Looking at Movies 6th edition Monahan Test Bank

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Chapter 1: Looking at Movies

MULTIPLE CHOICE

1. In what ways that extend far beyond the multiplex have movies permeated our lives?
   a. We watch movies on cable and satellite channels, online, and on our iPads and cell phones; we buy them at video stores and through the mail; and so on.
   b. Half of Americans' entertainment budgets go toward purchasing movies.
   c. Movies have proven their enduring cultural legacy by being the only sector of the entertainment industry to remain unharmed by the digital revolution.
   d. According to research data, movies influence Americans' opinions about culture and politics more than any other form of entertainment.
   e. Movies are the United States' number one export.

   ANS: A DIF: Difficult REF: Page 2 TOP: Looking at Movies
   MSC: Remembering

2. For how long were motion pictures popular before they were considered worthy of serious study?
   a. a year or two
   b. 10 years
   c. 20 years
   d. 50 years
   e. The serious study of motion pictures made them popular: they weren't so before.

   ANS: D DIF: Easy REF: Page 2 TOP: Looking at Movies
   MSC: Remembering

3. Why are movies worthy of serious study, as opposed to being merely an outlet for escape or entertainment?
   a. Seriously studying movies allows people to better make movies on their own.
   b. Seriously studying movies allows people to break the habit of constantly watching them.
   c. Seriously studying movies allows people to understand how movies shape the way we view the world.
   d. Seriously studying movies allows people to access the plot synopses of movies they now no longer have to pay to watch.
   e. Seriously studying movies allows people to also understand literature, art, and other cultural areas.

   ANS: C DIF: Moderate REF: Page 2 TOP: Looking at Movies
   MSC: Understanding

4. Because most movies seek to engage viewers' emotions and transport them inside the world that is presented on-screen, the visual vocabulary of film is designed to
   a. play on the same instincts that we use to navigate and interpret the visual and aural information of our "real life."
   b. work against those same instincts that we use to navigate and interpret the visual and aural information of our "real life."
   c. refer to something else, far outside our usual understanding of "real life."
   d. alienate or distance viewers from what they are watching.
   e. cause disorientation and confusion in viewers.

   ANS: A DIF: Moderate REF: Page 3 TOP: Looking at Movies
   MSC: Remembering

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5. As opposed to “film” or “cinema,” the term “movies” is applied to
   a. motion pictures considered by critics and scholars to be serious and challenging.
   b. groups of films considered to be works of art.
   c. the physical spaces where people congregate to watch motion pictures.
   d. motion pictures made during the silent era of filmmaking.
   e. motion pictures that entertain the masses at the multiplex.

   ANS: E DIF: Easy REF: Page 3 TOP: What Is a Movie?
   MSC: Remembering

6. Almost all ubiquitous commercial, feature-length movies share the same basic and important element of
   a. genre.
   b. narrative.
   c. myth.
   d. sound.
   e. format.

   ANS: B DIF: Difficult REF: Page 3 TOP: What Is a Movie?
   MSC: Remembering

7. Which type of film strives for objective observed reality?
   a. walk-through
   b. documentary film
   c. experimental film
   d. Bollywood film
   e. fictional narrative film

   ANS: B DIF: Easy REF: Page 4 TOP: What Is a Movie?
   MSC: Remembering

8. The manner in which movies from various countries and societies present their narratives is often profoundly affected by
   a. funding sources.
   b. media coverage.
   c. cultural tradition.
   d. propaganda purposes.
   e. Hollywood mimicry.

   ANS: C DIF: Difficult REF: Page 4 TOP: What Is a Movie?
   MSC: Remembering

9. Movies can diverge from the model of most North American and Western European films by
   a. providing dramatic resolution.
   b. directly addressing the audience.
   c. being produced and marketed by a large commercial studio.
   d. arranging subject matter in a cause-and-effect sequence of events.
   e. running two hours long and being initially screened in a movie theater.

   ANS: B DIF: Moderate REF: Page 4 TOP: What Is a Movie?
   MSC: Remembering

10. Which of the following is a characteristic of independent films nowadays?
    a. They are always unprofitable.
    b. They only screen at film festivals.
    c. They have crews as small as a single filmmaker.
    d. They are only shot digitally.
    e. They are less affordable to make.

