

Name _____

Modernism and Cinema Final Exam Review

Final Exam: Wednesday, May 7, 12:00 Noon

Keating 104 (our usual classroom)

The exam will be 50 multiple choice questions.

The exam is worth 30% of your final course grade

Part One: Review of Films

1.



Name of Film:

Director:

Year:

Notes on the film (what do you remember about it)?

What's the significance of this scene?

2.



Name of Film:

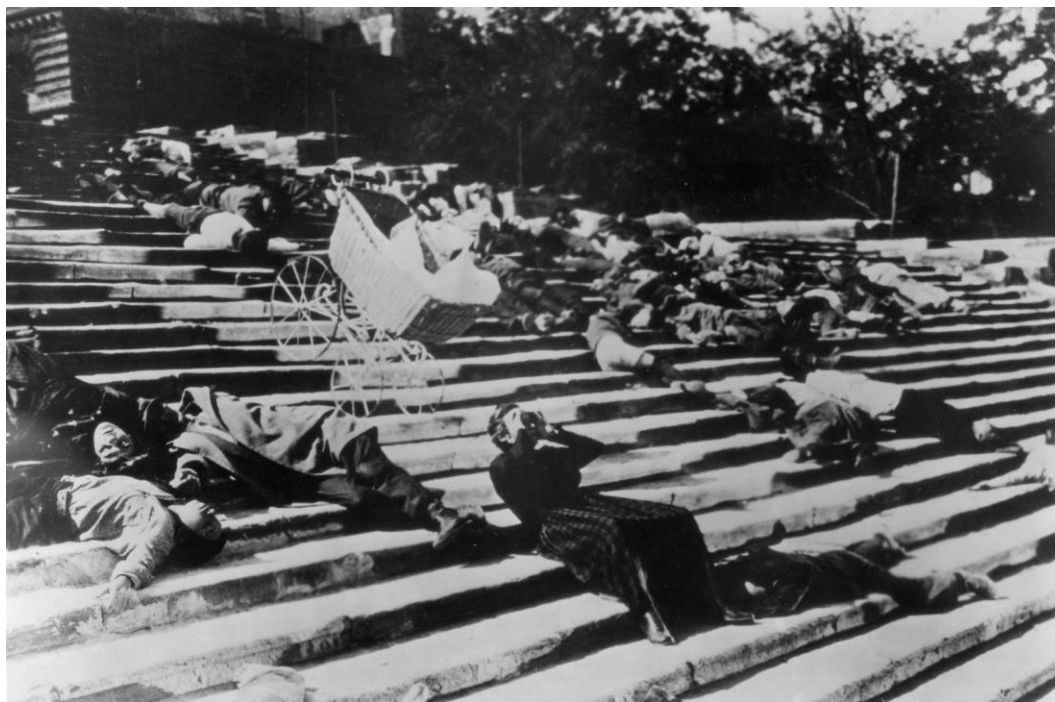
Director:

Year:

Notes on the film (what do you remember about it)?

What's the significance of this scene?

3.



Name of Film:

Director:

Year:

Notes on the film (what do you remember about it)?

What's the significance of this scene?

4.



Name of Film:

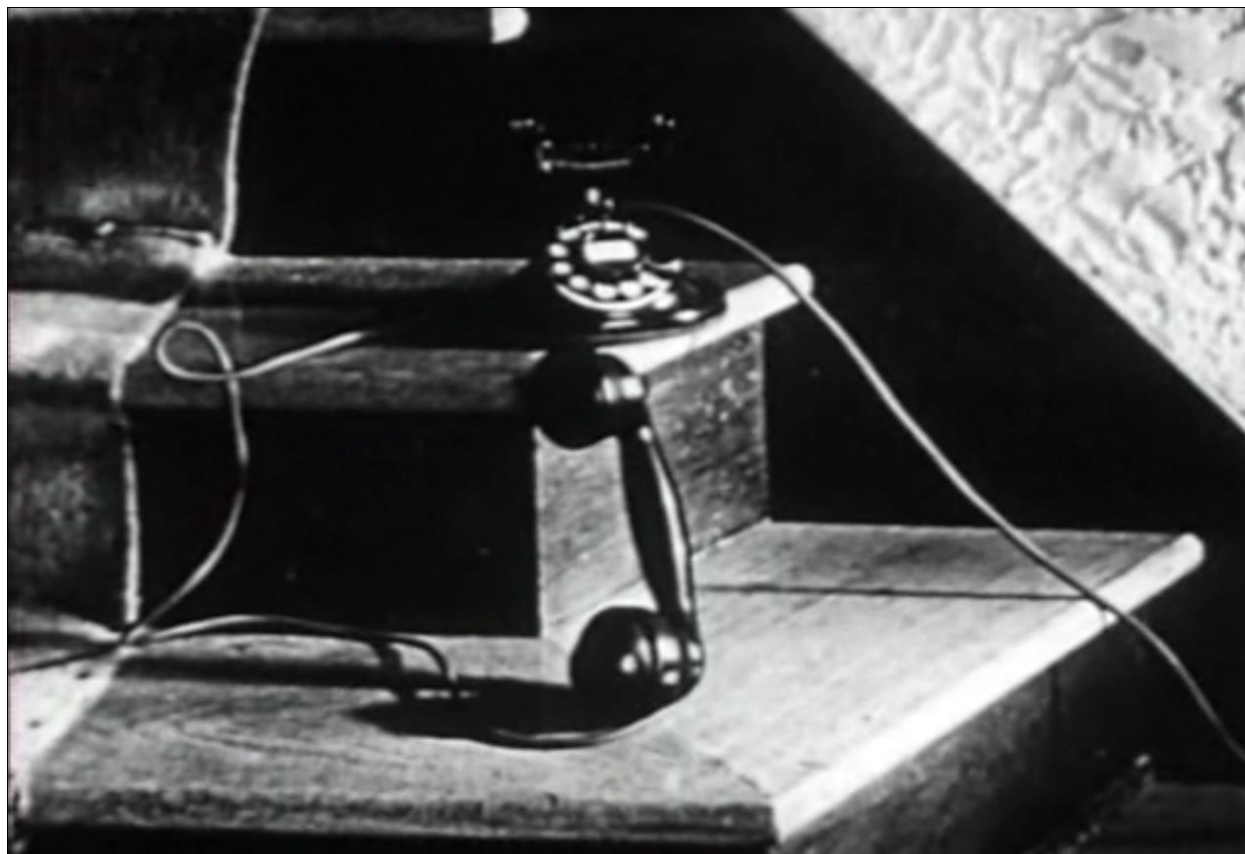
Director:

