

Unit 8**Multiple Choice**

Identify the choice that best completes the statement or answers the question.

- _____ 1. Supervisor of overall personnel and physical aspects of principal photography, including adherence to schedule and budget. This person is highly involved in the day-to-day management of the production and often works from a production office.
- a. Executive producer
 - b. Director
 - c. Unit production manager
 - d. Production designer
- _____ 2. This is the term used to describe the overall quality of a motion picture production as it is seen on the screen, including sets, design excellence, costumes, vehicles, and historical, fantastical, or futuristic details.
- a. Science fiction
 - b. Web-cam
 - c. Production value
 - d. Budget
- _____ 3. Primary crew member in charge of maintaining camera and adjusting lens settings during principal photography.
- a. Camera operator
 - b. First assistant camera
 - c. Gaffer
 - d. Key grip
- _____ 4. A cloth or other opaque surface used to cut light or shade the lens.
- a. Gel
 - b. Matte box
 - c. Magazine
 - d. Flag
- _____ 5. _____ are achieved through the printing stages of film processing, such as fades or dissolves.
- a. Special effects
 - b. Optical effects
 - c. Gel effects
 - d. Botox effects
- _____ 6. A _____ is an analysis of elements necessary to produce a script done for cost estimates and preparations by location for each department working on the movie.
- a. breakdown
 - b. call sheet
 - c. treatment
 - d. production skeleton
- _____ 7. Chief electrician during principal photography, this person oversees the placement and operation of lighting setups.
- a. Gaffer
 - b. Key grip
 - c. Best boy electric
 - d. Cinematographer
- _____ 8. _____ is material commonly used to soften or break up direct light.
- a. Diffusion
 - b. Reflector
 - c. Wood
 - d. Fleece
- _____ 9. A _____ is a lightproof attachment to a movie camera that holds the film negative. The film is threaded out from the _____ so that it feeds into the camera and returns back into the _____ after exposure in the camera.
- a. shoebox
 - b. changing tent
 - c. magazine
 - d. gaffer

- _____ 10. This person is the first assistant to the gaffer and is in charge of implementing power hookups, electrical materials, and lighting setups.
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|------------------|----------------------------|
| a. Little gaffer | c. Unit production manager |
| b. Key grip | d. Best boy electric |
- _____ 11. The _____ assists the Production Manager and Director by creating a production schedule, managing personnel on set, and assuring the adherence to the timetable.
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|------------------------------|-----------------------------|
| a. Second Production Manager | c. Script Advisor |
| b. Key grip | d. First Assistant Director |
- _____ 12. Foreperson in charge of stagehands who move and place all apparatus on a set during principal photography, including the loading and unloading of materials from trucks and the manipulation of dollies and cranes.
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| a. Gaffer | c. Key grip |
| b. Unit production manager | d. First assistant director |
- _____ 13. The _____, sometimes known as clapper/loader, fulfills a role in the camera crew by setting up the camera, loading and removing film from magazines, and preparing and clapping the slate, although there may be a separate film loader.
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| a. First assistant camera | c. Cinematographer |
| b. Second assistant camera | d. Dolly grip |
- _____ 14. This actor and director is regarded as one of the most successful and influential cinematic comedians in film history. In such films as *Steamboat Bill, Jr.*, *Our Hospitality*, and *The General*, _____ worked with his crew to devise sets that allowed for acrobatic feats of precise choreography and inventive comedic storytelling.
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| a. Charlie Chaplin | c. Buster Keaton |
| b. Tim Burton | d. W.C. Fields |
- _____ 15. This cinematographer invented a process that combines live action with miniature sets and paintings that are photographed with the ingenious use of a silver mirror. Scale models seen through the mirror could be combined with actors on a set behind the transparent glass part of the mirror, or the opposite arrangement in which the actors are seen in the mirror while the miniature or a painted scene is behind the glass.
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| a. Eugen Shüfftan | c. Nash Edgerton |
| b. Harold Lloyd | d. Georges Méliès |

Completion

Complete each statement.

16. A _____ is an administrator of all budgetary and supervisory aspects of production from development to distribution. There are many different designations for roles in this department, such as executive _____ or line _____.
17. _____ is the common term used for a compositing technique originally known as “travelling matte” in which actors stand in front of a _____ during filming. Next, the images of the actors so that they can be inserted into a background. This was the original process devised for movies as early as the 1940’s, used with such films as *The Thief of Baghdad*.

18. _____ sheets are the daily schedules for crew and cast, including arrival and shooting times. These pieces of paper or files are shared by key crew members and posted around the set or location during shooting.
19. The production _____ is the department head responsible for the creation and decoration of the physical appearance and design of interiors and exteriors in a production.
20. _____ directors execute the sets and other design elements conceived by production designers and may oversee the art department for a motion picture.
21. A _____ is a surface used to reflect light toward subjects in a scene, such as a white bounce board used to brighten a certain part of the scene or a character. _____s can be positioned to bounce light back from illumination units that face away from the scene.
22. Following early examples of “traveling mattes,” _____ is a chroma key technique in which actors stand in front of a _____ that will be removed from the image and replaced with a different background. Greenscreen use was developed because digital image sensors are more sensitive to this color and a _____ requires less light.
23. Until the advent of digital effects, _____ effects were understood to be any illusionist technique in a motion picture achieved by optical or mechanical means. Since the turn of the twenty-first century, _____ effects are understood as any optical effects performed directly with the camera and physical effects created during production by mechanical, pyrotechnic or artificial means.
24. Since the integration of digital manipulation of motion pictures and the advent of computer-generated images, all effects that are created for implementation during post-production, such as digital compositing and CGI, are known as _____ effects.
25. The _____ is the crew member who operates the camera during shots, viewing the scene and adjusting framing. It may be the cinematographer or a camera technician under supervision of the director of photography.
26. The visual effects _____ is the department head in charge of all visual effects work, planning all work with the director, cinematographer, and other necessary personnel, and overseeing budgeting and execution of these procedures for the project.
27. The _____ director is the individual responsible for overseeing the selection of lead and supporting actors for a feature film or television show (although not necessarily the stars with top billing) done in collaboration with the director and producers.
28. The _____ coordinator is in charge of safely preparing and executing any difficult physical moves or altercations by actors or specialists in coordination with the camera crew, special effects team, and other departments.

Name: _____

ID: A

29. A _____ stage is an acoustically designed soundproof studio engineered for ease of motion picture production and construction of sets.
30. A _____ bag is a lightproof bag with two zippered linings used for loading and unloading film rolls in magazines while on location when no dark room is available. Common option is _____ tent with supports to suspend linings above loader's hands.

Essay

31. Select a motion picture that features contributions illustrated by at least five production departments, including: camera; sound mixing or design; costume; makeup; special effects or stunts; visual effects; editing.

Using this movie as your reference, write an essay evaluating the effectiveness of collaborative elements of the movie in developing and illustrating the story and themes of the motion picture. As stated earlier, you must highlight contributions from at least five aspects of production in your analysis. You must link their contributions to a topic statement or summary that presents the storytelling, themes, or messages of the movie.