    ANS: C DIF: Moderate REF: Page 4 TOP: What Is a Movie?
    MSC: Remembering

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11. The essential quality that separates movies from all other two-dimensional pictorial art forms is
    a. storytelling.
    b. movement.
    c. mechanical technology.
    d. the arrangement of visual elements.
    e. the interaction of light and shadow.

    ANS: B DIF: Difficult REF: Page 5 TOP: What Is a Movie?
    MSC: Remembering

12. Unlike photography and painting, films are constructed from individual
    a. laborers.
    b. performances.
    c. stories.
    d. shots.
    e. lighting setups.

    ANS: D DIF: Easy REF: Page 5 TOP: What Is a Movie?
    MSC: Remembering

13. A shot is best defined as
    a. an unbroken span of action captured by an uninterrupted run of a motion-picture camera.
    b. an unbroken span of action captured by an interrupted run of a motion-picture camera.
    c. a storytelling unit in which action takes place in a single time and location.
    d. a collection of scenes united by related thematic or structural material.
    e. a lighting setup, prop, gesture, and the like, repeated throughout a movie.

    ANS: A DIF: Difficult REF: Page 5 TOP: What Is a Movie?
    MSC: Remembering

14. The joining together of discrete shots is called
    a. mise-en-scène.
    b. lighting.
    c. editing.
    d. mixing.
    e. juxtaposition.

    ANS: C DIF: Moderate REF: Page 5 TOP: What Is a Movie?
    MSC: Remembering

15. One of the unique properties of movies that distinguishes it from any other visual medium is its capacity to
    a. view action from the same angle and relative size.
    b. prevent the viewer from witnessing events from multiple vantage points.
    c. confine the viewer to a single wide-angle view of the action.
    d. see every character at once and continuously.
    e. isolate details and juxtapose images within and between shots.

    ANS: E DIF: Moderate REF: Page 5 TOP: What Is a Movie?
    MSC: Remembering

16. As opposed to the theater, how is cinema capable of conveying an object's physical properties as well as its narrative significance and emotional meaning?
    a. Conveying an object's physical properties is impossible.
    b. only by employing contrived gimmicks that call attention to themselves
    c. only by employing awkward shots that take the viewer out of the story
    d. via many practical options
    e. via limited practical options

    ANS: D DIF: Moderate REF: Page 6 TOP: What Is a Movie?
    MSC: Applying

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17. In the collaborative art of moviemaking, whose role is basically that of the coordinating lead artist?
    a. producer
    b. actor
    c. cinematographer
    d. set designer
    e. director

    ANS: E DIF: Easy REF: Page 6 TOP: The Movie Director
    MSC: Remembering

18. Beyond breaking down a movie to identify the tools and techniques that comprise it, film analysis is also primarily concerned with
    a. the movie's box office gross.
    b. the function and potential effect of its combined tools and techniques.
    c. how the movie can be neatly categorized in terms of genre or style.
    d. how marketable or profitable the movie might have been had it used different tools and techniques.
    e. how the movie compares to a given work of literature or painting.

    ANS: B DIF: Moderate REF: Page 8 TOP: Ways of Looking at Movies
    MSC: Remembering

19. The "invisibility" of meaning in movies is largely due to
    a. their rapidly and constantly changing images not giving the viewer time to contemplate them.
    b. their lack of substantive content.
    c. their difficulty and challenging styles and messages.
    d. their conflation of real-life action with fictionalized action.
    e. their inability to move the viewer emotionally or intellectually.

    ANS: A DIF: Easy REF: Page 8
    TOP: Invisibility and Cinematic Language MSC: Remembering

20. What does a fade-out/fade-in usually convey when used in a narrative film?
    a. the film's beginning
    b. the film's end
    c. a dream sequence
    d. a flashback
    e. a passage of time in between scenes

    ANS: E DIF: Difficult REF: Page 8
    TOP: Invisibility and Cinematic Language MSC: Applying

21. Techniques such as fade-outs/fade-ins and low-angle shots communicate meaning by
    a. contriving a film grammar bearing no similarities to how people perceive reality.
    b. only working in concordance with preceding and succeeding shots.
    c. solely addressing themselves to seasoned film experts and scholars.
    d. drawing on the way in which we automatically interpret visual information in our real lives.
    e. constantly confusing and disorienting the viewing audience.