Year:

Notes on the film (what do you remember about it)?

What's the significance of this scene?

5.



Name of Film:

Director:

Year:

Notes on the film (what do you remember about it)?

What's the significance of this scene?

6.



Name of Film:

Director:

Year:

Notes on the film (what do you remember about it)?

What's the significance of this scene?

7.



Name of Film:

Director:

Year:

Notes on the film (what do you remember about it)?

What's the significance of this scene?

Part Two: Review of Literature

1. *This book is dedicated to France and England who are to do what is the necessary thing to do, they are going to civilise the twentieth century and make it be a time when anybody can be free, free to be civilised and to be.*

Name of work:

Author:

Year:

Notes on the work's context (what do you remember about it?)

What is the significance of this passage?

2. *We are passing through England in a train. England slips by the window, always changing from hill to wood, from rivers to willows to towns again. And I have no firm ground to which I go. Bernard and Neville, Percival, Archie, Larpent and Baker go to Oxford or Cambridge, to Edinburgh, Rome, Paris, Berlin, or to some American University. I go vaguely, to make money vaguely.*

Name of work:

Author:

Year:

Notes on the work's context (what do you remember about it?)

What is the significance of this passage?

3. *Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea swell
And the profit and loss.*

*A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.*

*Gentile or Jew
O you who turn the wheel and look to windward,
Consider Phlebas, who was once handsome and tall as you.*

Name of work:

Author:

Year:

Notes on the work's context (what do you remember about it?)

What is the significance of this passage?

4. *In those days we did not trust anyone who had not been in the war, but we did not completely trust anyone, and there was a strong feeling that Cendrars might well be a little less flashy about his vanished arm.*

Name of work:

Author:

Year:

Notes on the work's context (what do you remember about it?)

What is the significance of this passage?

5. *This is a valley of ashes — a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of men who move dimly and already crumbling through the powdery air.*

Name of work:

Author:

Year:

Notes on the work's context (what do you remember about it?)

What is the significance of this passage?

Critical Articles for Review:

T.S. Eliot, "Tradition and the Individual Talent" (1921)

Virginia Woolf, "The Movies and Reality" (1926)

Maya Deren, "Magic is New" (1946)

Sergei Eisenstein, "The Structure of the Film" (1939)

André Breton, Surrealist Manifestos (1924 and 1929)

Sylvia Beach, "My Best Customer" from *Shakespeare and Company* (1959)

Sigmund Freud, "Delusion and Dream in Jensen's *Gradiva*" (1917)

The following will **NOT BE INCLUDED** on the final exam (but you are still welcome to draw on them for your final paper):

David Bordwell, "The Idea of Montage in Soviet Art and Film"

Ron Briley, "Sergei Eisenstein: The Artist in Service of the Revolution"

All of the critical essays about *The Waste Land*

James Lastra, "Bunuel, Bataille, and Buster, or the Surrealist Life of Things"

Elizabeth Bowen's stories "The Demon Lover," "The Happy Autumn Fields," "Mysterious Kor"

Henri Murger, Preface to "Bohemians of the Latin Quarter"

Reminder: No material from the first half of the class (up to and including *The Lady from Shanghai*) will be included. Your studying should begin with *The Great Gatsby* (film and novel).