

TEST BANK

TEST - CHAPTER 1— BEGINNINGS

Multiple Choice

1. Who wrote an entry in his/ her 1666 diary concerning “a lantern with pictures in glass to make strange things to appear on a wall”?
 - a. Samuel Johnson
 - b. Queen Elizabeth
 - c. Walter Raleigh
 - d. Samuel Pepys
2. Who set about converting the Muybridge sequence of photographs into a series of silhouettes for a projecting Zoetrope?
 - a. Thomas Edison
 - b. Alfred Lord Tennyson
 - c. Jean Louis Mesissonier
 - d. Edwin Porter
3. Edison decided to make a projection machine called a “kinetoscope” which
 - a. allowed only one person at a time to watch a brief loop of film.
 - b. he copyrighted for an additional \$15.
 - c. William Dickson actually invented.
 - d. became his primary engineering focus over such things as the electric storage battery and talking doll.
4. The great realization of Norman Raff was that
 - a. Edison was shortsighted.
 - b. a machine that threw pictures on a wall was a logical step.
 - c. California would be the land of movie.
 - d. he should charge at least 50 cents to patrons who wanted to enter his Kinetoscope parlor.
5. Thomas Armat realized that
 - a. color was the key to successful movies.
 - b. music needed to be added to movies.
 - c. what the camera did to hold the film stationary while shooting images could be repeated when projecting the images.
 - d. cardboard could be used to record images instead of film.
6. Which of the following early machines is basically the prototype of modern theatre projectors?
 - a. the Vitascope
 - b. the Mutoscopethe
 - c. Kinetoscope
 - d. none of the above
7. Which of the following is true about the Lumière brothers?

- a. They made brief movies of realistic events like three old men playing cards
 - b. They used light, hand-cranked projectors
 - c. They made the best equipment of the day
 - d. all of the above
8. What startled viewers of the early film "*The Arrival of a Train*" was
- a. the size of the train.
 - b. the train appeared to be coming right at them.
 - c. the single-take action of the train arriving.
 - d. the use of color in the film.
9. In "*The Kiss*" (1896), what two things startled audiences?
- a. The closeness of the subjects and the lasciviousness of the kiss
 - b. The film technique and the beauty of the subjects
 - c. The fact that the woman's eyes are open, and she appears to be talking
 - d. none of the above
10. Identify the melodramatic movie that used wooden planks as sight lines to keep actors in frame.
- a. *Max Takes Quinine*
 - b. *The Count of Monte Cristo*
 - c. *The Great Train Robbery*
 - d. *Queen Elizabeth*
11. What did films need in addition to "white magic"?
- a. More money
 - b. Better casts
 - c. Storytelling
 - d. Bigger audiences
12. George Méliès, who understudied Robert Houdini, made movies which he
- a. Wrote
 - b. Directed
 - c. Designed scenery
 - d. All of the above
13. All of the following is true Edwin Porter's *The Great Train Robbery* except
- a. it uses pans.
 - b. it has hand tinted color.
 - c. it uses a matte shot.
 - d. none of the above.
14. Movies like *Pipe Dreams* and *The Dream of a Rarebit Fiend*
- a. show the power of realism in movies.
 - b. introduce surrealism into movies as early as 1903.

- c. were written by Thomas Edison.
 - d. made stars of the actors.
15. The primary strength of Edwin Porter's *The Great Train Robbery* is that Porter
- a. told the story visually.
 - b. told the story in 14 scenes.
 - c. used realist painted back drops.
 - d. mixed violence and romance.
16. The evidence is clear that movies were invented by
- a. Thomas Edison.
 - b. Georges Méliès.
 - c. many people .
 - d. unknown.

True/False

(Place a T or a F in the line following the sentence.)

1. Thomas Edison's favorite invention was the film projector and not the phonograph.

2. *The Arrival of a Train* from 1895 wowed views with its changing camera angles and multiple scenes. _____
3. The Kinetoscope was a simple and foolproof device which projected film on a crude, prefocused glass on which the viewer observed and endless loop of moving images.

4. Initially, commercially available films only lasted about 30 seconds because the fierce jerking movement of the feed mechanism tended to break filmstrips when they were more than fifty to one hundred feet. _____
5. Albert Smith argued persuasively that early movie spectators were intrigued principally by movie-making technology. _____
6. The Vitascope, in all essential respects, proved to be the prototype for the modern movie projector. _____
7. Many of George Méliès' special effect techniques were the result of careful study and design, not fortunate accidents. _____
8. Around 1910, films were becoming more dramatically complicated, and films like Méliès' fantasies seemed increasingly passé. _____

9. Edwin Porter's *The Great Train Robbery* (1903) took more steps in the developing grammar of film. ____
10. Nickelodeons failed to provide a good place for the classically democratic phenomenon that was (and still is) the movies. ____

Matching

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| 1. Da Vinci ____ | c. shot and edited him movies as he did because it seemed the best way to tell a story |
| 2. William Dickson ____ | |
| 3. Kinetoscope ____ | d. kept movies alive and evolving, but enslaved and cheapened them: movies were then called "chasers" |
| 4. The Lathams ____ | |
| 5. Mutoscope ____ | e. developed a machine that worked visually with Edison's phonographf. used fade outs, dissolves, double exposures, etc. in his <i>tableaux fantastiques</i> |
| 6. Vitascope ____ | g. solved the problem of film breaking by leaving slack in the film at the top and bottom of the film gate |
| 7. Vaudeville ____ | h. a surreal production from the Edison studio using hand-held shots and double exposures, etc. |
| 8. George Méliès ____ | i. Armat's and Raff's prototype for the modern movie projector |
| 9. Edwin S. Porter ____ | j. desired a painting to be a living thing |
| 10. <i>The Dream of a Rarebit Fiend</i> ____ | |

a. a machine that passed a continuous loop of film of a series of rollers and in front of a prefocused lens

b. uses images on cardboard which are mounted consecutively on a wheel: a flip-card device

Short Answer

1. What is the definition of “persistence of vision” ?
2. What were the two problems Norman Raff and others had to solve to project films “on a wall” successfully?
3. Why is George Méliès considered the father of special effects?
4. What were some of the ways that Edwin Porter contributed to the development of film “grammar” ?

Essay Questions

1. In what ways did or did not the Lumière brothers of France create narratives in their “30-second” movies?
2. In what ways did vaudeville/ music halls support the development of movies?
3. Why would George Méliès feel right at home today at Pixar, Disney, or Dreamworks?
4. What qualities do Charles Chaplin’s Little Tramp movies possess that make them successful as stories and films?

