Filmmaking in Action 1st edition Leipzig Test Bank

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Choose ONE answer per question.

1. The word *entertainment* comes from the same word as _____, which means that bringing people together is a core value in what you are attempting.
   A) pander
   B) condescend
   C) patronize
   D) intertwine

2. Which is NOT one of the elements that your original idea for a small class project should contain?
   A) strong characters
   B) dangerous stunts that will thrill viewers
   C) compelling visual elements
   D) a story that can be told in a relatively few number of minutes

3. To write effectively about anything, you need to understand the human emotions and _____ of the characters.
   A) motivations
   B) cultural background
   C) physical attributes
   D) costumes

4. Which of the following approaches to writing a movie story is potentially illegal?
   A) dramatizing a historical event that's never been shown on film before
   B) adapting a novel without obtaining permission from the author or publisher
   C) creating a story based on something that happened to you, the writer
   D) inventing a new version of a mythical story, such as that of King Arthur

5. A(n) _____ is a diagram that begins with a notion at the center, and then marks everything that comes off of it, like the spokes of a wheel.
   A) brain atlas
   B) idea circle
   C) inspiration chart
   D) mind map

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6. Assuming that you are the writer of a screenplay, which of the following is NOT an example of source material?
   A) a newspaper article
   B) your own original idea
   C) a TV show, such as *The A-Team* or *Star Trek*
   D) a graphic novel

7. Novels and games are more _____, which means the reader or player can get inside the conscious experience of the main character.
   A) subjective
   B) objective
   C) linear
   D) nonlinear

8. The legal term _____ refers to creative works that can be owned in the same way you can own a camera or a mobile phone.
   A) creative process
   B) original idea
   C) adapted screenplay
   D) intellectual property

9. Written permission for one person to use another person's story is called a _____.
   A) surrender of ownership
   B) grant of rights
   C) transfer of property
   D) forfeiture of authorship

10. The legal term _____ refers to a clear link between the source material and works derived from the source material.
    A) authorship string
    B) authorship train
    C) chain of title
    D) chain of ownership

11. Which of the following is NOT an example of a theme?
    A) Boy meets girl.
    B) Love conquers all.
    C) Friendship matters more than money.
    D) With great power comes great responsibility.

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12. What are the four key aspects of a successful log line and film story?
    A) costumes, effects, location, visual style
    B) supporting characters, ending, chase scenes, running jokes
    C) main characters, opening context, inciting incident, what's going to happen
    D) leading actor, director, marketing hook, similarity to previous hit films

13. What is the best definition of the term *structure* as it pertains to film storytelling?
    A) the order in which story events are told
    B) the number of exciting events in the story
    C) the way shots are used to build scenes
    D) the way editing, music, and special effects are used to realize the potential of raw footage

14. Which of the following lists correctly represents a major event in the first, second, and third act of a properly structured screenplay?
    A) turning point 2, falling action, resolution
    B) turning point 1, midpoint, turning point 2
    C) inciting incident, midpoint, climax
    D) setup, resolution, end scene

15. What is the purpose of development, as the term relates to screenwriting?
    A) replacing the writer's original intentions with those of the director
    B) refining the script so that it represents as precisely as possible the plan for shooting
    C) allowing the producer to change the script so that it reflects marketplace trends at the moment when the screenplay will be sent out for sale
    D) reducing the writer's input so that he or she has less power on the creative team

16. What is NOT one of the three great reasons to develop your script through several revisions and to take development seriously?
    A) It is cheaper to revise a page than it is to reshoot a scene.
    B) A bad script never makes a good movie.
    C) Endlessly changing your script is a comforting form of procrastination.
    D) Development involves business matters and intellectual property rights.

17. Which definition fits the term *option*, as the term is used in relation to contracts for screenwriting?
    A) an agreement to hear a pitch
    B) an agreement to create an open assignment
    C) an agreement to purchase something in the future
    D) an agreement to enter into turn-around

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18. Which professional organization defines the levels of screenplay-development work known as steps?
    A) Academy of Motion Picture Arts and Sciences (AMPAS)
    B) Writers Guild of America (WGA)
    C) Motion Picture Association of America (MPAA)
    D) International Alliance of Theatrical Stage Employees (IATSE)

19. A(n) _____ is a meeting in which the writer tells the film's story.
    A) log line
    B) pitch
    C) open assignment
    D) turn-around

20. In Hollywood, more than _____ percent of development projects are eventually abandoned.
    A) 80
    B) 85
    C) 90
    D) 95

21. Identify and briefly explain at least two legal concepts related to the adaptation of source material into screenplays.

