

University of Central Florida (UCF) FIL1000 Cinema Survey Final Practice Exam (Sample)

Study Guide



Everything you need from our exam experts!

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Questions

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1. Which movement is known for its emphasis on realism and social issues in the early 20th century?
 - A. French New Wave
 - B. Italian Neorealism
 - C. German Expressionism
 - D. Hollywood Golden Age
2. In The Wizard of Oz, what term best describes the Wicked Witch of the West's role in the story?
 - A. protagonist
 - B. supporting character
 - C. antagonist
 - D. mentor
3. What does the term 'mise en scène' refer to in film?
 - A. The shooting script for the film
 - B. The arrangement of everything that appears in the frame, including sets, actors, and props
 - C. The sound design of the film
 - D. The marketing materials used for promotion
4. How does Michael Caine suggest an actor should relate to the camera for a more intimate performance?
 - A. By ignoring the camera completely
 - B. By treating the camera like a best friend
 - C. By performing to the crew
 - D. By discussing the scene with the director
5. What does the term 'genre' refer to in cinema?
 - A. A category of films based on box office success
 - B. A style of film that emphasizes visual effects
 - C. A category that defines films based on thematic and stylistic similarities
 - D. A classification of films based on their language

6. Which term describes sounds that are part of the story world of the film?
- A. Diegetic sound
 - B. Non-diegetic sound
 - C. Ambient sound
 - D. Foley sound
7. What is a 'subplot' within a film?
- A. A storyline that resolves the main conflict
 - B. A secondary storyline that runs parallel to the main plot
 - C. A feature-length film
 - D. A character's development arc
8. In *The Shining*, who does Danny communicate with telepathically?
- A. His mother
 - B. Jack Torrance
 - C. Eric
 - D. The Overlook's chef (Dick Halloran)
9. What is the primary objective of a close up shot in film?
- A. To provide an overview of the setting
 - B. To show a character's emotions closely
 - C. To capture a dramatic action scene
 - D. To display the film title
10. What kind of animation is featured in the short film "Get A Horse!"?
- A. A hybrid of Computer and Hand Drawn
 - B. Stop-motion Animation
 - C. 3D Animation
 - D. Traditional Hand Drawn Animation

Answers

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1. B
2. C
3. B
4. B
5. C
6. A
7. B
8. D
9. B
10. A

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Explanations

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1. Which movement is known for its emphasis on realism and social issues in the early 20th century?

- A. French New Wave
- B. Italian Neorealism
- C. German Expressionism
- D. Hollywood Golden Age

Italian Neorealism is recognized for its profound focus on realism and social issues, emerging in the post-World War II era. This movement sought to depict the struggles of everyday life, especially the challenges faced by the poor and working-class individuals. Filmmakers aimed to capture the authenticity of human experiences, often using non-professional actors, real locations, and minimal sets to enhance the sense of realism. The context of Italian Neorealism highlights its departure from the stylized and glamorous representations found in earlier cinematic movements. Instead, it presented a more honest and sometimes stark portrayal of societal issues, reflecting the tumultuous conditions of Italy during and after the war. This commitment to realism and social comment helped to reshape the landscape of film by influencing future filmmakers around the globe and bringing attention to important social themes. In contrast, the other movements mentioned did not focus primarily on this blend of realism and social commentary in the same way. The French New Wave was more concerned with innovative narrative and stylistic techniques, German Expressionism emphasized psychological themes and visual distortion, while the Hollywood Golden Age often leaned towards escapism and entertainment rather than addressing pressing social issues. Overall, Italian Neorealism remains a pivotal movement for its direct engagement with the realities

