cameras?

53) In what ways has the development of online movie downloads and online film rental companies such as Netflix revolutionized distribution?

54) What is DIY filmmaking, and how has the introduction of consumer and prosumer digital cameras and affordable computing affected the making of these types of films?