22. Briefly explain the three-act structure of movie storytelling, employing at least one key term per act to support your explanation.

23. Identify and describe at least three ways to avoid making a bad student film.

24. Identify and describe at least three of the action steps one can use to get started writing a script, and briefly explain one benefit of each step.

25. Identify at least three elements that should appear in a screenwriter's contract, and briefly explain the purpose of each element.

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Answer Key

1. D
2. B
3. A
4. B
5. D
6. B
7. A
8. D
9. B
10. C
11. A
12. C
13. A
14. C
15. B
16. C
17. C
18. B
19. B
20. A
21. **Note: Correctly identifying two concepts should sufficiently demonstrate comprehension, as these concepts are difficult to master.**
    Sample Answer: Legal concepts related to the adaptation of source material include intellectual property, grant of rights, chain of title, and fair use. Intellectual property is a legal term that means creative works can be owned in the same way you can own a camera or a mobile phone. A grant of rights, which should be written down and signed by both parties, allows one party to use intellectual property owned by another party. A chain of title is a clear link between the source material and works that derive from the source material. Fair use means that you can use certain parts of copyrighted works in certain ways, such as critique and parody, although what constitutes fair use is not always clear or easily defined.
22. *Sample Answer: Act 1, known as the setup (or beginning), introduces the protagonist and the challenge he or she is presented with (inciting incident), often personified in another character. A turning point signals the transition to act 2—known as the complications (or middle)—in which the hero engages in one or more actions to confront the other character, or antagonist, and achieve the previously stated goal. This act contains rising action that leads to the midpoint, or big twist, and concludes with turning point 2—a major setback for the protagonist (also known as the "All Is Lost" moment). In act 3, known as the resolution (or end), the protagonist faces the greatest challenge in terms of vanquishing the antagonist and achieving the original goal. This often involves a shift in the main character's desires or values, known as the character arc. This act contains falling action that leads to the story's climax, resolution, and end scene.*
23. **Note: Correctly identifying three elements should sufficiently demonstrate**

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comprehension.
Sample Answer: Ways to avoid making a bad student film: (1) don't tell a conventional love story, especially if it's about your recent breakup; (2) don't try to string together disconnected incidents or to tell a "slice of life" story, because those aren't stories; (3) don't strive for natural-sounding dialogue; (4) start each scene as late as possible, and get out of it as soon as possible; (5) lose the music montages and dream sequences; and (6) don't choose a story about making a movie, trying to make a movie, or otherwise trying to express yourself as an artist.

24. **Note: Correctly identifying three elements should sufficiently demonstrate comprehension.**
Sample Answer: There are five action steps for writing a script: (1) picking a title, which helps make the movie feel more concrete; (2) deciding on a theme and writing it down, which provides a touchstone, because every scene should relate to the theme; (3) writing the log line, which helps make the story clear and workable; (4) writing the outline, which provides a graphic illustration of the story; and (5) examining the outline to see if the structure works, which allows the writer to reorder scenes as needed.

25. **Note: Correctly identifying three elements should sufficiently demonstrate comprehension.**
Sample Answer: Each screenwriter's contract should cover the following: (1) if you are writing with someone else, (2) an option, (3) the purchase price, (4) what happens if the movie isn't made, (5) writing steps, (6) credit, (7) rights, and (8) sequels and remakes. In order, the significance of each step is as follows: (1) whether the writer is solo or part of a team pertains to ownership; (2) an agreement to purchase something in the future sets a time limit on the contract, in lieu of an outright purchase; (3) the purchase price also relates to future profit participation; (4) determining what happens if production does not commence identifies whether ownership of the material returns to the writer; (5) identifying writing steps ensures that all parties know what forms of work are expected, and at what times; (6) credit arrangements specify how the writer's name will appear on-screen, as well as whether the movie resulting from the contract will be eligible for Writers Guild arbitration; (7) specifying rights includes either a declaration that the material is original or proof that the writer had permission to use source material; and (8) considerations for sequels and remakes identify the writer's creative or financial involvement in derivative works.

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