2. In The Wizard of Oz, what term best describes the Wicked Witch of the West's role in the story?

- A. protagonist
- B. supporting character
- C. antagonist
- D. mentor

The Wicked Witch of the West serves as the antagonist in "The Wizard of Oz." An antagonist is a character who opposes the protagonist, creating conflict and driving the narrative forward. In this story, Dorothy is the central character striving to find her way home, while the Wicked Witch represents a formidable obstacle to her goals, actively seeking to thwart her efforts. Throughout the film, the Wicked Witch embodies the themes of evil and opposition that Dorothy must confront. Her actions, such as trying to capture Dorothy and prevent her from achieving her objectives, clearly position her as the primary source of conflict, which is a defining characteristic of an antagonist. This role heightens the stakes of Dorothy's journey and ultimately contributes to her character development as she learns courage and resilience. In contrast, other roles like protagonist, supporting character, or mentor do not accurately define the Witch's position in the story. The protagonist would be the hero or main character, which is Dorothy, while supporting characters are those who assist the protagonist without being the central focus of the story. A mentor would guide and support the protagonist, which is not the case with the Wicked Witch. Thus, describing her as an antagonist accurately encapsulates her function within the narrative.

3. What does the term 'mise en scène' refer to in film?

- A. The shooting script for the film
- B. The arrangement of everything that appears in the frame, including sets, actors, and props
- C. The sound design of the film
- D. The marketing materials used for promotion

The term 'mise en scène' in film refers specifically to the arrangement of everything that appears in the frame, which encompasses elements such as sets, actors, props, costumes, and lighting. This concept is fundamental in cinema as it defines how the visual elements are composed within a scene, influencing the audience's perception and emotional response. By carefully orchestrating these components, filmmakers create a specific atmosphere or mood that enhances storytelling. For instance, the placement of characters in relation to their surroundings can convey relationships, tensions, or themes central to the narrative. This meticulous attention to visual design is what makes the mise en scène crucial for conveying the film's artistic vision and emotional depth. Understanding mise en scène allows viewers and critics to analyze how the visual storytelling supports the overall narrative, making it a vital aspect of film study.

4. How does Michael Caine suggest an actor should relate to the camera for a more intimate performance?

- A. By ignoring the camera completely
- B. By treating the camera like a best friend
- C. By performing to the crew
- D. By discussing the scene with the director

Michael Caine advocates for actors to relate to the camera as if it were a best friend in order to create a more intimate and authentic performance. This approach encourages actors to engage with the camera in a personal and relatable way, fostering a connection that can translate to a more genuine portrayal of emotions on screen. By envisioning the camera as a trusted confidant, actors can allow their vulnerability and authenticity to shine through, capturing subtleties that resonate deeply with the audience. This strategy helps to break down the barriers that can arise from performing for an unobtrusive lens, ultimately leading to a more powerful and intimate cinematic experience.

5. What does the term 'genre' refer to in cinema?

- A. A category of films based on box office success
- B. A style of film that emphasizes visual effects
- C. A category that defines films based on thematic and stylistic similarities
- D. A classification of films based on their language

The term 'genre' in cinema refers to a category that defines films based on thematic and stylistic similarities. This broad classification allows viewers to understand the core elements that typify a particular style or theme within films. For example, genres like horror, comedy, drama, or sci-fi encompass specific conventions, narrative structures, and character archetypes that audiences can expect. By grouping films into genres, filmmakers can communicate their intentions and attract audiences who are interested in specific types of storytelling or emotional experiences. The focus on thematic and stylistic similarities is crucial because it highlights how films can share common traits in terms of narrative focus, visual presentation, and even sound design, while still allowing for a variety of interpretations and creative expressions within those constraints. This concept helps both viewers and creators navigate the vast landscape of cinema, fostering a deeper appreciation for the diverse ways stories can be told through film.

6. Which term describes sounds that are part of the story world of the film?

- A. Diegetic sound
- B. Non-diegetic sound
- C. Ambient sound
- D. Foley sound

Diegetic sound refers to audio elements that are part of the film's story world, meaning that the characters within the film can hear these sounds. This includes dialogue spoken by characters, sounds made by objects within the scene, and any other noises that occur naturally as part of the on-screen environment. Diegetic sound serves to create a sense of realism and immersion for the audience, grounding the narrative in a tangible world. In contrast, non-diegetic sound encompasses audio that is not part of the story world, such as background music or narration that only the audience hears. Ambient sound refers to background sounds that create the setting of a scene but may not be directly linked to the characters or objects. Foley sound is a specific type of diegetic sound created by sound artists to enhance the audio experience, often including footsteps or rustling clothes, but it still remains a subset of diegetic sound. Therefore, the term that best describes sounds that characters can hear and interact with in the film is diegetic sound.

