

Realism is generally characterized by

- a. visual lyricism
- b. montage editing
- c. closed form and balanced, harmonious composition
- d. a plain style that doesn't call attention to itself

Vittorio de Sica's Bicycle Thief

- a. was one of the very few realist films in post World War II Italy
- b. was cited by Rudolf Arnheim for its formalist beauty
- c. stars a cast of nonprofessional actors
- d. used very well known Italian movie stars

According to formalist theorists, great directors

- a. use a plain style since they view film as an extension of photography
- b. are careful to follow an objective visual style even if their film's ideas are very "intrusive"
- c. almost always show moral fervor in defending the dignity of the downtrodden
- d. exploit the limitations of the film medium -- two-dimensionality, confining frame, fragmented space-time continuum

Michael Curtiz's "Mildred Pierce" (1945) illustrates the point that

- a. creativity in almost all movies is dominated by the director
- b. Hollywood studio movies were created often through teamwork
- c. traditional Hollywood was reluctant to give women leading roles
- d. MGM was best known for its hard-boiled social, message-oriented dramas

The editors of the Cahiers du Cinema in France in the 1950's

- a. applied Marxist critical tools to film history and criticism
- b. first developed the auteur theory of film criticism
- c. defended the tradition of "well made" commercial French films
- d. had contempt for almost all American movies

An auteur film critic would emphasize

- a. a film must be placed in the context of a director's whole production
- b. the main artist in the creation of a film is usually the writer
- c. films which try hardest to imitate reality are usually the best
- d. film is an extension of photography; its main characteristic is indeterminacy

The famous New Yorker film critic, Pauline Kael, would say about film criticism

- a. It is impossible to understand the significance of a film without resorting to the auteur theory.
- b. Surely there are no hard and fast rules; it all depends on how it's done.
- c. Film is essentially nature caught in the act; we must appreciate its realist roots.
- d. Movies must always stress the supremacy of pattern over life, of aesthetic richness over literal truth.