    ANS: D DIF: Moderate REF: Pages 8–9
    TOP: Invisibility and Cinematic Language MSC: Remembering

22. What does a low-angle shot usually convey when used in a narrative film?
    a. the weakness or subjugated position of a character
    b. the dominance or empowered position of a character
    c. the neutrality of a character
    d. the centrality of a character within the story

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e. the natural beauty of a character

ANS: B DIF: Easy REF: Pages 8–9
TOP: Invisibility and Cinematic Language MSC: Applying

23. In order to exploit cinema's capacity for transporting audiences into the world of the story, the commercial filmmaking process stresses
a. a rough, disruptive style.
b. foregrounding and calling attention to transitions between shots and scenes.
c. the maximization of any distractions that might remind viewers they are watching a movie.
d. elements having nothing to do with the major concerns of the narrative.
e. a polished continuity of lighting, performance, costume, makeup, and movement.

ANS: E DIF: Moderate REF: Page 9
TOP: Invisibility and Cinematic Language MSC: Remembering

24. One of the most common editing techniques designed to hide the instantaneous and potentially jarring shift from one camera viewpoint to another is
a. montage.
b. cutting on action.
c. direct address.
d. the high-angle shot.
e. the low-angle shot.

ANS: B DIF: Moderate REF: Page 9
TOP: Invisibility and Cinematic Language MSC: Remembering

25. How have motion pictures been recently liberated from the imposed impermanence that helped foster cinematic invisibility?
a. by decreasing in cultural importance
b. by directly addressing political issues
c. by being available on and through DVD, DVR, and streaming video
d. by increasingly being produced with digital technology
e. by being meticulously archived and catalogued

ANS: C DIF: Difficult REF: Page 9
TOP: Invisibility and Cinematic Language MSC: Applying

26. In order to entertain and not provoke its customers, the film industry usually favors stories and themes that
a. upset and question their most fundamental desires and beliefs.
b. bear a superficial relation to their most fundamental desires and beliefs.
c. actively avoid addressing their most fundamental desires and beliefs.
d. tap into and reinforce their most fundamental desires and beliefs.
e. compare their most fundamental desires and beliefs to those of others.

ANS: D DIF: Easy REF: Page 10 TOP: Cultural Invisibility
MSC: Remembering

27. In regard to viewers' shared belief systems, how can movies deemed "controversial" or "provocative" be popular with audiences?
a. by tricking them with a misleading advertising campaign
b. by triggering emotional responses from viewers that reinforce yearnings that lie deep within
c. by arousing viewers' curiosity to see something shocking
d. by addressing taboos in a graphic and explicit manner

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e. by starring famous actors and actresses, as controversial movies without such star power inevitably fail

ANS: B DIF: Moderate REF: Page 10 TOP: Cultural Invisibility
MSC: Applying

28. Why is cultural invisibility not always a calculated decision on the part of filmmakers?
a. because they don't know any better
b. because they aren't skilled enough in crafting movies
c. because they misjudge the reactions of their audience
d. because they often have to make movies according to monetary rather than aesthetic concerns
e. because they are products of the same society inhabited by their intended audience

ANS: E DIF: Easy REF: Page 10 TOP: Cultural Invisibility
MSC: Understanding

29. *Juno* adheres to cultural invisibility by
a. championing a protagonist who rejects convention yet ultimately upholds the traditional institutions she seemingly scorns.
b. chastising a protagonist who rejects convention yet ultimately upholds the traditional institutions she seemingly scorns.
c. championing a protagonist who accepts convention yet ultimately rejects the traditional institutions she seemingly scorns.
d. chastising a protagonist who accepts convention yet ultimately rejects the traditional institutions she seemingly scorns.
e. failing to resolve its protagonist's attitude toward convention and traditional institutions.

