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.