All the following are generally characteristic of American films except:

a. use of genres in developing scripts
b. formalist editing combined with realist plot lines
c. the classical paradigm in narrative and editing
d. the star system in casting and marketing

The narrative (plot) of Buster Keaton’s *The General* is

a. a circular journey with the gags used on the outward leg reprised on the return leg
b. episodic, impressionistic, disorganized
c. bizarre, fantastic, somewhere between Luis Buñuel and Federico Fellini
d. indicts Reagan-era greed in the genre of the teenage sex comedy

Which is characteristic of realistic narrative?

a. use of clichés, stock characters
b. sentimental point of view
c. preoccupation with sordid and low subject matter
d. melodrama

Paul Drickman’s *Risky Business* (1983) is

a. uses realist narrative patterns to great comic effect
b. is a typical example of a low quality, exploitative coming-of-age sex comedy
c. includes a humorous indictment of Reagan-era greed
d. was produced by Disney’s Touchstone Pictures

Formalist narratives have all the following characteristics except:

a. these plots are usually structured according to the filmmaker’s theme
b. the design of the plot is not concealed but sharpened
c. these narratives revel in their artificiality
d. they are careful to emphasize realistic social situations

Don Siegel’s celebrated *Invasion of the Body Snatchers* is

a. one of the first 30’s horror movies set in the 1930’s
b. a classic “paranoid” science fiction movie from the 1950’s
c. a political thriller set in Ireland in the 1960’s
d. a good example of a western in the parodic stage

The narratives (stories) of American musicals are often

a. highly patterned, artificial
b. brutally realistic in their dissection of U.S. society
c. baroque, subjective, even avant-garde
d. meandering, loose, episodic

*It Happened One Night* (Frank Capra, 1934) is an example of a

a. gangster movie
b. teenage sex comedy (coming of age film)
c. formalist musical
d. screwball comedy