ANS: A DIF: Difficult REF: Page 11 TOP: Cultural Invisibility
MSC: Applying

30. Even as *Juno* seems to call into question some of contemporary America's attitudes about family, it also
a. refuses to take itself seriously by employing low-brow humor.
b. calls into question some of contemporary America's attitudes about politics.
c. appeals to an arguably more fundamental American value of robust individualism.
d. represents a wide diversity of kinds of family.
e. suggests the individual should have less significance within the family.

ANS: C DIF: Difficult REF: Page 11 TOP: Cultural Invisibility
MSC: Applying

31. Implicit meaning is best defined as _____, while explicit meaning is best defined as _____.
a. meaning available on the surface of the movie; a deep-level association, connection, or inference
b. a deep-level association, connection, or inference; meaning available on the surface of the movie
c. meaning unavailable on the surface of the movie; a deep-level association, connection, or inference
d. meaning available on the surface of the movie; a superficial-level association, connection, or inference
e. meaning unconnected to the movie; meaning connected to the movie

ANS: B DIF: Difficult REF: Page 12
TOP: Implicit and Explicit Meaning MSC: Remembering

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32. One way of thinking about implicit meaning is understanding it as a movie's
    a. overall message or a "point."
    b. central character.
    c. genre.
    d. impact on audiences.
    e. financial success or failure.

    ANS: A DIF: Easy REF: Page 12
    TOP: Implicit and Explicit Meaning MSC: Applying

33. In order to possess validity, the interpretation of a movie needs to be
    a. agreed upon by everybody.
    b. completely original.
    c. a fantastical reordering of basic story information.
    d. grounded in the explicitly presented details of the surface story.
    e. completely unrelated to the surface story.

    ANS: D DIF: Easy REF: Page 13
    TOP: Implicit and Explicit Meaning MSC: Remembering

34. Just as explicit and implicit meanings need not pertain to the movie as a whole, not all implicit meaning is
    a. relevant.
    b. valid.
    c. interesting.
    d. tied to broad messages or themes.
    e. tied to small-scale messages or themes.

    ANS: D DIF: Easy REF: Page 13
    TOP: Implicit and Explicit Meaning MSC: Remembering

35. In the scene from *Juno* in which the main character applies lipstick before visiting Mark, the implications of this action are
    a. explicit.
    b. implicit.
    c. unimportant to the overall narrative.
    d. intended to be the most significant detail in the film.
    e. accidental.

    ANS: B DIF: Moderate REF: Page 13
    TOP: Implicit and Explicit Meaning MSC: Applying

36. Because movies are rich in plot detail, a good analysis must begin by
    a. disregarding such detail.
    b. sorting through the details and extracting the most important among them.
    c. immediately mining for implicit meaning.
    d. comparing the details to those of other movies.
    e. taking into account the breadth and diversity of what has been explicitly presented.

    ANS: E DIF: Difficult REF: Page 13
    TOP: Implicit and Explicit Meaning MSC: Applying

37. Which of the following does NOT provide an example of how movies relate to viewer expectations?
    a. A movie unsuccessfully exploits a standard structure.
    b. A movie masterfully surprises or misleads its audience.
    c. A movie goes over budget and thus fails to make a profit at the box office.

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d. A movie deliberately confounds its audience's presumption of continuity and narrative.
e. A movie adheres to a winning formula in which a protagonist pursues a goal by confronting obstacles.

ANS: C DIF: Moderate REF: Page 13 TOP: Viewer Expectations
MSC: Applying

38. Audience expectations specific to a particular performer can inform an analysis of
a. how we approach a character type in one of his or her films.
b. how the performer's artistic choices are random and never thematically linked.
c. the personal motives governing the performer's investment in particular projects.
d. the editing strategies employed in the film.
e. what a particular performer or filmmaker intends for each shot of a movie.

ANS: A DIF: Difficult REF: Page 14 TOP: Viewer Expectations
MSC: Applying

39. Which of the following would NOT be an appropriate element to comparatively analyze across a director's body of work?
a. production design
b. lighting
c. special effects
d. recurring themes
e. critical reception

ANS: E DIF: Moderate REF: Page 14 TOP: Viewer Expectations
MSC: Applying

40. Formal analysis is the analytical approach primarily concerned with
a. the socioeconomic factors influencing the content of a movie.
b. the means by which a subject is expressed.
c. the industry dynamics that determine the circumstances of a movie's production.
d. the overall trajectory of a filmmaker's body of work.
e. the history and evolution of a specific film style, genre, or movement.

