The "Father of Film" is generally regarded to be
a. D.W. Griffith
b. Sergei Eisenstein
c. Andre Bazin
d. Georges Melies
e. V.I. Pudovkin

"The foundation of film art is editing," according to
a. V.I. Pudovkin
b. Andre Bazin
c. Roberto Rossellini
d. Charles Chaplin
e. Orson Welles

The least manipulative of the following editing styles is
a. the sequence shot
b. cutting to continuity
c. classical cutting
d. parallel editing
e. thematic montage

The editing style used primarily to condense the time and space of an action while keeping the action logical and continuous is
a. classical cutting
b. abstract cutting
c. narrative segmentation
d. cutting to continuity
e. parallel editing

A realistic unity of time and space (as in the reed and lake scene in John Huston's The African Queen [1951]) may be best achieved by
a. cutting to continuity
b. classical cutting
c. panning slowly
d. jump cuts

The editing style characteristic of most modern fiction films is
a. thematic montage
b. classical cutting
c. abstract cutting
d. rough cut
e. the 180 degree rule

The famous experiment of the Soviet filmmaker Lev Kuleshov indicated that
a. ideas in film are created by linking together fragmentary details to produce a unified action
b. the basic unit of meaning in film is the individual shot
c. most of D.W. Griffith's innovations in editing are unnecessary; sequence shots should be used whenever possible
d. realist theories of editing are more valid than formalist ones
A filmmaker who often dilates (lengthens) time through editing rather than abbreviating it is
a. the Lumière Brothers
b. Alfred Hitchcock
c. John Ford
d. Sergei Eisenstein

The film writer who preached "a sense of wonder before the ambiguous mysteries of reality" was
a. Sergei Eisenstein
b. André Bazin
c. Alfred Hitchcock
d. Lev Kuleshev
e. John Ford

The editing style of the French New Wave (Truffaut, Chabrol, Godard) may be best described as
a. classical
b. eclectic
c. realist
d. integrated primarily through thematic montage

Who said the following: "Cinema is form. The screen ought to speak its own language, freshly coined, and it can't do that unless it treats an acted scene as a piece of raw material which must be broken up, taken to bits, before it can be woven into an expressive visual pattern?"
a. John Ford
b. D.W. Griffith
c. André Bazin
d. Alfred Hitchcock

In the evolution of film many technical innovations such as sound and color
a. meant the end of classical cutting
b. made it much easier to make formalist films
c. pushed film closer to a realistic ideal
d. ensured an aesthetically inferior product to early films

Storyboarding is a planning device most closely associated with
a. neorealism
b. Alfred Hitchcock
c. aleatory technique
d. sound montage
e. Buster Keaton