7. What is a 'subplot' within a film?

- A. A storyline that resolves the main conflict
- B. A secondary storyline that runs parallel to the main plot
- C. A feature-length film
- D. A character's development arc

A subplot is defined as a secondary storyline that runs parallel to the main plot. This component enriches the narrative by adding depth and complexity to the overall story. Subplots often involve different characters or situations that may complement, contrast with, or provide additional context to the main storyline. They can help develop themes, reveal more about the main characters, or build tension in a different context within the film. By incorporating subplots, filmmakers can explore multiple angles of the story, allowing for a more engaging viewing experience. This technique can also keep the audience invested as they follow the intertwining narratives, ultimately enhancing the emotional and intellectual depth of the film.

8. In *The Shining*, who does Danny communicate with telepathically?

- A. His mother
- B. Jack Torrance
- C. Eric
- D. The Overlook's chef (Dick Halloran)

In "The Shining," Danny communicates telepathically with Dick Halloran, the Overlook Hotel's chef. This form of communication is referred to as "shining," a psychic ability that both Danny and Halloran share. The connection between Danny and Halloran is significant because it allows Halloran to understand Danny's distress and the supernatural happenings at the hotel. Halloran's role is crucial, as he attempts to guide and protect Danny from the dark forces within the Overlook. This telepathic bond highlights the theme of isolation and the shared burden of their psychic abilities. The other characters do not share this specific telepathic link with Danny, making Halloran's connection unique and central to the story's unfolding drama.

9. What is the primary objective of a close up shot in film?

- A. To provide an overview of the setting
- B. To show a character's emotions closely
- C. To capture a dramatic action scene
- D. To display the film title

The primary objective of a close-up shot in film is to show a character's emotions closely. This technique involves framing an actor's face to highlight subtle expressions, allowing the audience to connect deeply with the character's feelings and thoughts. Close-ups can convey a wide range of emotions, such as joy, sadness, anger, or fear, often leading to a more intimate and impactful viewing experience. By focusing tightly on the character, filmmakers can draw the audience's attention to nuances that might go unnoticed in wider shots, enhancing emotional engagement with the story. Other choices focus on broader concepts; for instance, providing an overview of the setting would more appropriately be achieved with wide or establishing shots, capturing dramatic action scenes typically utilizes mid or long shots to include movement and context, and displaying the film title is not associated with any specific shot type but rather is part of the film's overall presentation elements. Each of these serves different narrative functions than what a close-up is designed to achieve.

10. What kind of animation is featured in the short film "Get A Horse!"?

A. A hybrid of Computer and Hand Drawn

B. Stop-motion Animation

C. 3D Animation

D. Traditional Hand Drawn Animation

"Get A Horse!" is renowned for its innovative blend of animation techniques. The film employs a hybrid of computer-generated imagery (CGI) and traditional hand-drawn animation. This unique combination allows the characters, initially presented through classic 2D animation reminiscent of early Mickey Mouse shorts, to interact seamlessly with modern, three-dimensional backgrounds and environments. As the narrative progresses, the film creatively breaks the fourth wall, utilizing the capabilities of computer animation to enhance the viewer's experience, making characters appear to leap off the screen. This melding of styles showcases not just a nostalgic homage to traditional animation but also employs contemporary technology to create a visually dynamic effect. The result is a vibrant and engaging piece that celebrates the legacy of animation while pushing the boundaries of what is possible in the medium. The other techniques mentioned, like stop-motion and pure 3D animation, do not accurately represent the essence of "Get A Horse!" as it distinctly features hand-drawn characters in a modern animated context.