ANS: B DIF: Difficult REF: Page 15 TOP: Formal Analysis
MSC: Remembering

41. Movie meaning is expressed through form in which of the following ways?
a. mood, tone, budget
b. tone, location, significance
c. location, significance, budget
d. location, tone, marketing
e. budget, marketing, mood

ANS: B DIF: Moderate REF: Page 15 TOP: Formal Analysis
MSC: Applying

42. Before attempting any interpretation of the formal elements used to communicate intended meaning to the spectator, the analyst should carefully consider
a. the popularity of the movie.
b. the marketing campaign of the movie.
c. the critical reception of the movie.
d. the narrative intent of the moment, scene, or sequence in the movie.
e. the previous work of the filmmaker(s) who made the movie.

ANS: D DIF: Difficult REF: Page 15 TOP: Formal Analysis
MSC: Applying

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43. The simple awareness that *Juno*'s opening shot is the first image of the movie informs the analyst of the moment's
    a. evocation of setting and time.
    b. relative unimportance to the rest of the narrative events.
    c. function as the credit sequence.
    d. low budget.
    e. resonance in the context of the director's other work.

    ANS: A DIF: Difficult REF: Pages 15–16 TOP: Formal Analysis
    MSC: Applying

44. The waiting room scene in *Juno* depends significantly on _____ to function effectively.
    a. shock value
    b. the dispensation of all mainstream film conventions
    c. complicated and disorienting point-of-view shots
    d. an antipathy toward abortion
    e. editing patterns

    ANS: E DIF: Moderate REF: Pages 16–17 TOP: Formal Analysis
    MSC: Applying

45. A cultural analysis of the blue-collar occupations of Juno's parents and the white-collar professionals who want to adopt her baby would explore the movie's treatment of
    a. race.
    b. class.
    c. ethnicity.
    d. sexuality.
    e. gender.

    ANS: B DIF: Easy REF: Page 20
    TOP: Alternative Approaches to Analysis MSC: Applying

46. Alternative approaches to film analysis (approaches other than formal analysis) look at movies more as _____ than as traditional works of art.
    a. mysterious phenomena
    b. digital exercises
    c. cultural artifacts
    d. meaningless entertainment
    e. stylistic experiments

    ANS: C DIF: Moderate REF: Page 20
    TOP: Alternative Approaches to Analysis MSC: Remembering

47. Alternative approaches to film analysis search beneath a movie's form and content in order to expose
    a. the movie as ultimately without value.
    b. the filmmakers as ideologically corrupt.
    c. moviegoers as manipulated dupes of the movie's political agenda.
    d. implicit and hidden meanings that inform our understanding of cinema's function within popular culture.
    e. the entire entertainment industry as unsuspectingly subject to outside influences.

    ANS: D DIF: Moderate REF: Page 20
    TOP: Alternative Approaches to Analysis MSC: Remembering

48. Which of the following approaches might explore the historical, cultural, or imaginary origins of the highly stylized slang spouted in *Juno*?
    a. feminist
    b. linguistic
    c. directorial
    d. societal
    e. cultural

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ANS: B DIF: Difficult REF: Pages 20–23
TOP: Alternative Approaches to Analysis MSC: Applying

49. Which of the following would be considered a comparative analysis of *Juno*'s attitude toward "illegitimate" pregnancy?
    a. an analysis of the movie as well as others made by the same director
    b. an analysis of the movie as well as others throughout film history that also deal with pregnancy
    c. an analysis of the movie's successful adherence to a three-act screenplay structure
    d. an analysis of the creative and ideological contributions of the movie's screenwriter, Diablo Cody
    e. an analysis of the movie's budget compared to blockbuster films

    ANS: B DIF: Difficult REF: Pages 20–23
    TOP: Alternative Approaches to Analysis MSC: Applying

