

All the following are potential advantages of adding sound to silent movies except:

- a. sound encourages a more aggressive, experimental editing style
- b. sound adds a more realist texture to movies
- c. it promotes a more natural acting style
- d. it enables the elimination of printed titles on the screen

Who said the following: "Cinematic sound is that which does not simply add to, but multiplies, two or three times, the effect of the image?"

- a. Alfred Hitchcock
- b. D.W. Griffith
- c. Orson Welles
- d. Akira Kurosawa

An example of (nonsynchronous) sound being used to bring off-screen space into play is

- a. the tune whistled by the murderer in the beginning of M
- b. the soliloquy of the protagonist in Olivier's Hamlet
- c. the thud of sword on armor in Kurosawa's Seven Samurai
- d. Robert De Niro playing the saxophone in New York, New York

The first type of sound to be associated with film was

- a. music
- b. dialogue
- c. sound effects
- d. interior monologue

The eerie chafing, rustling sound of Princess Kaede's silk gown occurs in

- a. Bunuel's Los Olvidados
- b. Ford's She Wore a Yellow Ribbon
- c. Kurosawa's Ran
- d. Hitchcock's Shadow of a Doubt
- e. Renoir's Le Crime de M. Lange

Billy Wilder's *Sunset Boulevard* (1950)

- a. is narrated, *film noir* fashion, by a dead man (voice-over monologue)
- b. uses foul language to increase the film's realistic aura
- c. has staged musical numbers interspersed among the dramatic scenes
- d. uses Southern regional dialect in its script

Formalist filmmakers

- a. never make musicals
- b. focus on dialogue in their films
- c. usually reject the use of nonsynchronous sound
- d. tend to use sound nonsynchronously more than realists

John Williams' musical score for "Star Wars" (1977) is

- a. quite original, even avant-garde
- b. symphonic: brassy, powerful and richly orchestrated
- c. generally considered to be inappropriate for the content of the script
- d. delicate and ethereal, using small numbers of mostly wind instruments