50. Which of the following would NOT be illuminated by a comparative analysis of a movie?
    a. how certain movies represent a particular era's cultural attitudes
    b. how the relative gender of different films' creators affects their representation of cultural attitudes
    c. the differences between American and European cinematic sensibilities
    d. the differences between genres using the same topical premise
    e. the repeated use of a color palette in a specific movie

    ANS: E DIF: Moderate REF: Pages 20–23
    TOP: Alternative Approaches to Analysis MSC: Applying

51. Why would an analysis of the way *Juno* uses editing techniques similar to those among other contemporary movies be considered a valid one?
    a. because it automatically implies that *Juno* is a derivative work of art
    b. because it approaches the movie in strictly formal terms
    c. because it combines formal and comparative analyses
    d. because it separates the film's editing from all other aspects of its aesthetic
    e. because it divorces the film from its cultural context

    ANS: C DIF: Moderate REF: Pages 20–23
    TOP: Alternative Approaches to Analysis MSC: Applying

52. An analysis of the decidedly different characters, settings, and stories among an array of contemporary dramatic comedies dealing with pregnancy might reveal
    a. the reason why certain genres can never successfully depict a certain subject.
    b. current ideas about women and motherhood.
    c. the answer to a troubling social problem.
    d. the most efficacious way to make such a film within the Hollywood system.
    e. which film audiences will respond to most.

    ANS: B DIF: Moderate REF: Page 21
    TOP: Alternative Approaches to Analysis MSC: Applying

53. Besides the Star Wars films, which other film series features significant figurative or literal character growth?
    a. Lord of the Rings
    b. Pirates of the Caribbean
    c. The Hunger Games
    d. Harry Potter
    e. Superman

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ANS: D DIF: Moderate REF: Page 23
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Remembering

54. The narrative origins of Luke Skywalker and Rey can be found in the fundamental story structure called the _____ by mythologist Joseph Campbell.
a. hero's journey
b. multimyth
c. villain's sacrifice
d. sympathetic quest
e. Hollywood formula

ANS: A DIF: Difficult REF: Page 24
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Applying

55. *Rogue One: A Star Wars Story* is structured like a plot from what Hollywood genre?
a. thriller
b. Western
c. war film
d. melodrama
e. film noir

ANS: C DIF: Easy REF: Page 24
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Remembering

56. What device functions as a talisman, which is central to the films' application of the universal story structure known as the monomyth, in every Star Wars trilogy?
a. R2-D2
b. Chewbacca
c. X-wing fighters
d. the *Millennium Falcon*
e. the lightsaber

ANS: E DIF: Moderate REF: Page 25
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Applying

57. The latest wave of Star Wars films is decidedly forward looking in what significant way?
a. casting
b. special effects
c. sound design
d. marketing
e. editing

ANS: A DIF: Moderate REF: Pages 25–26
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Applying

58. General Leia Organa's statement to the swashbuckling pilot Poe, "Not every problem can be solved by jumping in an X-wing and blowing stuff up," is a reference to what gendered dynamic in *The Last Jedi*?
a. the failure of new Star Wars women to understand the power of self-examination
b. the inability of Star Wars men to learn from their mistakes
c. the courage of Star Wars men charging into conflict without considering the inevitable consequences
d. the weakness of Star Wars women in running away from their problems
e. the incapacity of Star Wars women to face their own emotions

ANS: C DIF: Difficult REF: Page 26
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Remembering

59. According to Box Office Mojo, who made up 43 percent of the audience for the opening weekend of *The Last Jedi*?
a. fans
b. teenagers
c. women
d. twenty-somethings
e. men.

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ANS: C DIF: Moderate REF: Page 26
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Applying

60. The Bechdel test is an evaluative tool for _____ in the Star Wars trilogies.
a. entertainment
b. expressionism
c. genre
d. naturalism
e. feminism

ANS: E DIF: Moderate REF: Page 26
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Remembering

ESSAY

1. For what reasons is it important to study and analyze movies as more than mere "entertainment"?

ANS:
Movies shape the way we view the world and our place in that world, tell us a great deal about the artist, society, or industry that created them, and contain meanings that are often concealed behind an imperceptible cinematic language.

DIF: Moderate REF: Pages 2–3 TOP: Looking at Movies
MSC: Understanding

2. Explain some reasons why popular cinema came to be dominated by movies devoted to telling fictional stories. What are the specific qualities of the cinematic medium and our cultural traditions that brought about such an emphasis on narrative?

ANS:
The linear quality of movies makes them perfectly suited to develop subject matter in a sequential progression, and when a medium so compatible with narrative is introduced to a culture with an already well-established storytelling tradition, narrative usually becomes central to cinema.

DIF: Difficult REF: Pages 3–4 TOP: What Is a Movie?
MSC: Remembering

3. Define and explain three characteristics of the cinematic medium that set it apart from all other two-dimensional visual art forms.

ANS:
Movies are comprised of a series of still images that when viewed in rapid succession appear to be moving; movies are constructed from individual shots that allow visual elements to rearrange themselves and the viewer's perspective itself to shift within any composition; movies are constructed of multiple individual shots joined to one another in an extended sequence.

DIF: Moderate REF: Page 5 TOP: What Is a Movie?
MSC: Remembering

4. What is cinematic "invisibility"? What are some of the techniques that allow it to function so proficiently, and how do these work?

ANS:

Cinematic invisibility is a film grammar (or language) that draws upon the way we automatically interpret visual information in our "real" lives, thus allowing audiences to absorb movie meaning intuitively and instantly. Fade-outs and fade-ins suggest a passage of time by playing on our understanding of passing time by the rising and setting of the sun; low-angle shots make characters look powerful and imposing by playing on the way we look up at revered figures; cutting on action hides the instantaneous and potentially jarring shift from one camera viewpoint to another.

DIF: Difficult REF: Pages 8–10 TOP: Invisibility and Cinematic Language
MSC: Applying

5. What is "cultural invisibility," and what are some of the ways in which filmmakers exploit it for their movies?

ANS:
Cultural invisibility is the filmmakers' favoring of stories and themes that reinforce viewers' shared belief systems. Because the reinforcement of deep yearnings and belief occurs on an unconscious level, the casual viewer may be blind to the implied political, cultural, and ideological messages that help make a movie so appealing. Often filmmakers will wittingly or unwittingly subscribe to cultural invisibility in their films to entertain customers by "giving them what they want."

DIF: Difficult REF: Pages 10–11 TOP: Cultural Invisibility
MSC: Applying

6. Using *Juno* as an example, explain the difference between explicit and implicit meaning.

ANS:
Explicit meaning is a movie's surface-level information; implicit meaning is comprised of the associations, connections, or inferences underneath that surface-level information. In *Juno*, Vanessa wears an Alice in Chains shirt while painting her nursery (explicit meaning), which suggests that she no longer values the things she once liked when she was younger and is moving on to the next phase of her life (implicit meaning).

DIF: Moderate REF: Pages 12–13 TOP: Implicit and Explicit Meaning
MSC: Applying

7. Discuss some of the ways in which viewer expectations are generated by movies.

ANS:
Viewer expectations can be created by the information people learn about movies beforehand in previews, commercials, reviews, interviews, and word of mouth. For example, after hearing one's friends rave about *Juno*, one might be underwhelmed upon actually seeing the film; or one might be disappointed by a slow-moving drama that had featured an ad campaign promising a fast-moving action film.

DIF: Easy REF: Page 13 TOP: Viewer Expectations
MSC: Applying

8. Explain how expectations specific to a particular performer like Michael Cera inform the way viewers perceive his role in *Juno*.

ANS:

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Fans of Cera's previous performances as an endearingly awkward adolescent in the film *Superbad* and television series *Arrested Development* might watch *Juno* with a built-in affection for the character he plays in that film, Juno's sort-of boyfriend. This predetermined fondness does more than help us like the movie; it dramatically changes the way we approach a character type that our expectations might otherwise lead us to distrust.

DIF: Easy REF: Page 14 TOP: Viewer Expectations
MSC: Applying

9. Explain some of the several meanings contained in the opening two shots of *Juno*, especially in regard to how the film conveys basic storytelling information as well as how it evokes the main character's state of mind.

ANS:
The opening establishing shot informs the viewer that the setting is contemporary middle-class suburbia at dawn; the composition of the shot, with Juno at the far left of the frame and tiny in relationship to the wide-angle frame, also conveys Juno as overwhelmed and made vulnerable by the prospect of her teenage pregnancy.

DIF: Difficult REF: Pages 15–16 TOP: Formal Analysis
MSC: Applying

10. Explain how certain camera movements, shot selections, and elements of sound design allow viewers to understand what the main character is thinking in the abortion clinic sequence in *Juno*.

ANS:
Point-of-view shots show that Juno is focusing her attention on the fingernails of other people in the clinic; several tracking shots enlarge Juno within the frame and evoke the sense that she is having a moment of realization; the abnormally loud volume level of drumming fingernails and other fingernail-related noises evokes the sense that these sounds are impinging on Juno's consciousness. When combined in this way, these elements allow viewers to understand that Juno is having second thoughts about aborting her pregnancy.

DIF: Moderate REF: Pages 16–17 TOP: Formal Analysis
MSC: Applying

11. How might an alternative analysis place *Juno* within the context of director Jason Reitman's career?

ANS:
Both *Juno* and another one of Reitman's movies, *Thank You for Smoking*, for instance, take provocative political stances, gradually generate empathy for initially unsympathetic characters, and favor fast-paced expositional montages featuring first-person voice-over narration.

DIF: Moderate REF: Page 21 TOP: Alternative Approaches to Analysis
MSC: Applying

12. How might one construct an argument that *Juno* advocates a pro-life message?

ANS:
In contrast to the welcoming suburban settings that dominate the rest of the story, the ironically named Women Now abortion clinic is an unattractive structure in an unattractive setting; Juno is confronted by clearly stated and compelling arguments against abortion via Su-Chin; the sole on-screen representative of the pro-choice alternative is a sneering cynic.

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DIF: Moderate REF: Page 21 TOP: Alternative Approaches to Analysis
MSC: Applying

13. What genre do the Star Wars films belong to?

ANS:
It seems logical to assume the Star Wars films belong in the science-fiction genre because they all take place across multiple planets in a universe filled with aliens, spaceships, robots, and other futuristic technology. But science-fiction films are speculative; their stories explore the implications of unfettered science and technology that may threaten as much as enable humanity. In contrast, Star Wars is made up of multiple references to past cultures and traditions: It doesn't presume to forecast our future. After all, the stories take place "a long time ago in a galaxy far, far away." The series does have its clone armies and death stars, but the films' conflicts and themes are more concerned with human nature and spirituality than with science or technology.

DIF: Moderate REF: Page 24
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Applying

14. In what ways did George Lucas engineer the Star Wars series for universal appeal?

ANS:
Lucas drew upon a number of world religions and philosophies for the spirituality (including the interdependence of positive and negative forces) that underlies and informs the action-packed stories. For the Jedi knights, Lucas blended the traditions of knighthood and chivalry found in medieval Europe with those of the Japanese samurai. He borrowed other stylistic, character, and narrative elements from disparate twentieth-century sources: swashbuckler films beginning in the silent era (e.g., boisterous swordplay and roguish protagonists); space-based action-adventure comics and serialized movies of the 1930s; and *The Hidden Fortress*, Akira Kurosawa's 1958 adventure film set in feudal Japan. All these different influences resulted in a sort of timeless cultural collage that may help explain the enduring international appeal of the Star Wars movies.

DIF: Moderate REF: Page 25
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Applying

15. In what ways is the latest wave of Star Wars films multiethnic?

ANS:
The primary protagonists in *The Last Jedi* include a white woman, a black man, a Latino man, and a woman of Asian descent. Even one of the seemingly cruel masked antagonists is female. The 2016 prequel spin-off, *Rogue One: A Star Wars Story* (director Gareth Edwards), also features a female protagonist fighting alongside a band of Latino, Asian, and African American fellow-revolutionaries. These casts, and the characters they play, represent a departure from the previous films, which were dominated by white, male characters.

DIF: Difficult REF: Pages 25–26
TOP: Cultural and Formal Analysis in the Star Wars Series MSC: Applying

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